

*"Marketing Modernism: American Midcentury Paperback Design"*

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Bibliography List

Albee, Edward. *Two Plays*. New York: Signet, 1961.

This is an eighth printing of a mass-market paperback, but the graphic quality of the uncredited design shows the increasingly modern aesthetic as the market began to allow more and more avant-garde pieces of literature.

Beckett, Samuel. *How it Is*. New York: Grove Press, 1964.

An absolutely pristine example of the work of one of the most groundbreaking artists in book design. Grove press was the first American firm to publish works by important avant-garde writers like Beckett, and Roy Kuhlman was the man who brought their material product into perfect fruition. This early example shows his invention in abstracted typography, the only things that appear on the wide-format cover.

Camus, Albert. *The Myth of Sisyphus and Other Essays*. Trans. Justin O'Brien. New York: Vintage Books, 1955.

There was hardly a market for Camus books in the United States except as psychological, intellectual reading for the educated, and Vintage books embraced this inevitability wholeheartedly. The Camus series for Vintage was a space for the innovative illustrator Leo Lionni to create groundbreaking cover works, like this abstracted, dark, vaguely rock-esque cover image.

---. *The Stranger*. Trans. Stuart Gilbert. New York: Vintage Books, 1946.

Another Leo Lionni Camus work, this one similarly expressionistic, moody, abstracted, and ultimately a perfect example of Modernist design's marriage to Modernist literature in the world of marketing.

Cary, Joyce. *The Horse's Mouth*. New York: Time Incorporated, 1965.

From The Time Reading Program, and innovative take by Time, Inc. on the concept of a book-of-the-month-club. Essentially, subscribers were targeted for subscription based on education and intellectual pursuits. The series, containing maybe 120 books in the end, was completely revolutionary in that it used unconventional stocks, famous designers, even famous

typesetters, and even credited every artist for their work. Each edition allowed the artist to work however they wished on an image that stretched from the front cover to the back,

creating a full design experience. This series really pioneered the concept of the Modern book as Modern aesthetic object.

Cocteau, Jean. *Five Plays*. New York: Hill and Wang, 1961.

The field of drama is one of the biggest spaces for the experimentation of cover design, because drama itself in the midcentury was increasingly experimental and frequented by the educated middle class. This first Mermaid Dramabook edition is important not just for its graphic cover (by Alex Tsao), but because this imprint was one of the first publishers to really experiment with new graphics and to actually call themselves 'trade paperbacks', marketing explicitly to the educated. The works of Cocteau proved a perfect space for this experiment.

Collier, John. *Fancies and Goodnights*. New York: Time Incorporated, 1965.

Seymour Chwast designed this Time Reading Edition, featuring paintings of fanciful creatures. Chwast, along with Milton Glaser, Jim McMullan, and others, founded a studio known as Push Pin, which was one of the most famous design firms in the country. The Time Reading series was an early space that allowed wide audiences to be exposed to their work.

Cox, Martha Heasley, ed. *Image and Value: An Invitation to Literature*. New York: Harcourt, Brace & World, 1966.

Another Seymour Chwast design, this one innovative for its unconventional dimensions and textured cover stock, as much as for its abstract cover pattern. The works included are Modern as well as Classic, but the attitude of the book is that the increasing middle class was increasingly educated searching for increasing fulfillment from their literature, an attitude that defined book marketing from this era.

Dostoyevsky, Fyodor. *The Idiot*. Trans. Henry and Olga Carlisle. New York: Signet, 1969.

This later edition, with a cover by James Hill, was included to demonstrate the effect that experimental, expressionistic cover design had on mass-market paperbacks, as even the cheap editions became less and less figural as the 1970s approached.

---. *Notes From Underground, White Nights, and The Dream of a Ridiculous Man*. New York: Signet, 1961.

A member of Push Pin Studios, Milton Glaser created a series of covers for Dostoyevsky works that influenced future marketing of Dostoyevsky's novels; dark, thick-lined, expressionistic representations that matched the mood of the work of this ultimate Modern writer, Fyodor Dostoyevsky, and was copied by many Dostoyevsky cover interpreters for many years.

---. Three Short Novels. Trans. Constance Garnett. New York: Dell Publishing, 1973.

