

# **Building Books** + **Socially Engaged Design?**

Stacy Asher

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October 24, 2019

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# Building Books

Design = Form + Content

Reading

Authoring

Readability / Legibility

Artifact

What makes a good book?

The book as artifact.

The body as text.

Text as image.

Narrative.

Story.

Visual Communications.

**bib·li·o·phile**

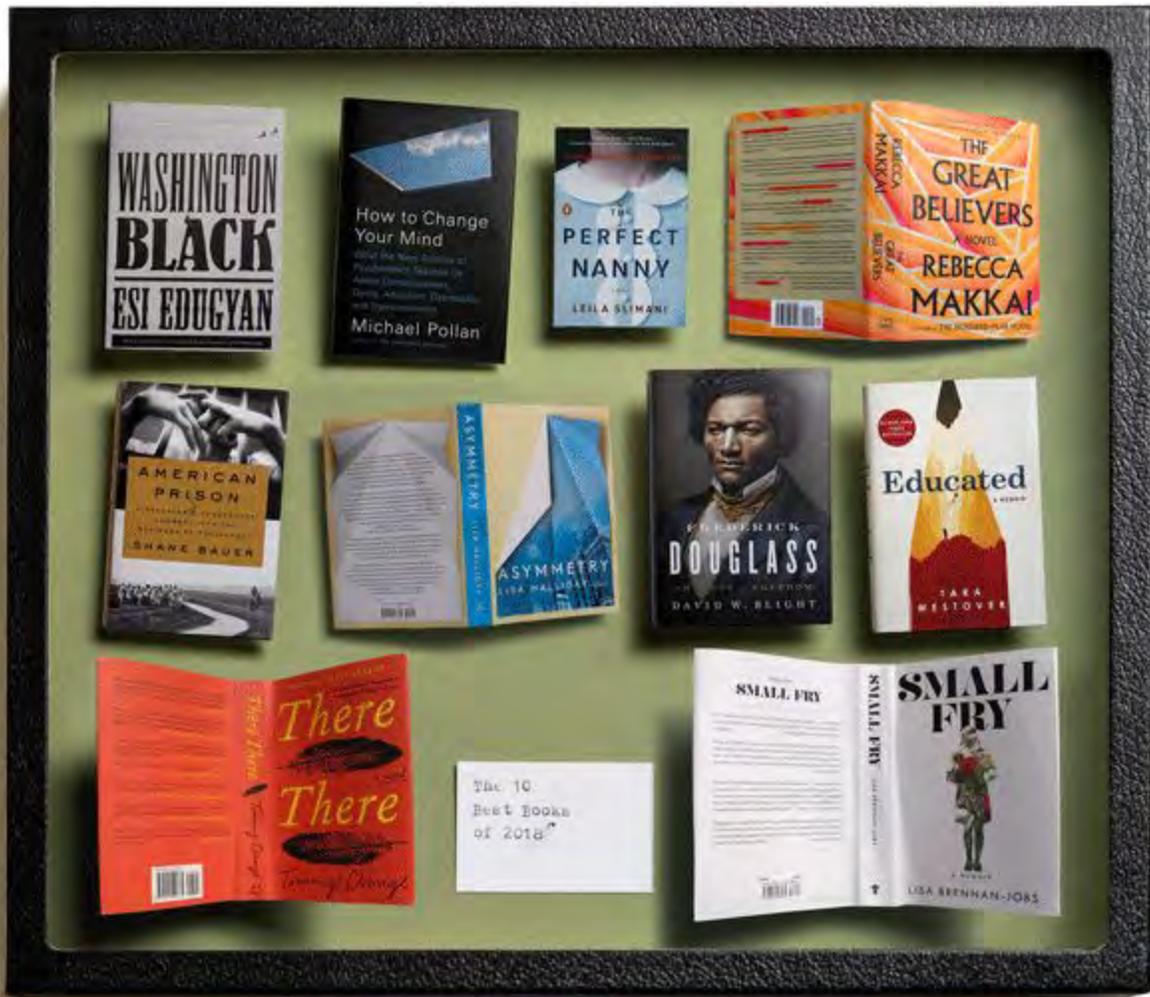
noun

a person who collects or has a  
great love of books.





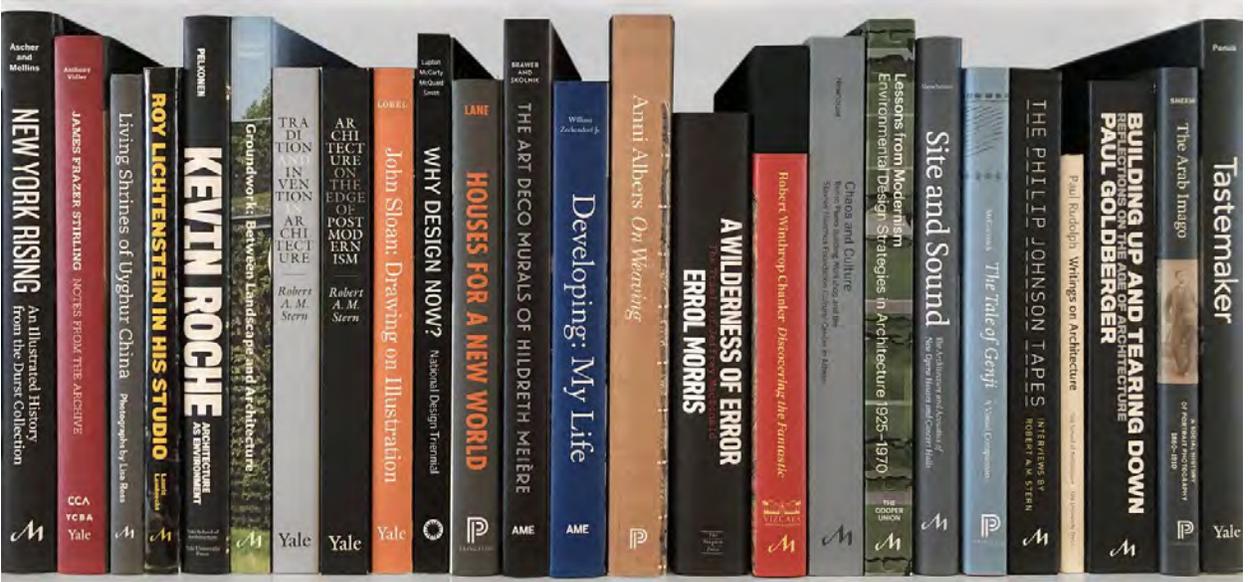




<https://www.nytimes.com/2018/11/29/books/review/best-books.html>

## The 10 Best Books of 2018

The editors of The Times Book Review choose the best fiction and nonfiction titles this year.



Tastemaker

The Arab Imago

A HISTORY OF  
THE ARAB IMAGO  
1850-1950

Yale

**BUILDING UP AND TEARING DOWN**  
REFLECTIONS ON THE AGE OF ARCHITECTURE  
**PAUL GOLDBERGER**

Paul Goldberger

Yale University Press

M

**THE PHILLIP JOHNSON TAPES**  
INTERVIEWS BY  
ROBERT A. M. STERN

Architecture  
The Tale of Genji - A Visual Companion

M

Site and Sound

The Architecture and Acoustics of  
New Green Houses and Green Halls

M

Lessons from Modernism  
Environmental Design Strategies in Architecture 1925-1970

M

China and Culture

Robert Pines Young, Wang Gungwu and the  
National Central University, 1949-1950

M

**A WILDERNESS OF ERROR**  
**ERROL MORRIS**

Robert Windthrop Chamber

M

*Anni Albers On Weaving*

Developing: My Life

AME

THE ART DECO MURALS OF HILDRETH METIÈRE

AME

**HOUSES FOR A NEW WORLD**

P

**WHY DESIGN NOW?**

National Design Triennial

M

**John Sloan: Drawing on Illustration**

ARCHITECTURE ON THE EDGE OF POST-MODERNISM

Robert A. M. Stern

Robert A. M. Stern

Yale

TRADITION IN VENTION

ARCHITECTURE

Robert A. M. Stern

Yale

Groundwork: Between Landscape and Architecture

**KEVIN ROCHE**

ARCHITECTURE AS ENVIRONMENT

Yale University Press

M

**ROY LICHTENSTEIN IN HIS STUDIO**

Living Shrines of Uyghur China

Photographs by Lisa Ross

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**JAMES FRAXER STIMLING**

NOTES FROM THE ARCHIVE

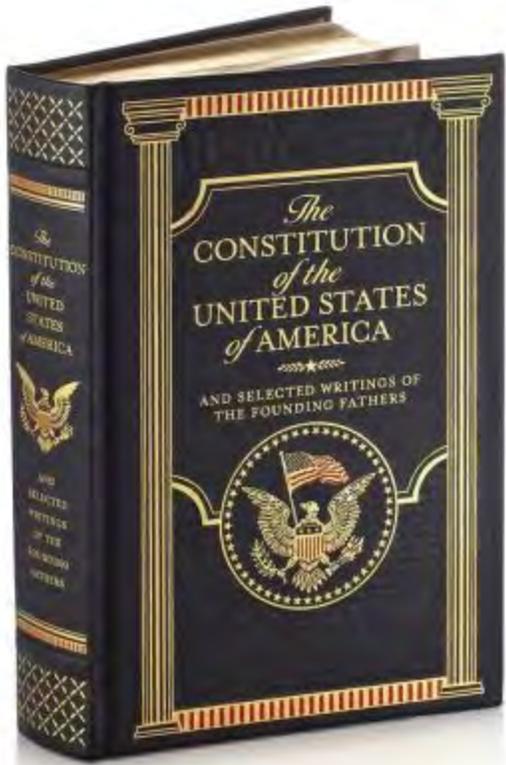
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**NEW YORK RISING**

An Illustrated History from the Durrer Collection

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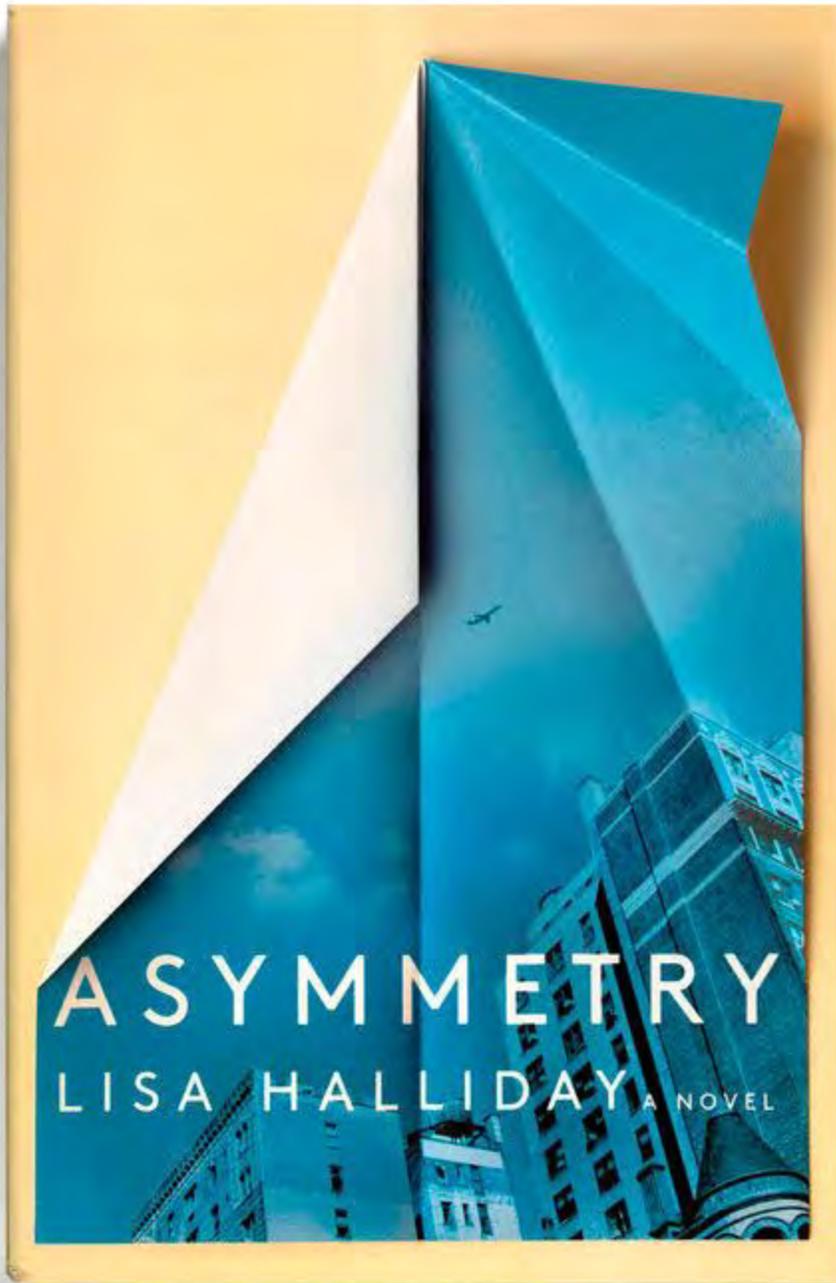
THE UNDYING  
ANNE BOYER



— PAIN  
— VULNERABILITY  
— MORTALITY  
— MEDICINE  
— ART  
— TIME  
— DREAMS  
— DATA  
— EXHAUSTION  
— CANCER  
— AND  
— CARE

— THE  
— UNDYING  
— ANNE  
— BOYER





# ASYMMETRY

LISA HALLIDAY A NOVEL

"Stirring, spellbinding and full of life."

