

Figure 1 Raymond Chandler, *The Big Sleep*, NY, Knopf, 1929

PZ2 1939 .C361ba

The cover of this first edition of the paperback mystery by Raymond Chandler, now considered a classic, has a strong graphic design meant to attract attention on a newsstand or book rack. The use of inexpensive paper made with wood pulp led to the phrase “pulp novel” even though the pejorative term is not always appropriate to the contents.

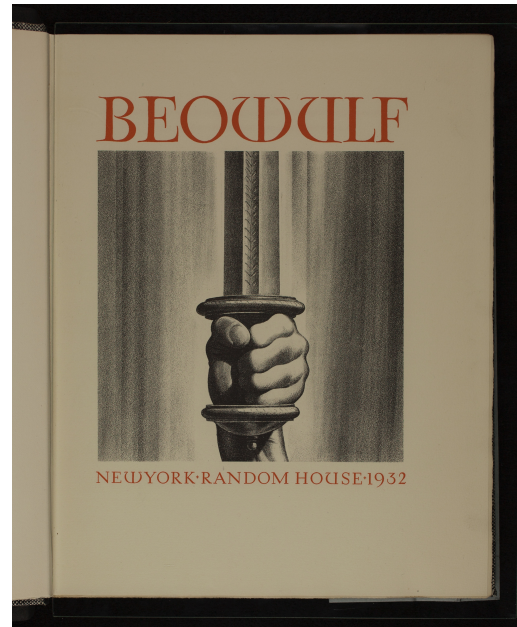


Figure 2 Rockwell Kent's illustrated for *Beowulf*, NY, Random House, 1932

\*PR1583 .L55 1932

The American illustrator, Rockwell Kent, had a distinctive “moderne” style that combined geometricized forms with a rugged, even heroic, rendering of his figures. His visual rendering of the legend of Beowulf in this carefully designed commercial edition added just the right touch for readers wanting new editions of classic titles.

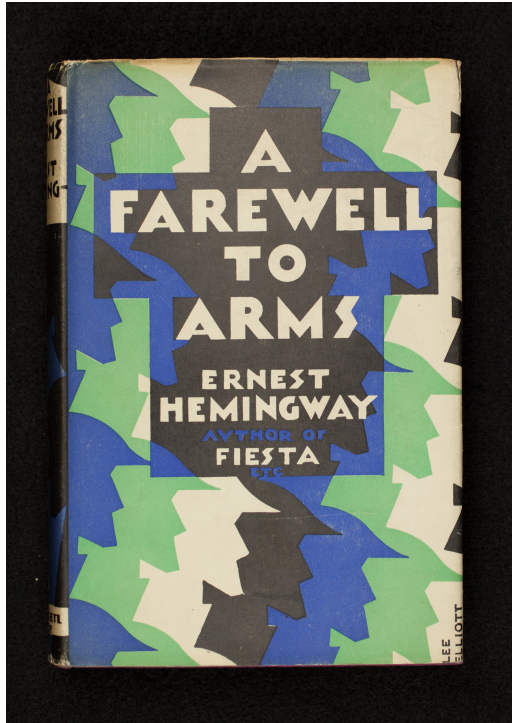


Figure 3a Ernest Hemingway, *Farewell to Arms*, first edition, London, Jonathan Cape, 1929  
PS3515 .H37fa 1929

The illustrated dust jacket on this edition of Hemingway's best-selling novel makes use of recognizable profile of World War 1 soldiers in their helmets to create a pattern with dynamic movement behind the title, which almost assumes the shape of a cross.

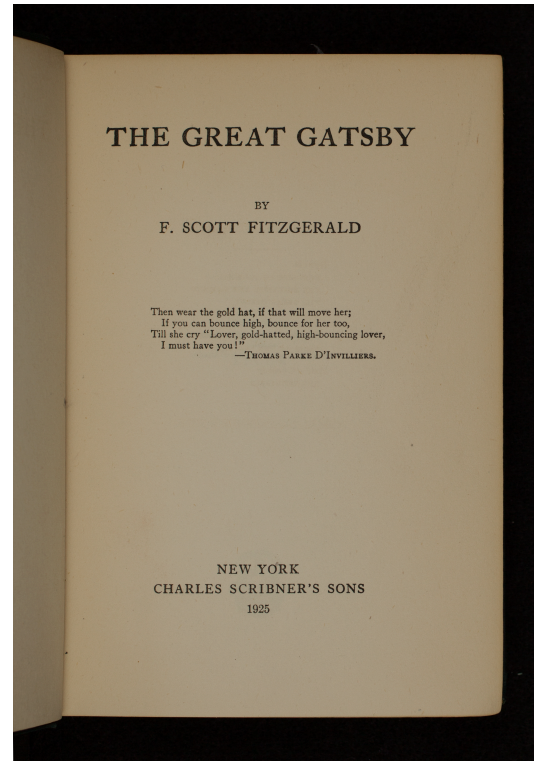


Figure 3b F. Scott Fitzgerald, *The Great Gatsby*, NY, Charles Scribner's Sons, 1925  
PS3511 .F57g 1925

The design of this edition of the jazz-era novel was designed to give it legitimacy. The layout and presentation are without any hint of frivolity, and the text is treated as if it were already a classic, though this is the year in which it first appeared in print from Scribner's.