This is simply credited as being designed by Push Pin Studios, though it is another Dostoyevsky work in the Milton Glaser Tradition; though it was more literal, showing a peasant-figure, as the 1970s approached and paperbacks became more and more widely produced.

Goodrich, Marcus. Delilah. New York: Time Incorporated, 1965.

This striking edition of Time Reading is a reprint of a 1941 war novel, repackaged as a reflection on war and its implications, rather than an adventure novel as it had originally been marketed, showing the emphasis on 'education' over 'entertainment' in the emerging trade paperbacks.

Guthrie, A.B. The Big Sky. New York: Time Incorporated, 1964.

This George Salter cover was designed for the Time Reading Program edition of a 1947 novel.

Hesse, Hermann. Rosshalde. Trans. Ralph Manheim. New York: Farrar, Straus and Giroux, 1970.

This Milton Glaser cover was part of a series he did of Herman Hesse books. In the 1960s, Glaser became increasingly known for his work with music posters and the psychedelic aesthetic, and Farrar, Straus, and Giroux capitalized on that to market Hesse, who was popular as a transcendentalist, to a generation of children from the 1960s.

Hughes, Richard. In Hazard. New York: Time Incorporated, 1966.

This Time Reading Program edition was designed by Tom Ballenger, from the original printing in 1938.

Huxley, Aldous. Brave New World. New York: Bantam Books, 1962.

This book is one with a curious printing history being marketed alternately as science fiction, philosophy, or mass-market adventure. This edition is certainly mass-market, but it's an early example of an abstracted cover on such a wide-selling work, although the designer is uncredited.

Ionesco, Eugene. Exit the King. Trans. Donald Watson. New York: Grove Press, 1963. This Roy Kuhlman for Grove Press shows his next important phase in design: the manipulated photo that conveys more feeling than information; a technique used in almost every book cover today.

Kerouac, Jack. The Subterraneans. New York: Grove Press. 1971.

This Roy Kuhlman design is iconic for a beatnik work; a new, pocket-sized format, high-contrast ambiguous photo, graphic text. Grove Press had created a reputation as one of the most avant-

garde book publishers in business, which created a strong market to sell books like those of Jack Kerouac.

Di Lampedusa, Giuseppe. *The Leopard*. New York: Time Incorporated, 1966.

This book is somewhat of a history of Italian Life, showing the emphasis Time Reading Program had on presenting not just Modernist Literature, but Modernism as a way of thinking, including intellectual pursuits like history. The cover was designed by relative unknown Jerome Moriarty.

Lens, Sidney. *The Labor Wars: From the Molly Maguires to the Sitdowns*. Garden City, NY: Anchor Press/Doubleday, 1974.

This Paul Hogarth-designed trade paperback shows, again, that the marketing of Modernism applied to the increasing marketing of intellectual thought as well as innovative literature.

Lewis, C.S. *Till We Have Faces*. New York: Time Incorporated, 1966.

The first of many Time Reading Program books by husband and wife pair Leo and Diane Dillon, who were known for their child-like works, and their use of physical medium, in this case, stained glass windows in graphic design.

Lorenz, Konrad Z. *King Solomon's Ring*. New York: Time Incorporated, 1962.

Leo and Diane Dillon.

Malamud, Bernard. *The Assistant*. New York: Farrar, Straus and Giroux, 1970.

Tragically, and surprisingly, uncredited for design, this work is exemplary in Midcentury cover design. The art had been used since the first edition of the book in 1957, and it depicts a dark, abstracted man with his back turned to the audience, standing halfway off the page. It's an expressionistic technique with ambiguous meaning, iconic of American book design.

---. *The Natural*. New York: Time Incorporated, 1966.

This Time Reading edition was designed by Karl W. Stuecklen.

McCullers, Carson. *The Member of the Wedding*. New York: Time Incorporated, 1965.

Another design by Leo and Diane Dillon, this one utilized embroidery and quilting as medium.

Miller, Arthur. *The Crucible*. New York: Bantam Books, 1963.

This 12th printing Bantam paperback is certainly mass-market, but it shows the strong influence that avant-garde design had in the book publishing world. Although the cover graphic, by

Harvey Schmidt, is very literal and figurative, it's also very dark and expressionistic. Further, although Bantam rarely credited any designers, the artist's signature is visible in the cover art, a technique that publishers used to give credibility with increasingly educated buyers.