—Téa Obreht, bestselling author of *THE TIGER'S WIFE*



**THE  
GREAT  
BELIEVERS**

A NOVEL

**REBECCA  
MAKKAI**

AUTHOR OF *THE HUNDRED-YEAR HOUSE*

"Insanely good." —Kate Hamer,  
bestselling author of THE GIRL IN THE RED COAT

**#1 INTERNATIONAL BESTSELLER**



THE  
**PERFECT  
NANNY**

*A Novel*

**LEILA SLIMANI**

NATIONAL BEST SELLER

*"An astonishing literary debut!"*  
—MARGARET ATWOOD via Twitter

*There*



*A novel*

*There*



*Tommy Orange*

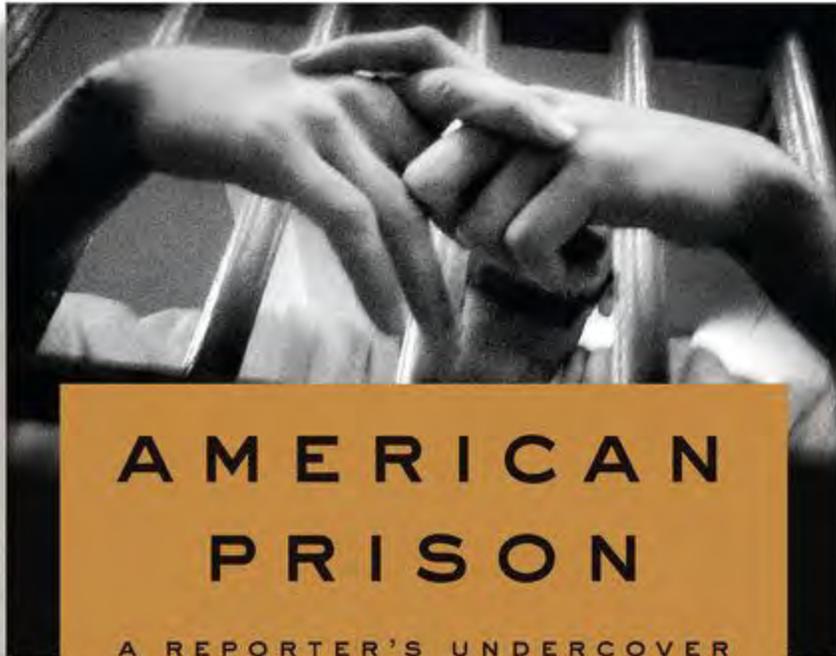
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# WASHINGTON BLACK

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## ESI EDUGYAN

*The new novel from the internationally best-selling author of Half-Blood Blues*



**A M E R I C A N  
P R I S O N**

A REPORTER'S UNDERCOVER  
JOURNEY INTO THE  
BUSINESS OF PUNISHMENT

**S H A N E B A U E R**

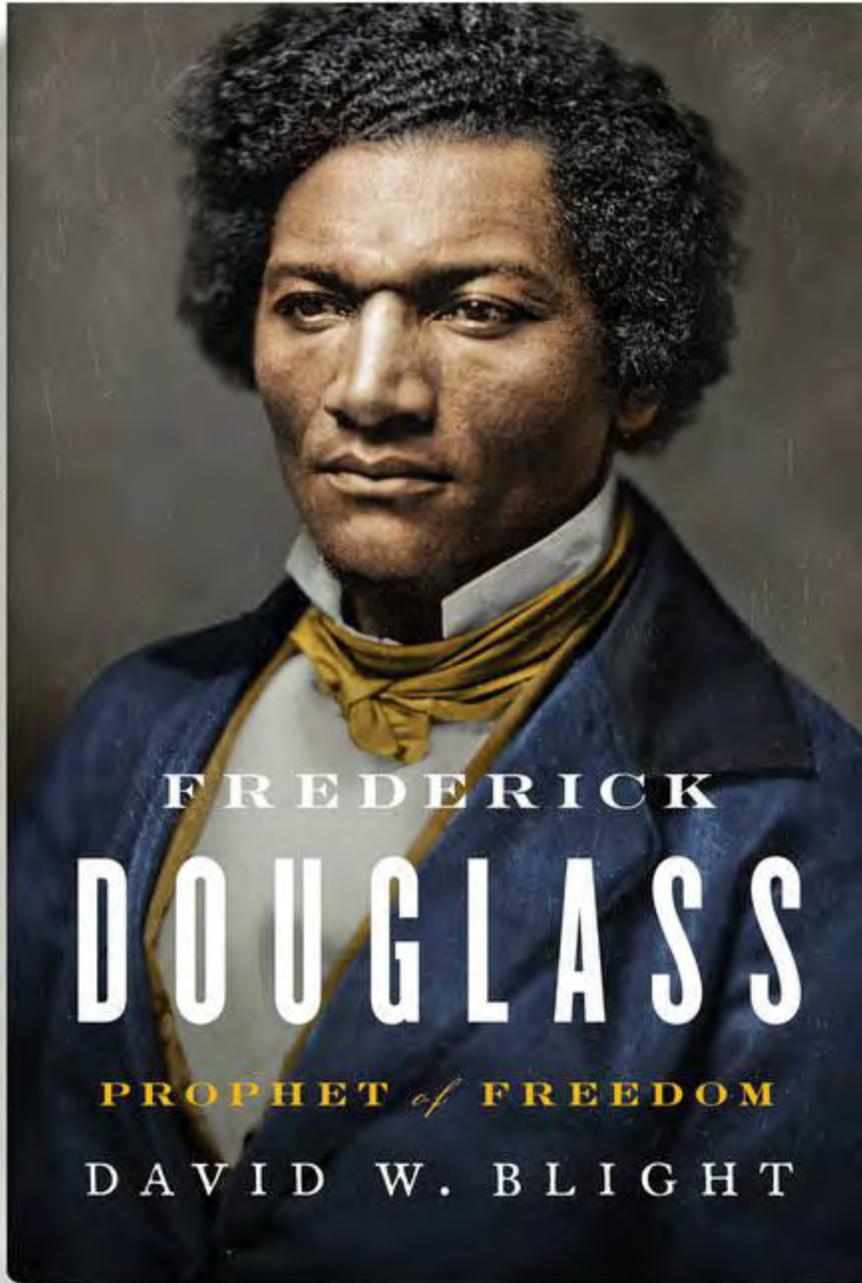


#1 NEW YORK  
TIMES  
BESTSELLER

# Educated

A MEMOIR

TARA  
WESTOVER



FREDERICK

DOUGLASS

PROPHET *of* FREEDOM

DAVID W. BLIGHT



# How to Change Your Mind

What the New Science of  
Psychedelics Teaches Us  
About Consciousness,  
Dying, Addiction, Depression,  
and Transcendence

Michael Pollan

*Author of *The Omnivore's Dilemma**

# SMALL FRY



A MEMOIR

LISA BRENNAN-JOBS

We  
Shall  
                      
overcome







Keith Calhoun and Chandra McCormick, *Ditch Digging*, 1980

foregrounds a white prison guard on horseback with a rifle overlooking a group of black prisoners working in the field. With the exception of the contemporary uniform of the "Boss," the scene could have taken place in 1850 as easily as in 1980. The photograph of the scene, however, could not. Because the medium was still in development and not popularly accessible until after the Emancipation Proclamation of 1863, the photographic record of slavery in the United States and elsewhere in the Americas is thin.<sup>19</sup> Applying art historian Krista Thompson's argument from her essay "The Evidence of Things Not Photographed: Slavery and Historical Memory in the British West Indies," Calhoun and McCormick's images are "ruptures in space and time and the ever-presentness of the past that are intrinsic to the memory of slavery and to the formation of the African diaspora more generally."<sup>20</sup> By picturing the racial disparity of mass incarceration in Louisiana as emblematic of prisons across the country, McCormick and Calhoun open a temporal portal that allows them to create photographs of slavery, the "ever-present" past that undergirds the present. McCormick and Calhoun's contemporary images act as proxies in the absence of historical ones.

<sup>19</sup> Harvey Young considers a set of daguerreotypes depicting seven slaves in Columbia, South Carolina, in 1850 to be some of the few photographs of slavery. His essay "Still Standing: Daguerreotypes, Photography, and the Black Body" is worth noting for the way in which he connects the medium-specificity of the daguerreotype, which requires a sitter to be still for upwards of three minutes in order to be captured by the photographic process, and the stillness necessary while being shipped across the Atlantic as cargo. Harvey Young, chap. 2 in *Embodying Black Experience: Stillness, Critical Memory, and the Black Body* (Ann Arbor, MI: University of Michigan Press, 2010), 26–75.

<sup>20</sup> Krista Thompson, "The Evidence of Things Not Photographed: Slavery and Historical Memory in the British West Indies," *Representations* 113, no. 1 (Winter 2011): 40, <http://doi.org/10.1525/rep.2011.113.1.39>.



Keith Calhoun and Chandra McCormick, *Who's that man on that horse, I don't know his name, but they call him Boss*, 1980

In his essay "Captivity, By Turns: A Comment on the Work of Ashley Hunt," reprinted in this section, Jared Sexton asks, "What happens to a history that is not past? . . . What is produced, what is left over, when the slave loses her value as labor?" The title of Hunt's video, *I Won't Drown on that Levee and You Ain't Gonna Break My Back* (2006), which is about the evacuation of Louisiana prisoners during Hurricane Katrina, comes from Lonnie Johnson's 1928 "Broken Levee Blues," a song about the 1927 Mississippi River flood that displaced more people over a greater terrain than Katrina. Like prisoners during Katrina, the black population of the Mississippi River region was not prioritized for evacuation during the flood. Afterwards, both groups were forced, either at gunpoint or through the terms of their sentences, to clean up the sewage and waste released by the overflow of water. What Hunt's video makes apparent to Sexton is how the body and person of the black prisoner are surplus to the labor extracted from them. Hunt's video is one part of the ongoing *Corrections Documentary Project*, which is composed of dozens of videos, two diagrams, a website, and a study guide that examine the entanglement between politics and economics that has resulted in the privatization of prisons over the last fifty years.

In addition to extracting labor from inmates and figuring their persons and bodies as surplus, the prison-industrial complex continues to wrest value from decommissioned coal mining sites by transforming them into prisons. Many of those presently incarcerated in Appalachia are former miners or family members of miners impacted by the decline

## Mary Patten

for Chicago Torture Justice Memorials

FROM THE SPECULATIVE  
TO THE LIVING: CHICAGO  
TORTURE JUSTICE  
MEMORIALS*"What really hurt me is that no one believed me."*

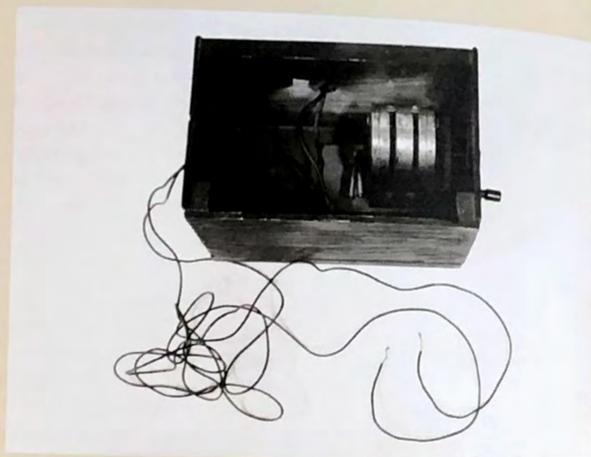
—Anthony Holmes, Burge torture survivor

Between 1972 and 1991, approximately 120 African American men and women were tortured by white Chicago police officers under former Commander Jon Burge. Victims were subjected to electric shock, suffocation, burns, beatings with cattle prods, mock executions with guns and nooses, and racialized threats to coerce confessions later used to convict them. The tortures were an "open secret" in the Chicago Police Department and the city's political establishment and an unspoken threat terrorizing affected communities.

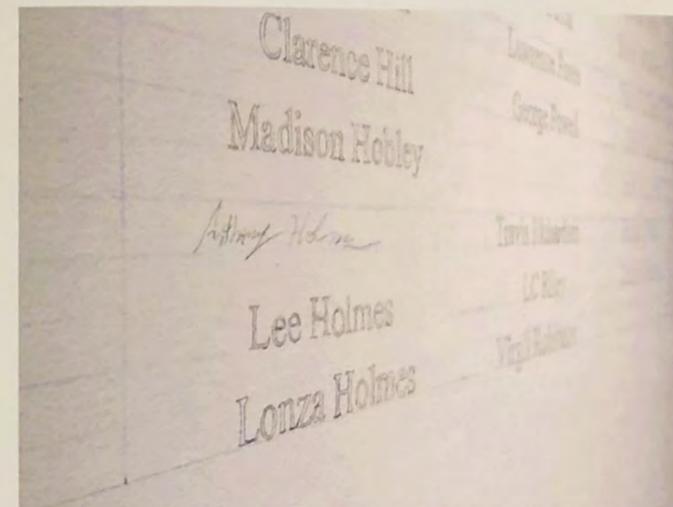
After decades of struggle by survivors to tell what happened, political activism, investigative journalism, lawsuits, depositions, and testimony, Jon Burge was finally put on trial and convicted—though not of torture, only lying about it. After Burge was sentenced to four and a half years in prison, the legal battle seemed stalled for many exhausted survivors and family members. Joey Mogul, one of the key lawyers representing survivors, approached a small group of artists and asked: What can we do to keep collective memory alive? How can art continue this struggle?