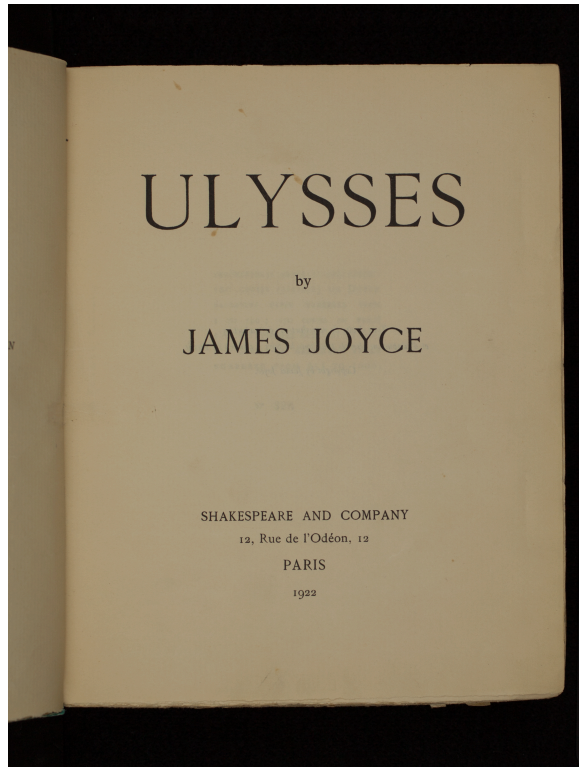


Figure 4 James Joyce, *Ulysses*, Shakespeare and Company, Paris, 1922  
PR6019 .J85u 1922

The controversial book by James Joyce was first published in this edition in Paris by Sylvia Beach, the owner of Shakespeare and Company, who never published another book. The title page is beautifully proportioned and elegantly set in an era when avant-garde typography had become graphically explosive. The decision to keep to a clean, modern, design put the emphasis on the text.

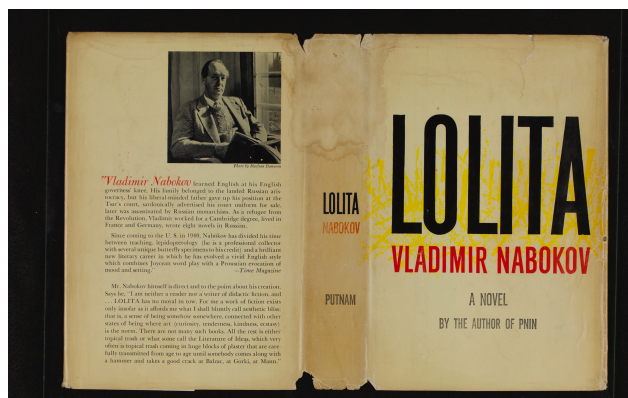


Figure 5 Vladimir Nabakov, *Lolita*, NY, Putnam, 1955

Sontag PG3476.N11i 1955

The strong, bold, sans serif typography on this cover still references the long printing traditions of using red and black ink. Another highly controversial book, this was first published in France and banned by the censors before being brought out by a major New York publishing house.

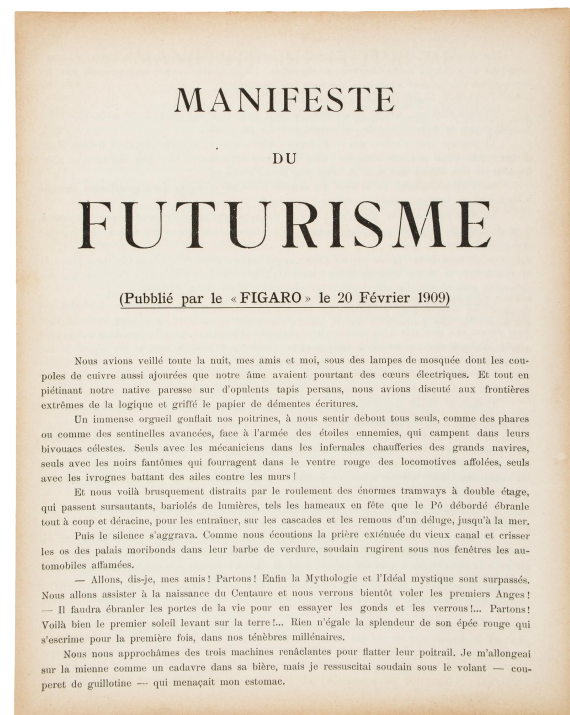


Figure 6 F.T. Marinetti, Futurist Manifestos, Firenze, Edizione di "Lacerba," 1914