---. *Death of a Salesman*. New York: Viking Press, 1960.

James Hirsch.

This edition, eleven years after the first, still used the original Joseph Hirsch illustration, which iconic and still printed on many editions today. It's a figural work, and relatively literal, but the shadowy Willy Loman with his back turned away from the viewer is completely Modern. This play, and this edition, with its wide-set Trade Paperback format, is unique in its ability to appeal both through the masculine, American Loman figure who resembles men on so many pulps, but also in the moody, artistic qualities that were used to market new drama to the educated classes.

Miller, Henry. *Tropic of Cancer*. New York: Grove Press, 1961.

This Roy Kuhlman design is slightly unusual in that the typeface is very basic and traditional, small, and no other graphics exist on the blue cover. The publication of this book itself was groundbreaking. This is the eighth printing of the first year it was ever allowed to be published in the United States, and its existence sparked a famous obscenity trial. Although regarded as a hugely important Modern work in the 1930s, the vulgar nature of the book gave it a reputation as 'smut' or 'pulp,' and much like in the marketing of *Lolita*, the design of this edition was minimal to ward off accusations of pulp and entice an educated, discreet audience.

Nabokov, Vladimir. *Lolita*. Greenwich, Conn.: Fawcett Publications, 1959.

This is a first printing of Crest Books' first edition of *Lolita*, printed within a year that the book was first published in the United States. *Lolita* has one of the most interesting marketing histories of any novel, given how the book has been regarded equally as smut and the ultimate modernist work. While many contemporary editions depicted girlish figures, this one took a discreet approach; an extreme, graphic typeset on a yellow splatter pattern. Combined with the slightly wider-set layout, the edition proves one of

the groundbreaking examples of the paperback industry's move toward a classier, educated aesthetic.

Narayan, R.K. *The Financial Expert*. New York: Time Incorporated, 1966.

Jim McMullan was a future member of Push Pin studios, and he designed this Time Reading Program Cover.

O'Neill, Eugene. *The Iceman Cometh*. New York: Vintage Books, 1946.

An extremely iconic early example of the marketing of avant-garde European drama in the United States, this George Giusti graphic cover was emulated by many designers in the 1950s and 60s.

Raab, Earl, ed. *American Race Relations Today*. New York: Anchor Press/Doubleday, 1962.

This stated first edition was published by the Anchor imprint of Doubleday; mostly used for higher-end, bookstore-only publications. The design, an array of colored dots, was created by Elaine Lustig and Jack Reich. Lustig was the wife of Alvin Lustig, arguably one of the most important and influential book designers in history. This book is a perfect example of marketing intellectualism to the educated middle-class through nontraditional, artistic, non-figural design.

Rawlings, Marjorie Kinnan. *Cross Creek*. New York: Time Incorporated, 1966.

This Time Reading Program Edition was designed by Jim Jonson.

Richter, Conrad. *The Sea of Grass*. New York: Time Incorporated, 1965.

Another Time Reading Program Edition, designed by Brigitte Hanf.

Russel, Franklin. *Watchers at the Pond*. New York: Time Incorporated, 1965.

This Time Reading Selection was designed, again, by Leo and Diane Dillon.

Sartre, Jean-Paul. *No Exit and Three Other Plays*. New York: Vintage Books, 1949.

Jean Carlu's design for this first Vintage edition of the Existentialist play is absolutely iconic; flat, graphic, and conveying a tense claustrophobia, without conveying any literal meaning. Vintage books was a pioneer in trade paperbacks; this cost \$1.49 in a year where most paperbacks cost half that, creating a new niche for books as vehicles for Modern Literature to become Modern Objects for the Modern American.

De Segur, Count Philippe-Paul. *Napoleon's Russian Campaign*. New York: Time Incorporated, 1965.

This Time Reading Program book was designed by Ilonka Karasz.

Sexton, Anne. *Love Poems*. London: Oxford University Press, 1969.

This late Anne Sexton edition is printed very large and wide, with solarized photography on the cover, with an uncredited designer.