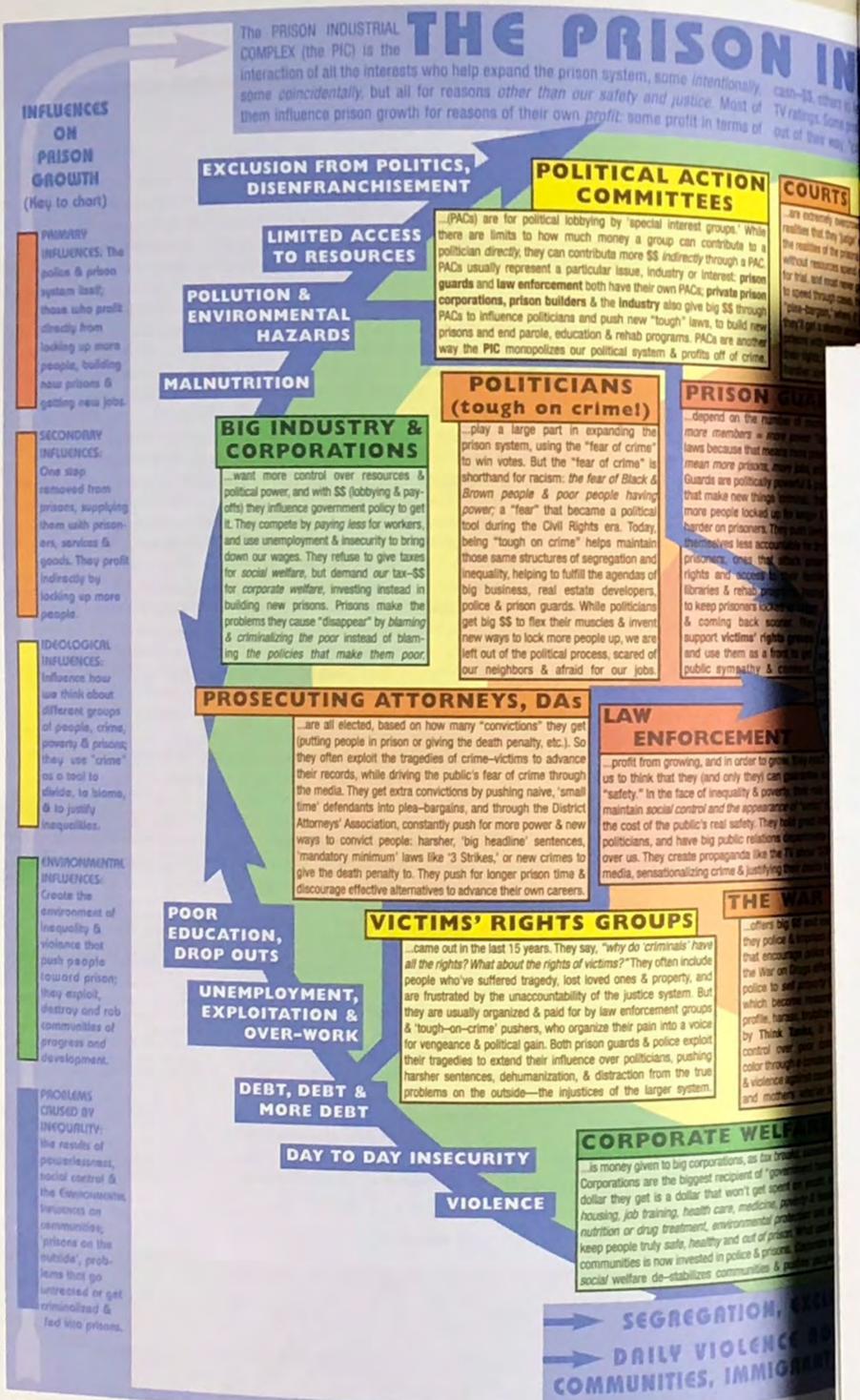
Chicago Torture Justice Memorials was formed in 2011 when a group of attorneys, artists, educators, and social justice activists began to hold workshops, teach-ins, film screenings, readings, and roundtables to share knowledge about this history, and critically consider the forms that memorialization might take.

We began to research monuments, counter-memorials, and "living memorials." We looked at Berlin's Memorial to the Murdered Jews of Europe, Villa Grimaldi in Santiago, Chile, public art projects like Maya Lin's Vietnam Veterans Memorial and Chicago's Haymarket Memorial. We investigated many genres—marking of sites, testimony and witness, the importance of names, human billboards, political funerals, ordinary gestures and exchanges, and projects mapping invisible power structures.

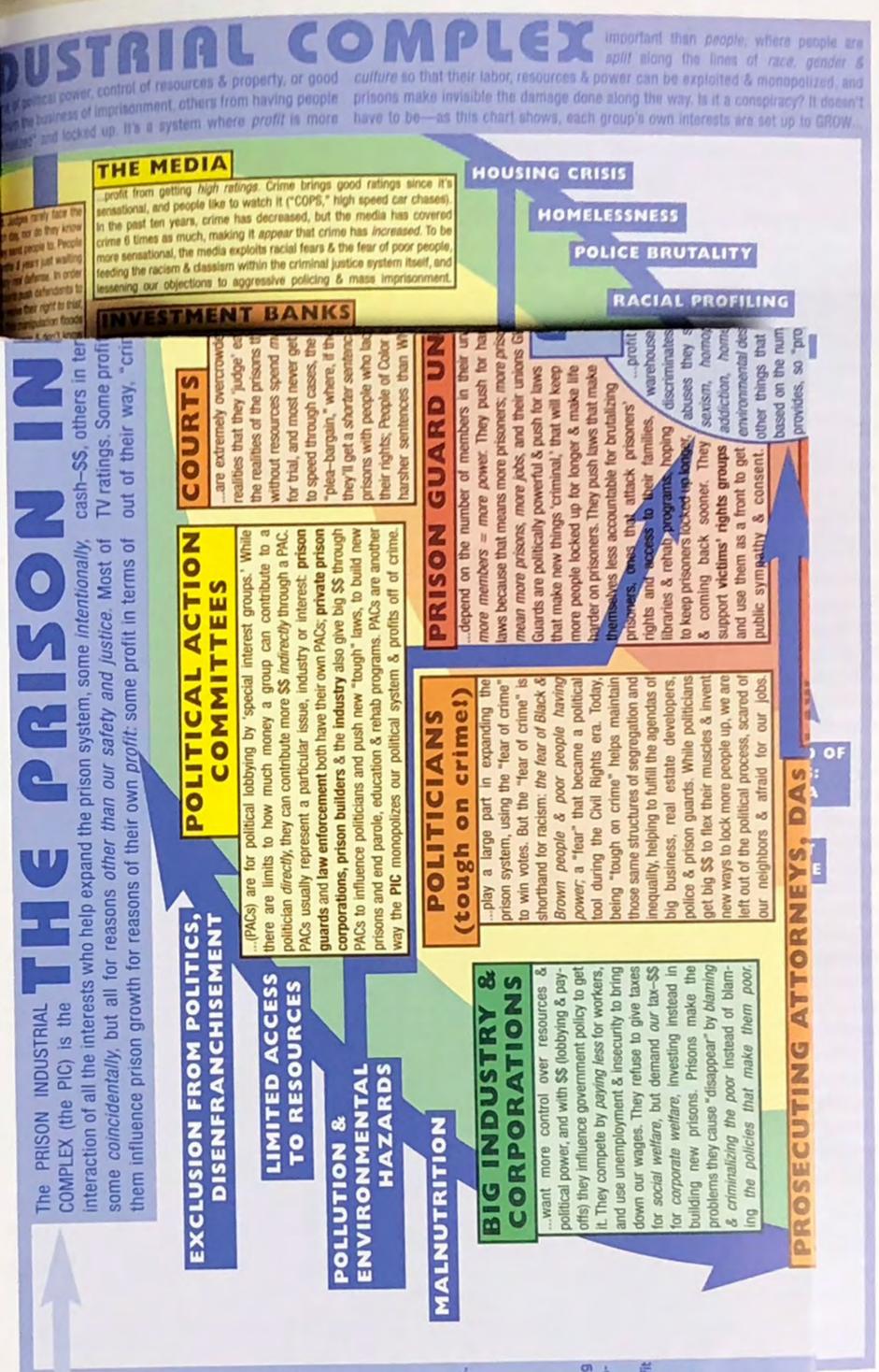


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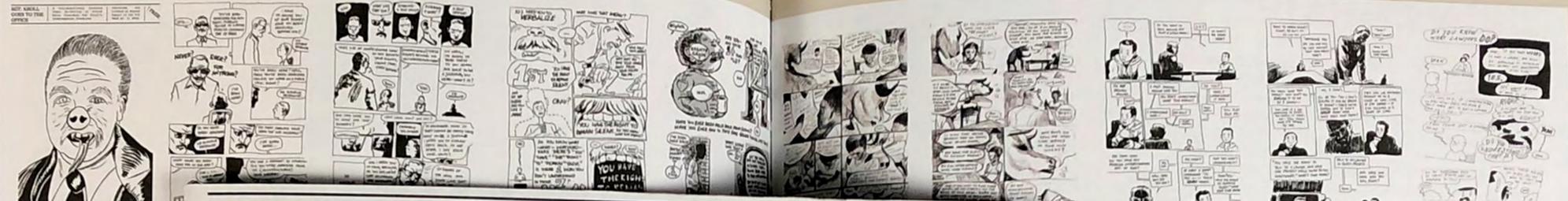
Anthony Holmes's signature on *The Wall of Names*. Photo by Gonzalo Escobar.Anthony Holmes signing *The Wall of Names*, December 2012. Photo by Gonzalo Escobar.



INSERT Ashley Hunt, Prison Maps: What is the Prison Industrial Complex?, 2003



INSERT Ashley Hunt, Prison Maps: What is the Prison Industrial Complex?, 2003



**SGT. KROLL  
GOES TO THE  
OFFICE**

A Collaboratively Produced  
Comic Re-Telling of Police  
Union President Bob Kroll's  
Interrogation Practices

Conceived and  
Printed at Beyond  
Repair in the 9th  
Ward of S. MPLS

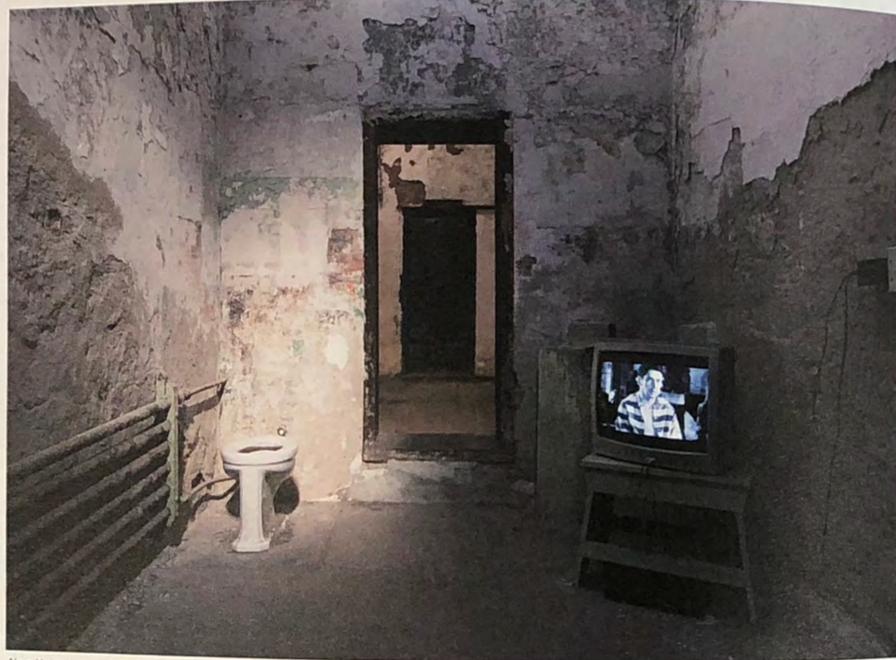
**! FREE !**



INSERT:  
Sam Gould with Uncivilized Books  
**SGT. KROLL GOES  
TO THE OFFICE, 2016**

# INCARCERATE

Works made by artists who have incarcerated family members, histories of incarceration themselves, or have collaborated with incarcerated people present a picture of the criminal justice system that contrasts greatly with mediated representations. Alexa Hoyer's *I always wanted to go to Paris, France* (Cell), (Hallway), and (Shower) (2005–17) are compilations of movie scenes in which a prison cell door slams shut, prisoners walk down a long corridor, or they bathe in shared showers; these archetypal images are a large part of the way the public imagines incarceration. When Hoyer's videos were installed at Eastern State Penitentiary, in a cell and shower, the dramatized images of prison abutted its harsh reality. Sable Elyse Smith's videos, Deana Lawson's photographs, Kerry James



Alexa Hoyer, *I always wanted to go to Paris, France* (cell), 2005–17

Marshall's painted portraits, and James Drake's multivalent social project explore that reality by beginning to create a dialogue between an intergenerational group of fathers, mothers, girlfriends, brothers, and children—families estranged through incarceration. Jesse Krimes, Sherrill Roland, and Temporary Services, in its long-term collaboration with an incarcerated artist named Angelo, activate the materiality of the prison and an economy of means that encourages ingenuity. Their projects emphasize the accumulation of things as a way to mark time.