PQ4087 .M31

The calm appearance of the "manifesto" of Futurism, originally published in a French newspaper, *Le Figaro*, in 1919, does not give much hint of typographic and visual pyrotechnics that characterized the work of the avant-garde movement led by the Italian poet, Filippo Marinetti.

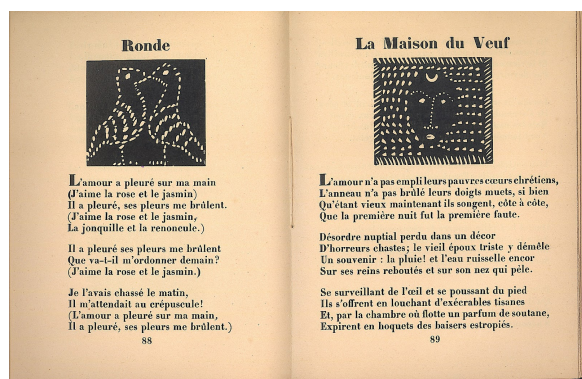


Figure 7 André Salmon, *Calumet*, ornamented with woodblocks by André Derain, Paris, Editions de la Nouvelle Revue Française, 1920 PQ2637 .S17 C3

Small in scale and modest in its production values, this edition of poems was illustrated with original woodblocks by a well-known modern artist. These “deluxe” editions were far from the lavish publications being made at the time as “livres d’artistes” and equally far from the often crudely produced works published by avant-garde artists themselves. The publisher held an established place in modern literature and art.

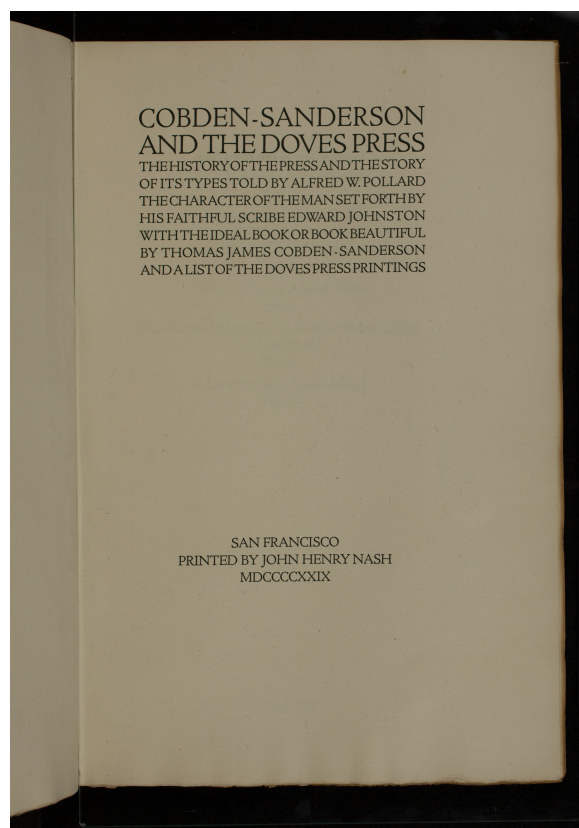


Figure 8 Alfred W. Pollard, *Cobden-Sanderson and the Doves Press*, John Henry Nash, San Francisco, 1929.

\*Z232.C6 N1

San Francisco printer John Henry Nash’s loyalty to the refined, rather conservative, aesthetic of the British printer Thomas Cobden Sanderson was evident in his approach to design as well as in the decision to publish a work about the Doves Press. Nash sought an elite clientele through the combination of print quality and very traditional content.