---. *To Bedlam and Part the Way Back*. Boston: Houghton Mifflin, 1960.

Ellen Raskin designed this moody, expressionistic cover for one of Sexton's first works.

---. *Transformations*. Boston: Houghton Mifflin, 1971.

The illustrations for this book were done by Barbara Swan, and were increasingly figural, and almost all pictures of women; an example of Sexton's niche as a 'woman's poet' that was capitalized on by even Trade Paperback publishers.

Silone, Ignazio. *Bread and Wine*. New York: Time Incorporated, 1965.

This Time Reading Edition was designed by Tracy Sugarman.

Simpson, George Gaylord. *Attending Marvels: A Patagonian Journal*. New York: Time Incorporated, 1965.

This is actually a naturalistic study by an animal scientist and anthropologist, including marginal drawings of birds by the author and a cover by Cliff Condak.

Sinclair, Upton. *The Jungle*. New York: Signet, 1960.

The earliest actual publication in my collection shows how radicalism was often marketed to intellectuals through the use of avant-garde design on paperbacks in the 1960s, in this case by Saul Lambert.

Smith, Gene. *When the Cheering Stopped: The Last Years of Woodrow Wilson*. New York: Time Incorporated, 1966.

This Time Reading Program edition is by George Salter, again.

Spark, Muriel. *Memento Mori*. New York: Time Incorporated, 1964.

This sparsely designed Time Reading Program edition was designed by Tomi Ungerer.

Spencer, Elizabeth. *The Voice at the Back Door*. New York: Time Incorporated, 1965.

Gyorgy Kepes designed this Time Reading Program Edition. Kepes was an important midcentury designer from Hungary, who studied in the Bauhaus and under arguably the

most important graphic designer of all time, Lazlo Maholy-Nagy, and his extremely avant-garde eye make this one of the most important book covers of the 1960s.

Stoppard: *Rosencrantz and Guildenstern are Dead*. New York: Grove Press, 1978.

This Roy Kuhlman work continues the motif he began with his work for Ionesco, but by this time the wideset trade paperback format had been forgone in favor of traditional paperback size. But the design remains: high-contrast photo, unsettling composition, and bold graphic text.

Thurber, James. *Lanterns and Lances*. New York: Time Incorporated, 1962.

In this case, James Thurber's, of *New Yorker* fame, illustrations themselves serve as the jacket for the book, making it an exception in the series.

Thurston, Jarvis A., ed. *Reading Modern Short Stories*. Chicago: Scott, Foresman and Company, 1955.

This first edition is relevant as not just a comprehensive collection of Modernist short works from Chekhov, Joyce, and Faulkner, but as an artifact in the idea of the Short Story. The design is of course stark, graphic, and immaculately composed. But further, the attitude itself of the work, which presented itself as an education for the middle class on how to read Modern literature, reflecting the changing role of mass-produced books in the 1950s.

Wedgewood, C.V. *A Coffin for King Charles*. New York: Time Incorporated, 1966.

This is yet another dark design for Time Reading by Seymour Chwast.

West, Nathanael. *The Day of the Locust*. New York: Time Incorporated, 1965.

This Nathanael West classic was designed in Photomontage by Bill Berry.

---. *Miss Lonelyhearts*. New York: Avon Books, 1965.

This reprint of West's 1933 work is an Avon Library paperback from the transitional period after the publisher was bought by the Hearst Corporation and trying to market less toward the working-class. The cover is credited and was designed by Nick Fasciano, and contains black and white graphic photomontage into an ambiguous heart graphic. Further, the cover's corners are actually rounded, showing a push towards nontraditional formats to appeal toward educated buyers.

Wright, Richard. *Eight Men*. New York: Avon Books, 1961.

This edition, the first Avon printing of the short story collection, has an interesting and confused marketing aim. The design itself borrows very directly from the typographic



abstractions of Roy Kuhlman, but is uncredited. The design is an abstracted 8 with the titles enclosed in it. Although it shows the influence of avant-garde graphic design in book marketing, the font itself still plays into midcentury clichés about African or African-American literature, “it looks primitive.” Additionally, the book also seems to have been aimed more towards mass-market because the

cover includes provocative quotes like, “Some readers will be shocked by it,” suggesting appeal of excitement over intellectualism.