Sable Elyse Smith, *Men Who Swallow Themselves in Mirrors* (video still), 2017

In *Men Who Swallow Themselves in Mirrors* (2017), Smith situates a personal meditation on her relationship with her father within the larger structures of time-based media, the time of the prison, and the frequency with which black masculinity is rendered criminal in moving images. The experimental video begins with a montage of clips from popular hood movies, including *Boyz n the Hood* and *Menace II Society*. These films come to frame a conversation between the artist and her incarcerated father, whose explanation of the actions that landed him in prison mirrors the plots replicated in the media.

A prisoner's time within carceral institutions is governed by regulations that also extend to their community of family and friends. In her video *Untitled: Father Daughter Dance* (2013–17), Smith enacts the time of the waiting room and adapts the idea of the father-daughter dance to the choreography of carcerality. Smith's work, installed in nine channels on monitors like those used by security guards, emphasizes how the family member is under surveillance as much as their incarcerated loved one during these brief encounters. Across both videos, the artist explores the possibilities for connectedness and intimacy within the prescribed formats of the prison: the letter, with its built-in delays; the twenty-minute phone call, subject to time zones and availability; and the in-person visit, with its searches and bulletproof partitioned glass. Despite the varying degrees of presence and proximity, all these forms of contact are hypermediated, heavily monitored, and limit the kinds of exchanges that can happen between family members.



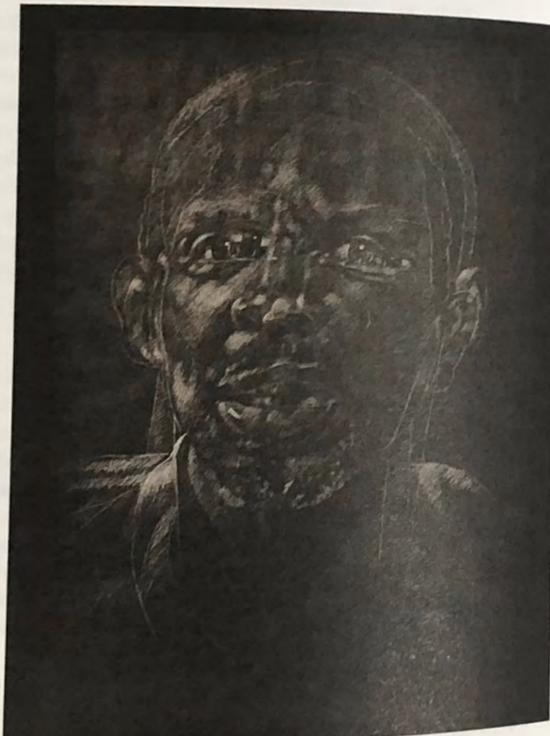
Sable Elyse Smith, *Untitled: Father Daughter Dance*, 2013–17

## CLASSIFY

In the process of searching for his father's mug shot in an online archive of criminal records, Titus Kaphar also found the mug shots of 99 incarcerated men who shared his father's name. The discovery led him to launch *The Jerome Project*. Since 2011, Kaphar has treated these mug shots not as a means of identifying the arrested and incarcerated, but as portraits of men caught in a system they had few chances of evading. Understanding that both portraiture as a genre and painting as a medium elevate their subjects, Kaphar translates the photographs into painted portraits. The early *Jerome* images depicted the men surrounded by glowing gold leaf, connecting them to Byzantine icons and portraits of saints, specifically the hermetic Saint Jerome, who, like many of these men, lived a life of isolation. The gold-leaf portraits were dipped in tar, partially obscuring the men's faces for privacy and anonymity. In later engagements with the mug shots, Kaphar overlaid multiple portraits, sketched in chalk on asphalt-surfaced paper, atop each other. Each image is a portrait of an individual, but when gathered together or layered atop one another, the works in *The Jerome Project* become a representation of a community.

A search for the names Tyrik, Tanisha, Shamiqua, or Tyrone in a mug shot database reveals "similar and distressing results," according to the artist. In 2016, Kaphar produced a series of paintings based on the mug shots of women named Destiny, choosing that name instead of any other because of its frequency in the black community and because it represents, to him, "hope, optimism for the future, and a name that defines all of these destinies, all of these women whose lives come together in some way."<sup>1</sup>

By what logic could such a category of photograph in a mug shot database come into being? The arbitrariness of Jorge Luis Borges's *Celestial Emporium of Benevolent Knowledge* is one possibility; a category specifically for incarcerated men who share the name of Titus Kaphar's father would mirror the absurdity by which there is a classification of animals "that



Titus Kaphar, *The Jerome Project (Asphalt and Chalk) XVIII*, 2015

<sup>1</sup> David Alm, "In His New Work, Titus Kaphar Examines Racial Injustice in the Prison-Industrial Complex," *Forbes*, December 19, 2016, <https://www.forbes.com/sites/davidalm/2016/12/19/in-his-new-work-titus-kaphar-examines-racial-injustice-in-the-prison-industrial-complex/>.



Titus Kaphar, *Destiny 2*, 2016

have just broken the flower vase."<sup>2</sup> As Kaphar notes, the names Jerome and Destiny are popular within the black community and thus serve as markers of a racialized class of people who are conceptualized as criminals.

If examination is the process by which a person is transformed into an object that is the body, and evaluation the means by which the body is translated into language, then the assembled collection of differences articulated across multiple bodies produces knowledge, or discourse. Such an archive must be ordered through systems of classification. How to organize the amassed objects, information, and books in a way

<sup>2</sup> Jorge Luis Borges, "The Analytical Language of John Wilkins" (1942), as quoted in Foucault, *The Order of Things*, xvi.

**WALLS  
TURNED  
SIDEWAYS**

ARTISTS CONFRONT  
THE JUSTICE SYSTEM

Contemporary Arts Museum Houston

# WALLS TURNED SIDEWAYS

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BY RISA PULEO

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THE JUSTICE SYSTEM

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ARTISTS CONFRONT  
THE JUSTICE SYSTEM

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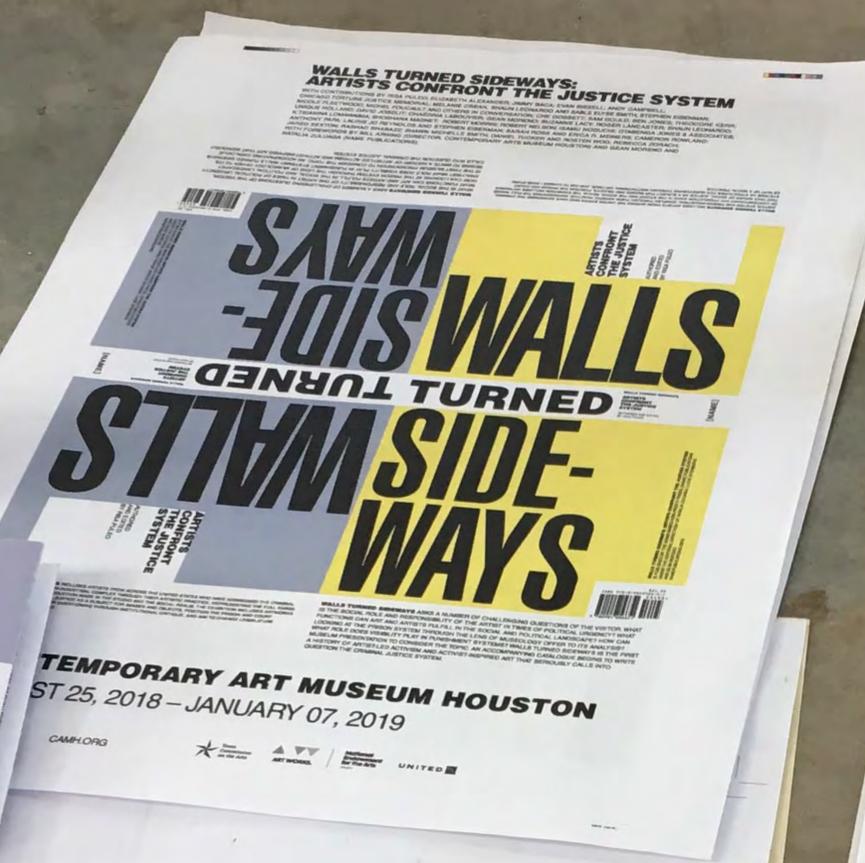
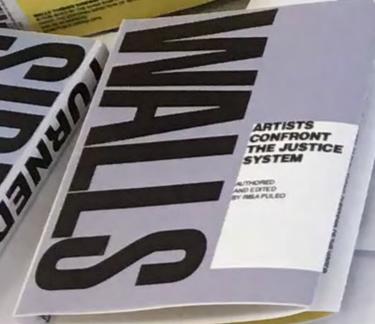
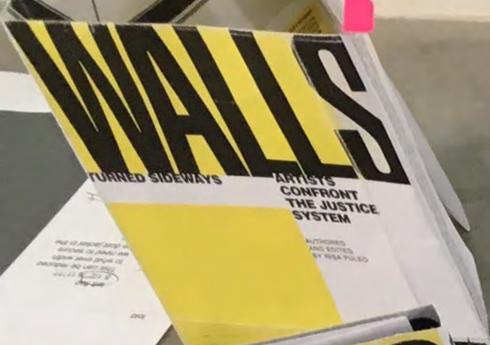
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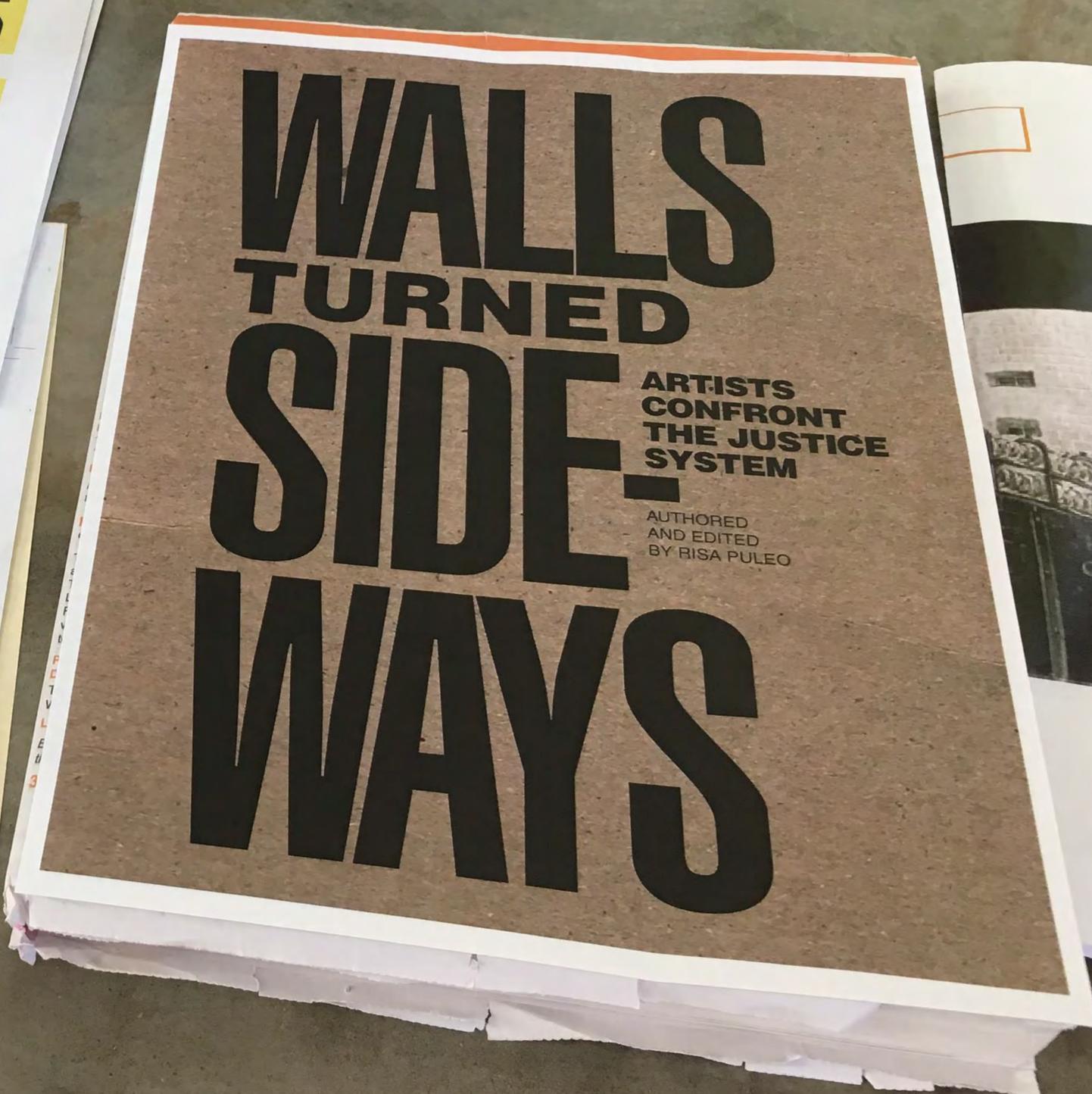
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WALLS SIDEWAYS