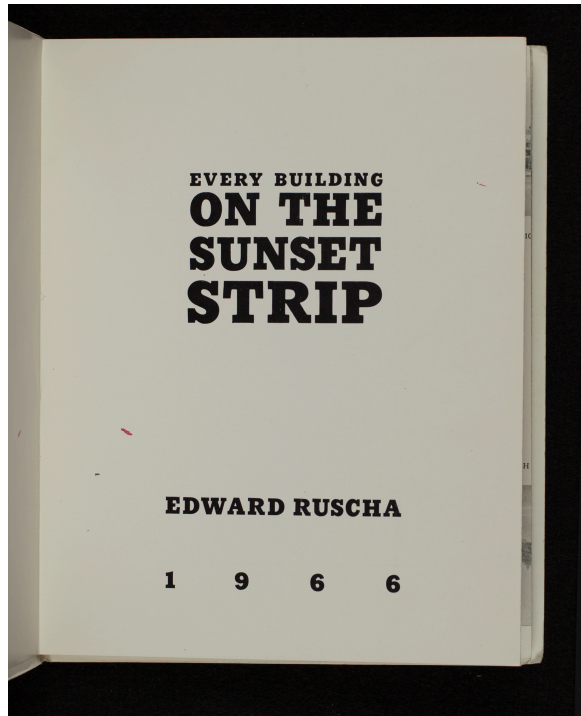


Figure 9 Ed Ruscha, *Every Building on the Sunset Strip*, Los Angeles, CA 1966

F869.L8 R89

The work of the California conceptual artist, Ed Ruscha, helped to establish a new model of “artist’s book” in the 1960s with publications such as this one, which contains exactly what its title announces—a photographic record of every building on the Sunset Strip in Los Angeles.

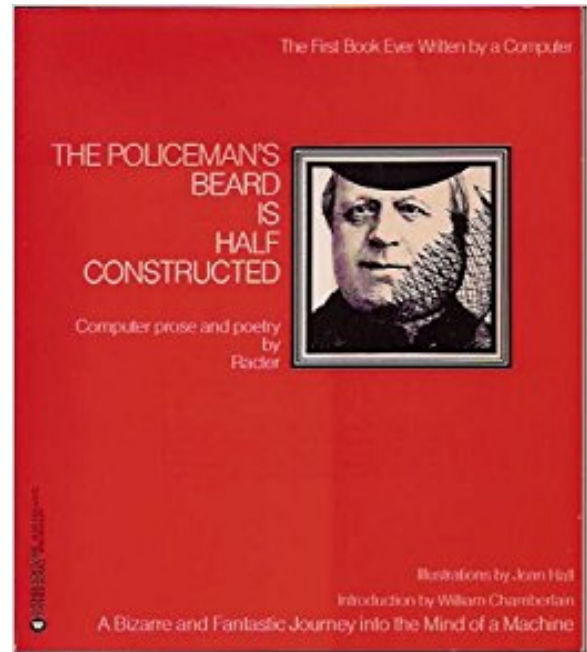


Figure 10 Racter, *The Policeman's Beard is Half-Constructed*, NY, Warner Books, 1984

Barcode: B0000473652

This book, illustrated by artist Joan Hall, asserts it is the “first” book composed entirely by a computer program. The program was written by William Chamberlain and Thomas Etter and the resulting text is engagingly whimsical.



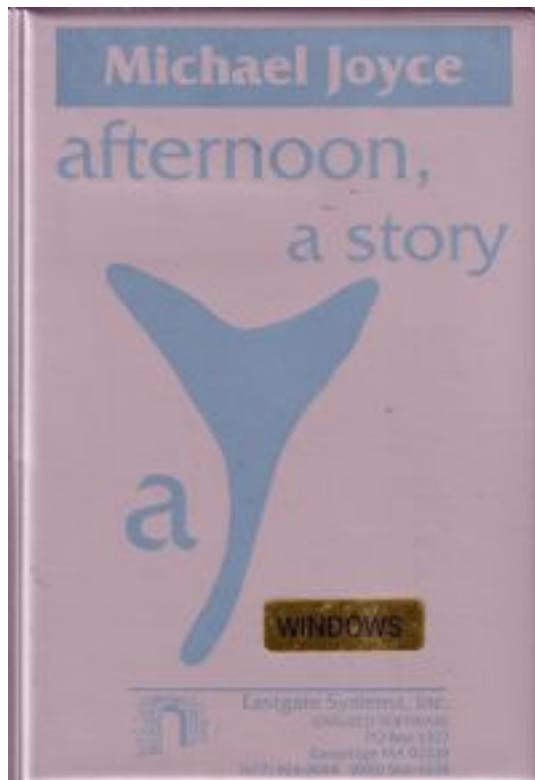


Figure 11 Michael Joyce, *afternoon*, Eastgate, 1990

No call number

Written using Eastgate's Storyspace, which was an authoring platform for creating hypertext created before the WWWeb. Issued in CD-ROM, the work offered the reader an interactive experience of moving through linked chunks of text, a concept that was extremely innovative at the time.