**CONFRONT**



**WALLS TURNED SIDWAYS ASKS A NUMBER OF CHALLENGING QUESTIONS OF THE VISITOR. WHAT IS THE SOCIAL ROLE AND RESPONSIBILITY OF THE ARTIST IN TIMES OF POLITICAL URGENCY? WHAT FUNCTIONS CAN ART AND ARTISTS FULFILL IN THE SOCIAL AND POLITICAL LANDSCAPE?**

**ARTISTS CONFRONT THE JUSTICE SYSTEM**

AUTHORED AND EDITED BY RISA PULEO

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**ARTISTS CONFRONT THE JUSTICE SYSTEM**

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WALLS TURNED SIDWAYS INCLUDES ARTISTS FROM ACROSS THE US WHO CONFRONT THE JUSTICE SYSTEM THROUGH THEIR ART. THIS ISSUE EXPLORES THE COMPLEXITY OF CONTEMPORARY ART PRODUCTION MADE IN THE STUDIO AND THE GALLERY THAT TAKE ISSUES OF SOCIAL JUSTICE AS A SUBJECT FOR IMAGES AND SYSTEMS AS STRUCTURES FOR QUESTIONING THROUGH INSTITUTIONAL AS PART OF A SOCIAL PRACTICE.



**WALLS TURNED SIDWAYS**

**ARTISTS CONFRONT THE JUSTICE SYSTEM**

AUTHORED AND EDITED BY RISA PULEO

**CONTEMPORARY ART**

**AUGUST 25, 2014**

CAMH.ORG

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THE JUSTICE  
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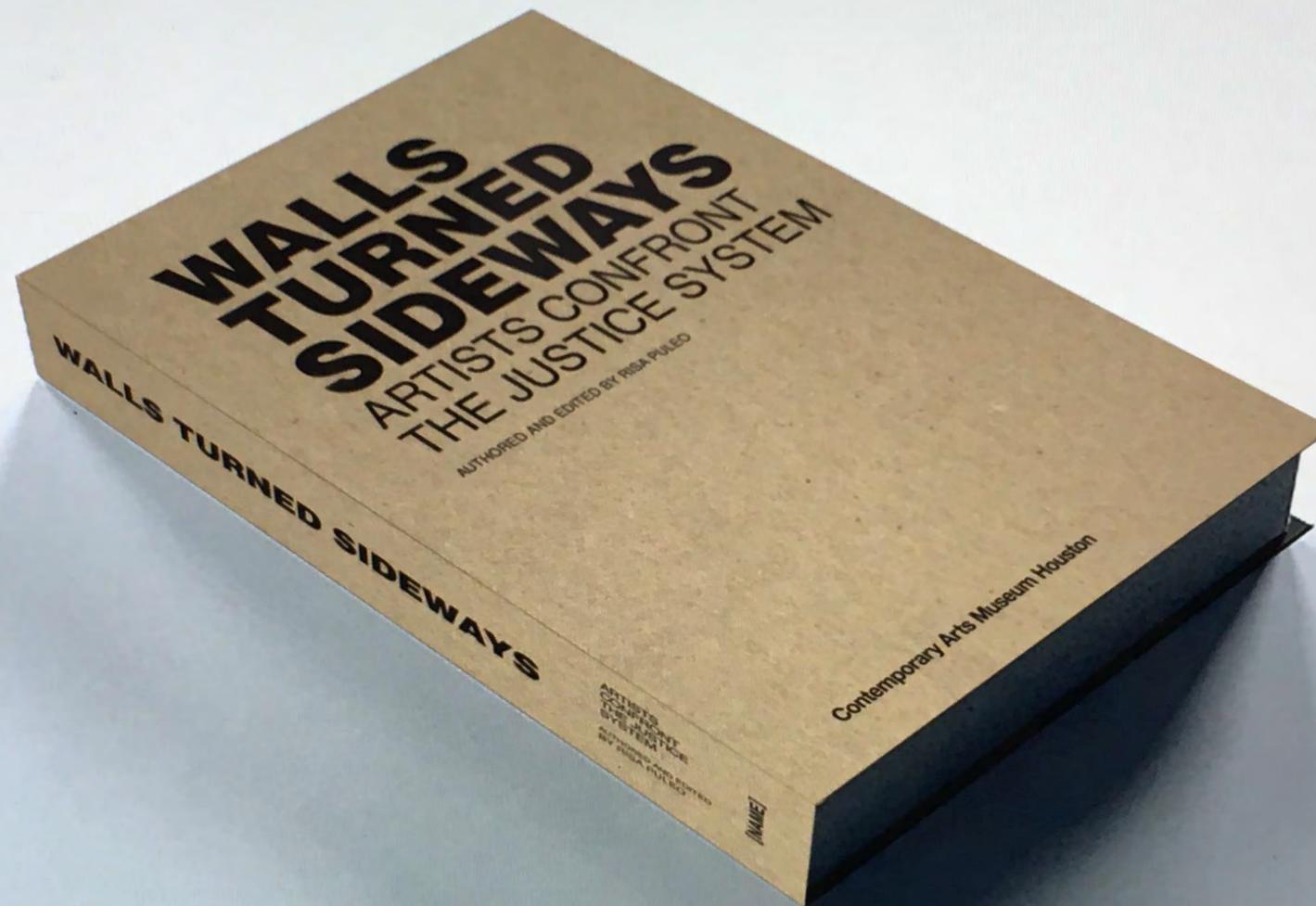
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SPINE

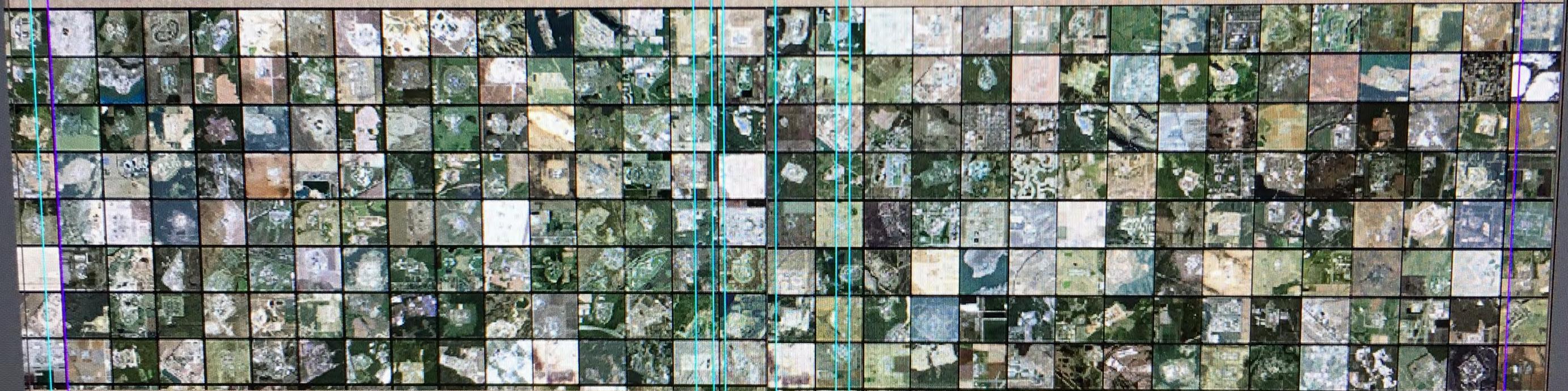


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**ARTISTS CONFRONT**  
**THE JUSTICE SYSTEM**

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Keith Calhoun and Chandra McCormick, *Men going to work in the fields of Angola*, 2004

The Louisiana State Penitentiary is built on a set of six plantations located west of the Mississippi and north of Baton Rouge in East Feliciana Parish. James R. Franklin established one of those plantations on 18,000 acres of land between 1835 and 1838 and named it “Angola,” because the majority of the slaves held captive there were from Reino de Angola, the then Portuguese colony on the west coast of Africa that would retain the latter part of its name when it achieved independence in 1975, after four hundred years of colonial rule.<sup>17</sup> In 1851, when Franklin’s son Isaac died, Angola housed over six hundred slaves. The reason for such a large number: it was “a slave-breeding plantation.”<sup>18</sup> In addition to maintaining Franklin’s crop and cattle assets, Angola was sustained by the forcible breeding of slaves, who were sold to other plantations across the southern United States as their own reproducible commodity. When the state purchased the land in 1901 to convert it into the Louisiana State Penitentiary, it retained the moniker “Angola.” The population incarcerated there today is 76 percent black men from Louisiana, 71 percent of whom are serving life sentences. Their days are spent maintaining the vast fields, picking cotton, vegetables, and sugar cane by hand, without the aid of machinery.

Calhoun and McCormick’s photographs make the argument that Angola the penitentiary still functions as Angola the plantation, with prisoners taking the place of slaves. Their 1980 photograph *Who’s that man on that horse, I don’t know his name, but they call him Boss*

<sup>17</sup> Ned and Constance Sublette tell the history of the plantation and James R. Franklin in *The American Slave Coast: A History of the Slave-Breeding Industry* (Chicago: Lawrence Hill Books, 2016).

<sup>18</sup> Sublette, *The American Slave Coast*, 378.



Keith Calhoun and Chandra McCormick, *Ditch Digging*, 1980

foregrounds a white prison guard on horseback with a rifle overlooking a group of black prisoners working in the field. With the exception of the contemporary uniform of the “Boss,” the scene could have taken place in 1850 as easily as in 1980. The photograph of the scene, however, could not. Because the medium was still in development and not popularly accessible until after the Emancipation Proclamation of 1863, the photographic record of slavery in the United States and elsewhere in the Americas is thin.<sup>19</sup> Applying art historian Krista Thompson’s argument from her essay “The Evidence of Things Not Photographed: Slavery and Historical Memory in the British West Indies,” Calhoun and McCormick’s images are “ruptures in space and time and the ever-presentness of the past that are intrinsic to the memory of slavery and to the formation of the African diaspora more generally.”<sup>20</sup> By picturing the racial disparity of mass incarceration in Louisiana as emblematic of prisons across the country, McCormick and Calhoun open a temporal portal that allows them to create photographs of slavery, the “ever-present” past that undergirds the present. McCormick and Calhoun’s contemporary images act as proxies in the absence of historical ones.

<sup>19</sup> Harvey Young considers a set of daguerreotypes depicting seven slaves in Columbia, South Carolina, in 1850 to be some of the few photographs of slavery. His essay “Still Standing: Daguerreotypes, Photography, and the Black Body” is worth noting for the way in which he connects the medium-specificity of the daguerreotype, which requires a sitter to be still for upwards of three minutes in order to be captured by the photographic process, and the stillness necessary while being shipped across the Atlantic as cargo. Harvey Young, chap. 2 in *Embodying Black Experience: Stillness, Critical Memory, and the Black Body* (Ann Arbor, MI: University of Michigan Press, 2010), 26–75.

<sup>20</sup> Krista Thompson, “The Evidence of Things Not Photographed: Slavery and Historical Memory in the British West Indies,” *Representations* 113, no. 1 (Winter 2011): 40, <http://doi.org/10.1525/rep.2011.113.1.39>.



Keith Calhoun and Chandra McCormick, *Who's that man on that horse, I don't know his name, but they call him Boss*, 1980

In his essay “Captivity, By Turns: A Comment on the Work of Ashley Hunt,” reprinted in this section, Jared Sexton asks, “What happens to a history that is not past? . . . What is produced, what is left over, when the slave loses her value as labor?” The title of Hunt’s video, *I Won’t Drown on that Levee and You Ain’t Gonna Break My Back* (2006), which is about the evacuation of Louisiana prisoners during Hurricane Katrina, comes from Lonnie Johnson’s 1928 “Broken Levee Blues,” a song about the 1927 Mississippi River flood that displaced more people over a greater terrain than Katrina. Like prisoners during Katrina, the black population of the Mississippi River region was not prioritized for evacuation during the flood. Afterwards, both groups were forced, either at gunpoint or through the terms of their sentences, to clean up the sewage and waste released by the overflow of water. What Hunt’s video makes apparent to Sexton is how the body and person of the black prisoner are surplus to the labor extracted from them. Hunt’s video is one part of the ongoing *Corrections Documentary Project*, which is composed of dozens of videos, two diagrams, a website, and a study guide that examine the entanglement between politics and economics that has resulted in the privatization of prisons over the last fifty years.

In addition to extracting labor from inmates and figuring their persons and bodies as surplus, the prison-industrial complex continues to wrest value from decommissioned coal mining sites by transforming them into prisons. Many of those presently incarcerated in Appalachia are former miners or family members of miners impacted by the decline

of the coal industry in the region.<sup>21</sup> Jonas N.T. Becker's coal print *Belcher Mountain* (2018), from the series *Better or Equal Use*, pictures the Federal Correctional Institution in McDowell, West Virginia (FCI McDowell), the prison that stands in place of a mountain removed through the mining process.<sup>22</sup>

Becker's photographic practice is heavily research based and involves exploring the artist's home region of Appalachia. Under the Surface Mining Control and Reclamation Act of 1977 and its newest offshoots, the RECLAIM Act and the Abandoned Mine Land Pilot Program, former coal mines are positioned for development, with an aim "to turn old pollution liabilities into business opportunities" in states in which coal mining played an important role in the economy.<sup>23</sup> According to promotional materials for the bipartisan RECLAIM Act, put forth by congressional representatives from Kentucky, Pennsylvania, and Virginia, "abandoned underground and surface mines across the country have been leveraged to create thousands of jobs in agriculture, recreation, tourism, renewable energy production, retail, and beyond."<sup>24</sup> Mining sites have been reclaimed for golf courses, ATV recreational parks, wineries, business complexes, and, of course, prisons and other types of correctional facilities. Coal mines in Appalachia that were created through the process of mountaintop removal—which involves accessing the subterranean substance by removing the peak of a mountain or hill to drill down from above, instead of under or through, as in traditional mining—possess many features that aid in the function of a prison. Both remote and out of site, they are difficult to access. They are also often toxic, as the unusable residue from the coal extraction process is left behind. In other words, these sites are known to be hazardous, and building prisons on them allows industry to profit while avoiding the costly expense of rehabilitating them.<sup>25</sup>

The expendability of prisoners' lives in support of the net gains of corporations builds upon the ways in which the labor of coal miners has historically been exploited in rural U.S-America. Coal fueled U.S-American industrialization after the Civil War, yet from the 19th century to the 1950s, when it replaced by other forms of fuel, miners were paid in credit that they could only use in company stores, instead of cash. The worker, like the land, was integrated into a self-contained system that took the form of indentured servitude, with no possibility of exit. The decline of coal mining, the economic backbone

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<sup>21</sup> Some of the most effective work of activists and social organizations in the region combines environmental and labor concerns with issues surrounding the use of mass incarceration and prison building as strategies of economic development.

<sup>22</sup> The phrase "better or equal use" is based on a clause in the Surface Mining Control and Reclamation Act of 1977, section 515, C. 3 (A): "after consultation with the appropriate land use planning agencies, if any, the proposed postmining land use is deemed to constitute an equal or better economic or public use of the affected land, as compared with premining use." Surface Mining Control and Reclamation Act of 1977, 30 U.S.C. § 1265, <https://www.osmre.gov/lrg/docs/SMCRA.pdf>.

<sup>23</sup> Those states are Alabama, Arkansas, Colorado, Illinois, Indiana, Kansas, Kentucky, Missouri, Montana, North Dakota, Ohio, Pennsylvania, Tennessee, West Virginia, and Virginia. "What is the POWER+ Plan?" POWER+ for the People, Appalachian Citizens' Law Center, accessed April 13, 2018, <http://www.powerplusplan.org/whatispowerplus/>.

<sup>24</sup> "RECLAIM Act," POWER+ for the People, accessed April 13, 2018, <http://www.powerplusplan.org/reclaim-act/>.

<sup>25</sup> Kelsey D. Russell, "Cruel and Unusual Construction: The Eighth Amendment as a Limit on Building Prisons on Toxic Waste Sites," *University of Pennsylvania Law Review* 165, no. 3 (February 2017): 741–83, [http://scholarship.law.upenn.edu/penn\\_law\\_review/vol165/iss3/5](http://scholarship.law.upenn.edu/penn_law_review/vol165/iss3/5).



Jonas N.T. Becker, *Belcher Mountain* from the *Better or Equal Use* series, 2018

of Appalachia and other rural regions, has been compounded by an opioid crisis wrought by the introduction of drugs that are funded by the same companies. In this way, prison development in the region literalizes the economic entrapment coal miners have faced for over two centuries.

To create the photograph *Belcher Mountain*, Becker adapted a picture of FCI McDowell used in the promotional materials of the company that designed it. The aesthetics of this and other similar advertisements recall U.S.-American landscape painting and photography, with the prison framed by majestic mountains or an expanse of desert that sets a dramatic scene for the building. Features that have conventionally signalled unspoiled nature read in this context as the desolation and isolation of the area. Whether done in a sublime, pastoral, or picturesque mode, 19th-century landscape painting imbued the U.S.-American landscape with national ideology. U.S.-American land was constructed as a virginal wilderness, a new Eden that would provide its citizens with a bounty in everlasting supply. This idea has supported the extraction of resources such as coal, timber, iron, gold, quartz, and now uranium from the land. Mined silver, copper, and carbon have also played a role in the history of photography, as materials embedded into a gelatin-based surface to impart a lustrous glow to prints. In the 19th- and early-20th-century United States, carbon printing processes were primarily used for landscape photographs, which were often scenes that either extolled industrialization or else encouraged the preservation of the natural environment. To create *Belcher Mountain*, Becker replaced carbon with coal to overlay her landscape image with the material extracted from the land itself. In doing so, Becker implicates photography in the process by which the earth and workers have historically been exploited by the coal industry and are presently exploited by the prison industry that has replaced it.



# INDUSTRIAL COMPLEX

Industrial class people show people are split along the lines of race, gender & age of political power control of resources & property, or good culture so that their labor resources & power can be controlled & manipulated, and their own interests the damage done along the way. Is it a conspiracy? It doesn't matter if it's a system where profit is more

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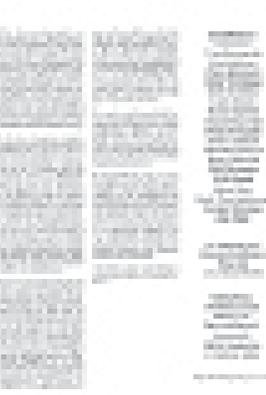
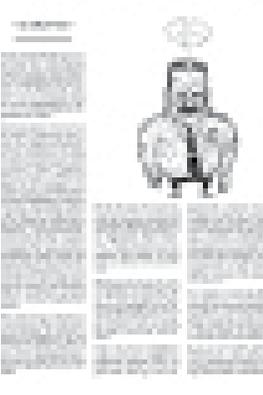
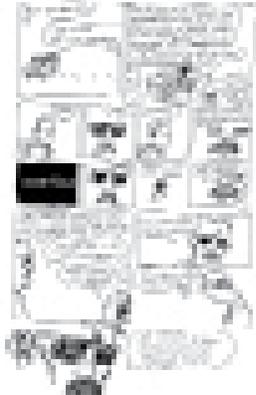
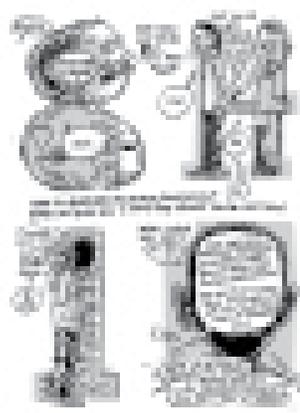
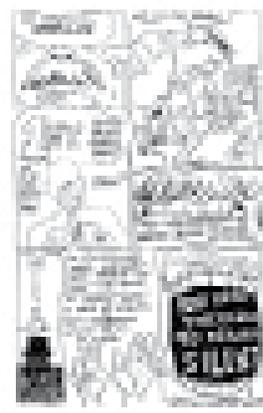
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FROM POLITICS, BUSINESS & POWER  
PEOPLE OF COLOR, WOMEN, POOR  
AND COMMUNITIES, MACHINES & MONEY





INSERT:  
Sam Gould with Uncivilized Books

*SGT. KROLL GOES  
TO THE OFFICE, 2016*

How relevant does the design on the cover have to be in relation to the content of the book?

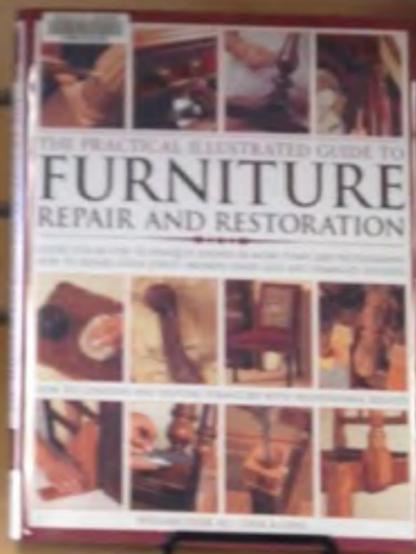
What kinds of things should the designer consider when designing a book?

Should there be some sort of freedom of their own expression, or should their job JUST involve designing a cover that will best market the book?

Holly Fleck, Student Spring 2014?

What do you consider the key concepts and factors that one should keep in mind when designing, be it for book covers or any other format?





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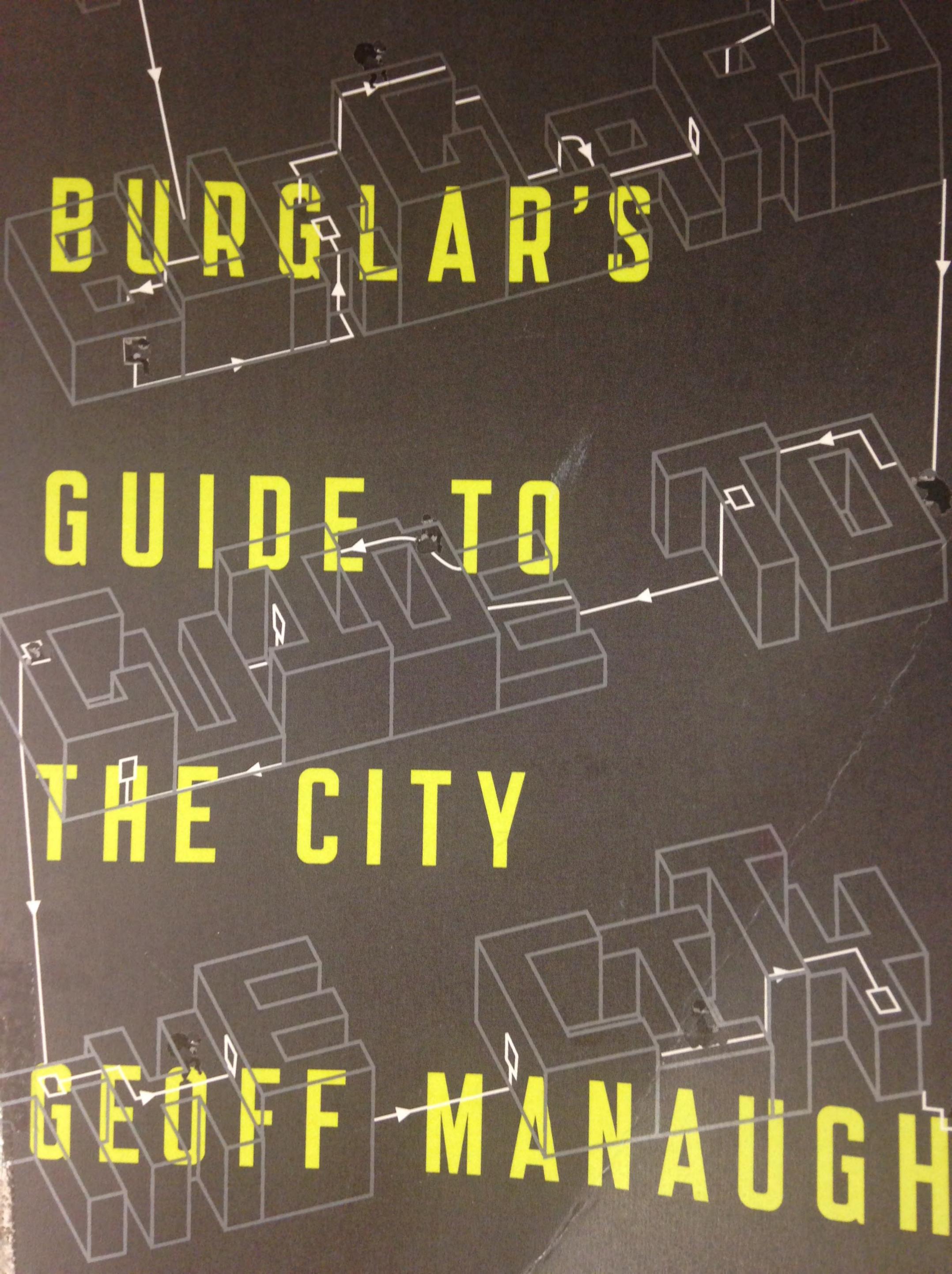
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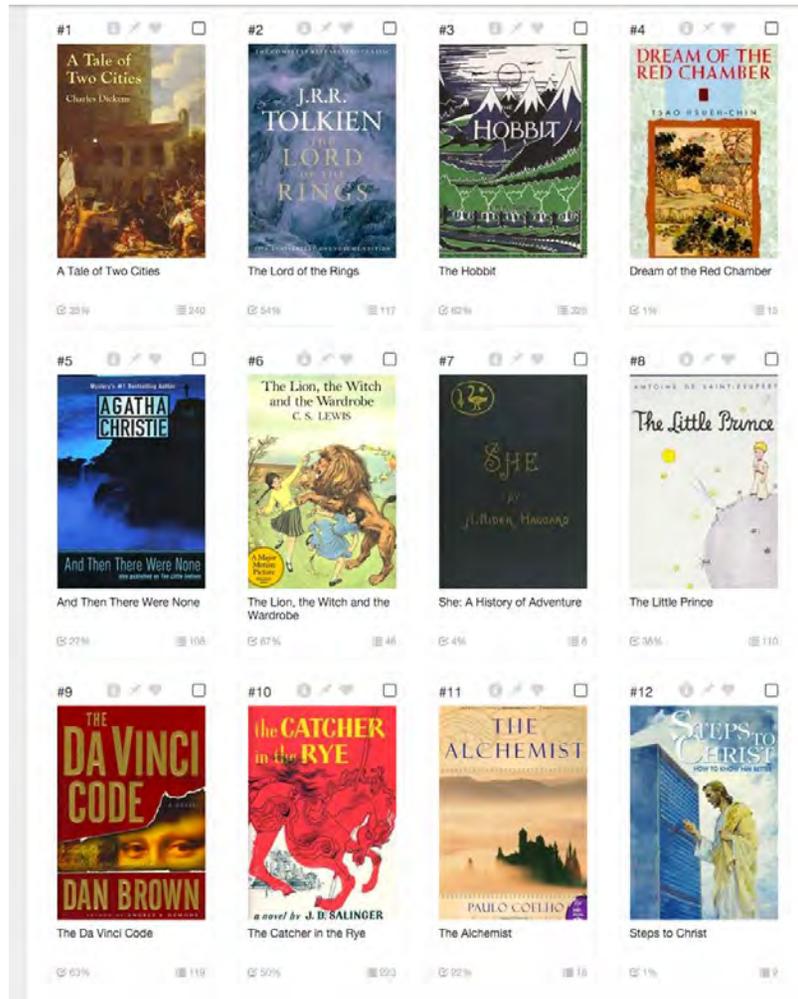
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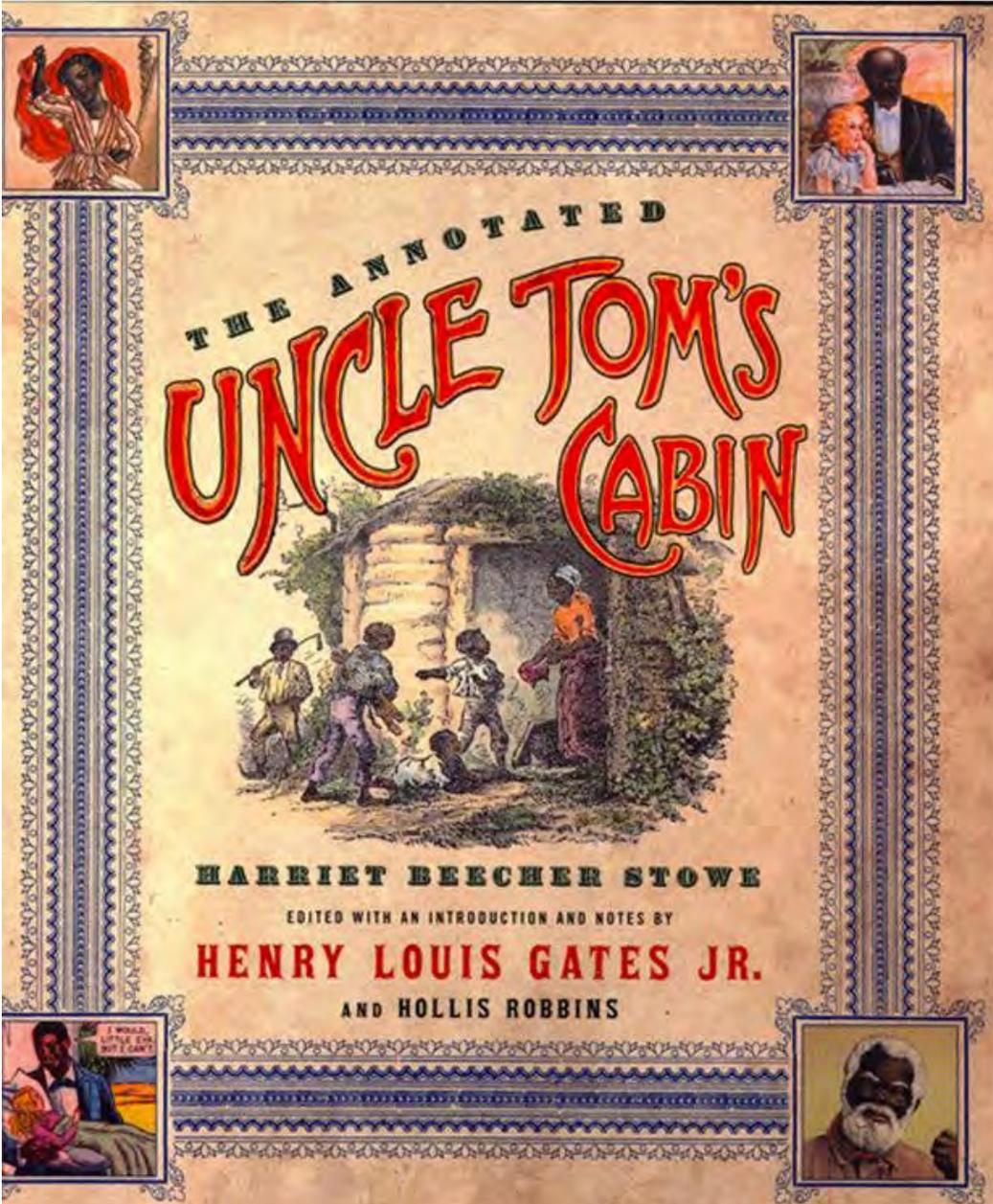
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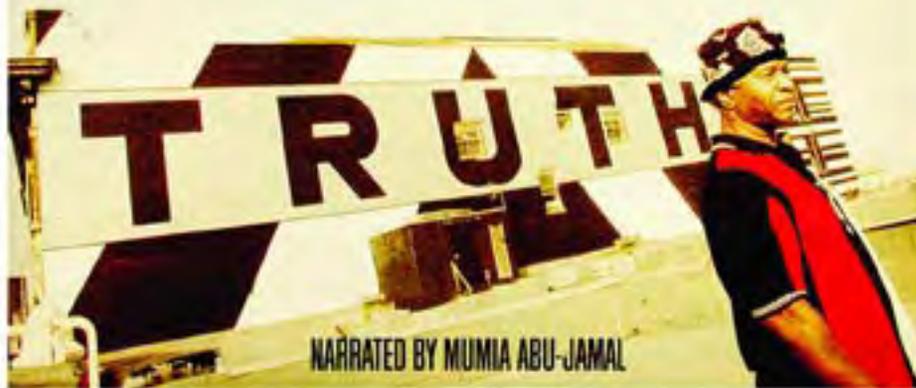
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by HARRIET BEECHER STOWE



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NARRATED BY MUMIA ABU-JAMAL







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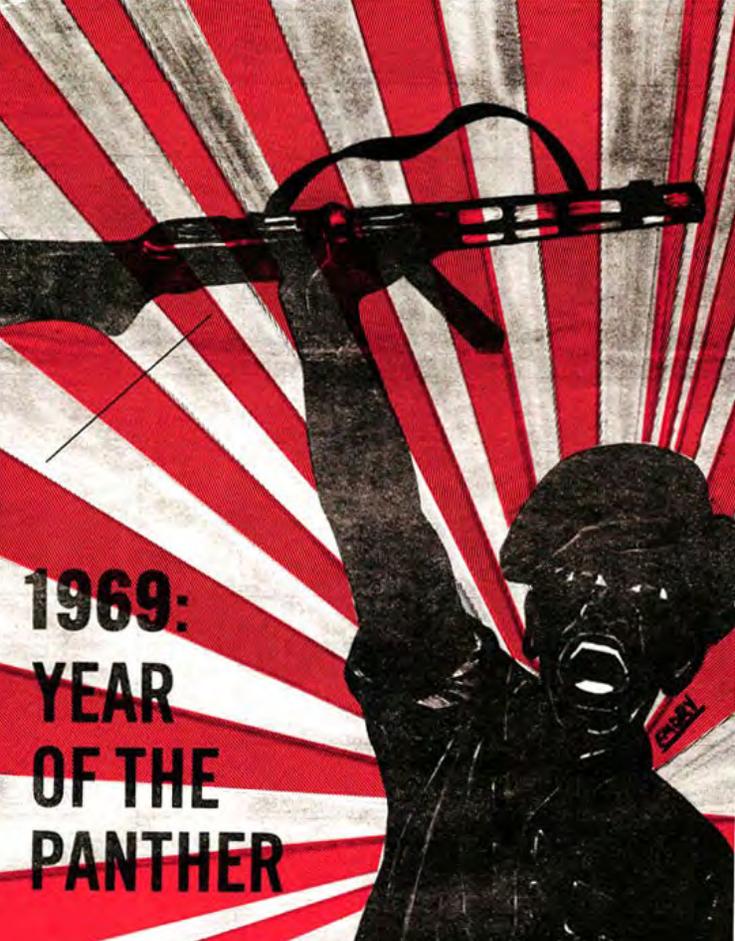
Suzun Lucia Lamaina





**THE BLACK PANTHER** 25 cents  
Black Community News Service

VOLUME 2 NO. 13 SATURDAY JAN. 4, 1969  
PUBLISHED BY THE BLACK PANTHER PARTY OFFICE OF INFORMATION AND STUDY CENTER 3030  
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**1969:  
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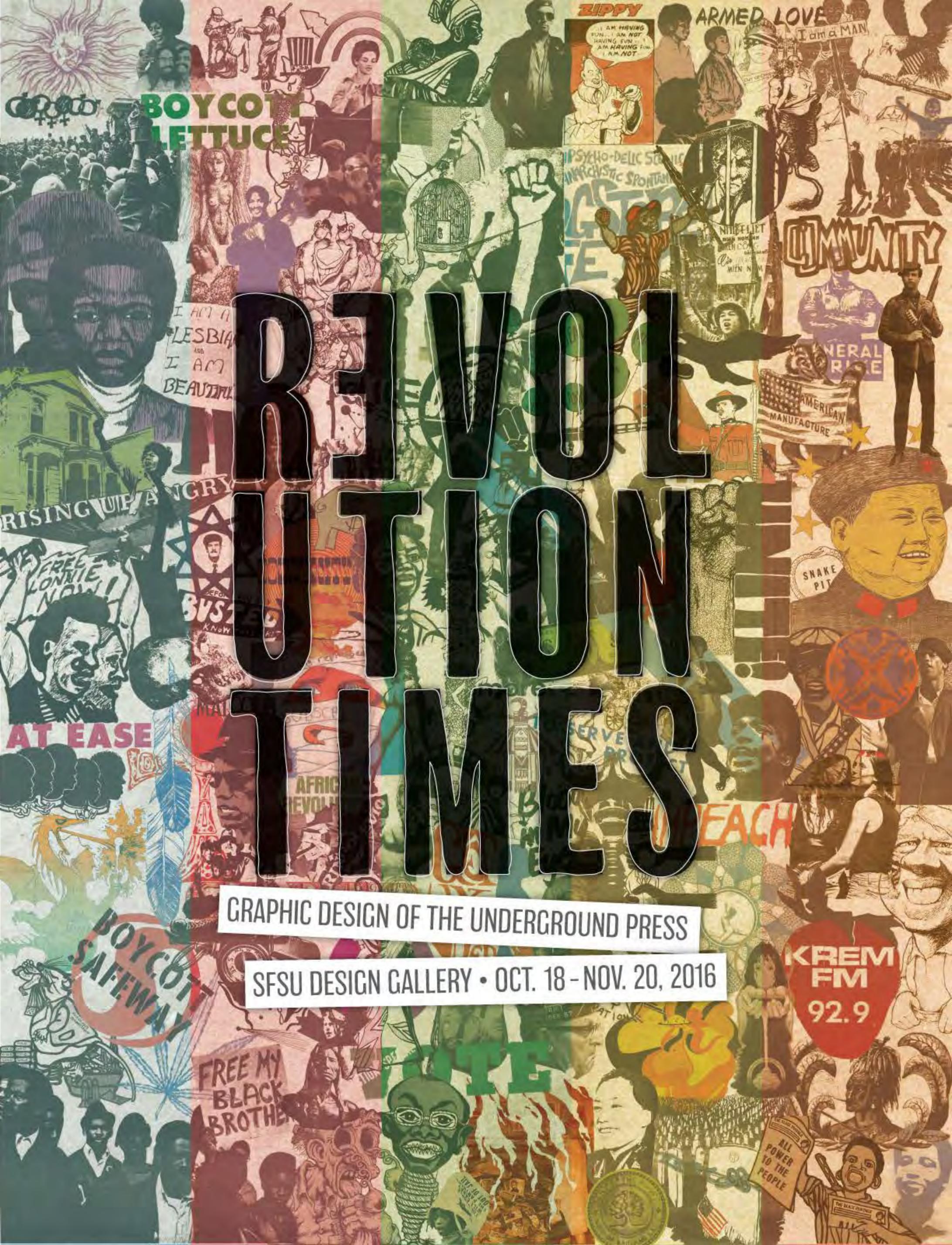
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**PEOPLE**









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LETTUCE**

**ZIPPY**  
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I am a MAN

**COMMUNITY**

**GENERAL RISE**

**AMERICAN  
MANUFACTURE**

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GRAPHIC DESIGN OF THE UNDERGROUND PRESS

SFSU DESIGN GALLERY • OCT. 18 - NOV. 20, 2016

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# REVOLUTION TIMES

VOL 01 - ISSUE 01



## GRAPHIC DESIGN OF THE UNDERGROUND PRESS

EXHIBITION OPEN OCT. 18 - NOV. 20, 2016

Revolution Times is an exhibition celebrating the graphic design of radical newspapers, tools used for organizing movement towards social change, motivating masses and disseminating ideas to promote a rise in counter culture. It highlights the graphic design that challenged societal norms while creating an ethos around the struggle for equality, civic engagement and justice.

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## VISUALIZING POWER • PROMOTING CHANGE

### REMEMBERING THE BLACK PANTHER PARTY NEWSPAPER: APR. 1967 — SEPT. 1980

BILLY X JENNINGS

The Black Panther Party newspaper was founded by Huey Newton and Bobby Seale in 1967. The BPP newspaper was created to inform, educate and organize the people and promote the 10-Point Program and Platform.

The BPP newspaper grew from a four-page newsletter to a full newspaper in about a year and about 500 issues were printed. The first cover featured the case of Denzil Dowell, a brother murdered by the Richmond police. The BPP was called in by his family to investigate what happened to him. You can read the story in Bobby Seale's book, "Seize the Time." Bobby Seale, Elbert "Big Man" Howard and Eldridge Cleaver were the early editors.

After Huey Newton was shot and jailed in October 1967, the BPP newspaper grew along with the

Black Panther Party. The paper was being sold not only in the Bay Area but around the world. It came out every Wednesday and was printed in San Francisco by Howard Quinn Printers. The BPP newspaper became the No. 1 Black weekly newspaper in the country from 1968-1971, selling over 300,000 copies each week. It contained both national and international news. The paper sold for 25 cents. In the beginning, each person selling the newspaper got a dime from each copy.

Every Panther had to read and study the newspaper before selling it. Big cities like LA, Chicago, NY, Seattle and Kansas City were distribution centers for the BPP newspapers in their regions. Sam Napier, Andrew Austin and Ellis White from National Distribution in San Francisco were the heart and soul of the newspaper. They worked endless hours making sure the paper reached its destinations and were always looking for new locations to "get the paper out."

Wednesday night was when the paper came out. Every



Panther in the Bay Area came to help "get the paper out." When the paper came off the press, it went to the SF office and we packed it up in boxes by region and BPP offices. We had 48 offices in 30 major cities. Students from SF State Black Student Union, UC Berkeley, SF City College, Merritt and Laney BSUs and a lot of high school students showed up to work those nights.

This photo essay was provided by It's About Time Archives. We have an extensive collection of BPP memorabilia and our mission is to preserve and promote the legacy of the Black Panther Party. For more information, visit [www.itsabouttimebpp.com](http://www.itsabouttimebpp.com) or, on Facebook, go to [itsabouttime/BPP](https://www.facebook.com/itsabouttime/BPP) or Bill Jennings.

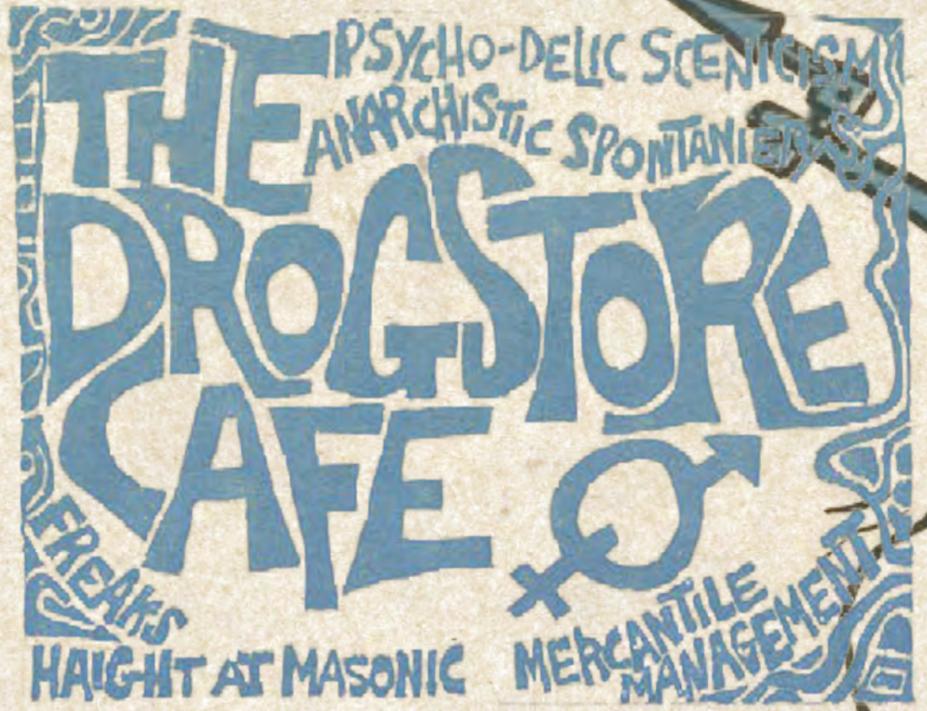
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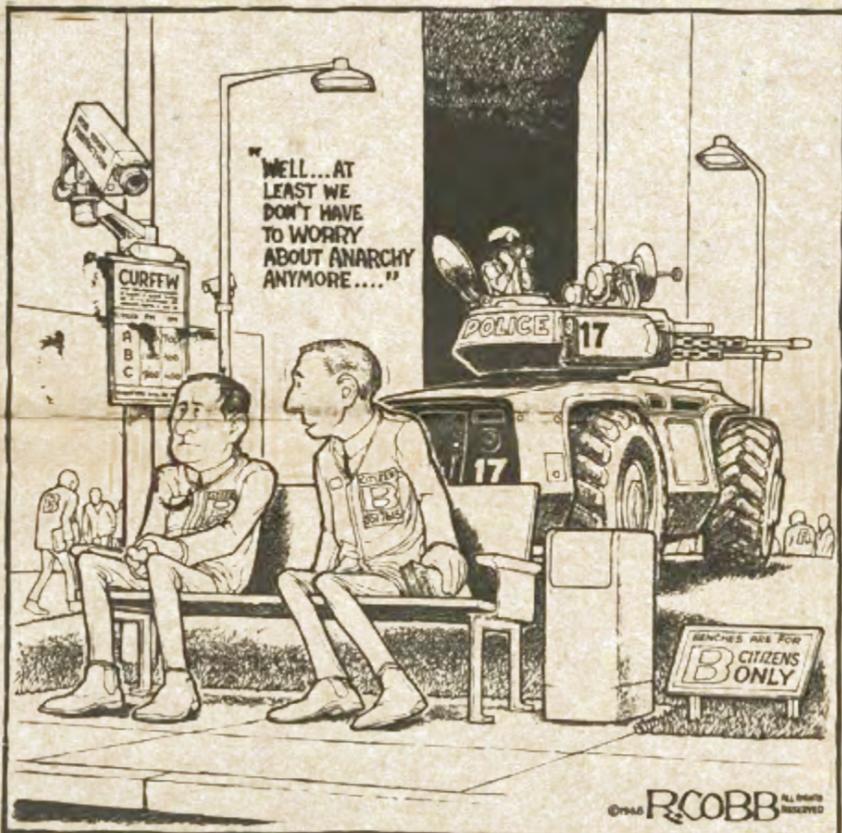
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## ABOUT THE REVOLUTION TIMES EXHIBITION

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Revolution Times is an exhibition celebrating the graphic design of radical newspapers, tools used for organizing movement towards social change, motivating masses and disseminating ideas to promote a rise in counter culture. It highlights the graphic design that challenged societal norms while creating an ethos around the struggle for equality, civic engagement and justice.

Curated and designed by a team of University of Nebraska-Lincoln students led by graphic design faculty, Stacy Asher and Aaron Sutherland, Revolution Times is launching at San Francisco State's Design Gallery October 20. The exhibit runs until November 18 and includes historically significant counterculture newspapers from the 1960s and 1970s from of the archive of Billy X Jennings, historian for the Black Panther Party. Panel discussions and gallery talks. Another feature of the exhibit will be a website launch dedicated to the digitization of the historical newspapers on display. The site invites readers to flip through, zoom in and thoroughly examine the details of the typography and graphics, revealing print production and graphic art techniques of the era

Through the papers, the audience can explore visual language and communications in a unique way featuring stories of the time surrounding issues of civil rights, war and culture. Selections of these graphic design artifacts include The Black Panther Newspaper, The Berkeley Barb, The East Village Other, Basta Ya, Berkeley Tribe, San Francisco Oracle, the Chicago Seed and many others.

OCTOBER 20 - DECEMBER 01, 2016



# UNDERGROUND PRESS

# REVOLUTION AT TIMES FEST

December 2015

VISUALIZING

In the 1960s, a media revolution was taking place in the streets of Chicago, Paris, Prague and Mexico City. With the increased availability of cheap printing, countless liberation movements were able to spread their messages through both newspapers and broadsheets. Ranging from the psychedelic pages of the San Francisco Chronicle to the underground press practices graphically fashioned the image of a culture undergoing a pronounced and systemic change. Recalling an era in which Marshall McLuhan could proclaim, "The Medium is the Message," Revolution Times treats the design practices of this period as continuous with a range of activist strategies: as a vehement challenge to the dominance of official media and a diverse self-representation linked to a body of social and political interests (black power, women's liberation, gay rights, environmentalism, the

THE BLACK PANTHER PARTY

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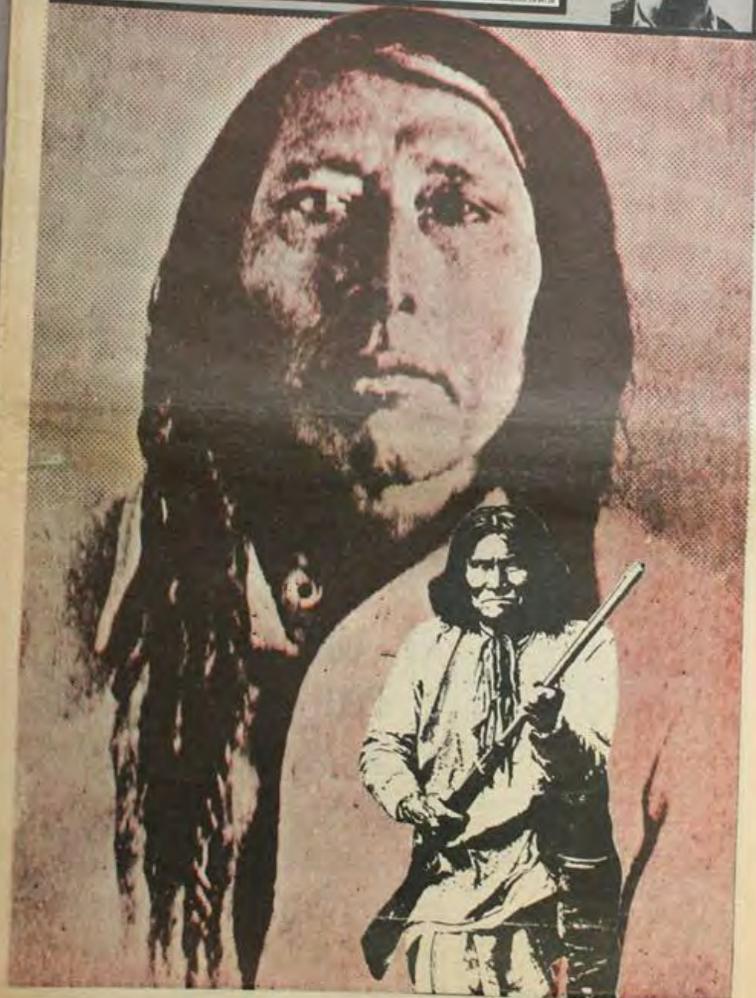
VOL. III NO. 3

SUNDAY MAY 22, 1971

14 PAGES  
WEEKLY

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OFFICE OF INFORMATION  
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He also constructed a visual mythology of power for people who felt powerless.

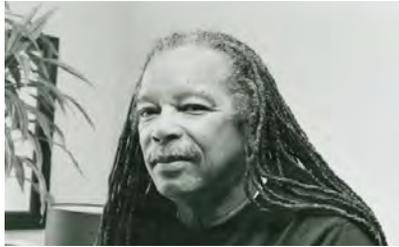


# REVOLUTIONARY GRAIN

CELEBRATING THE SPIRIT OF  
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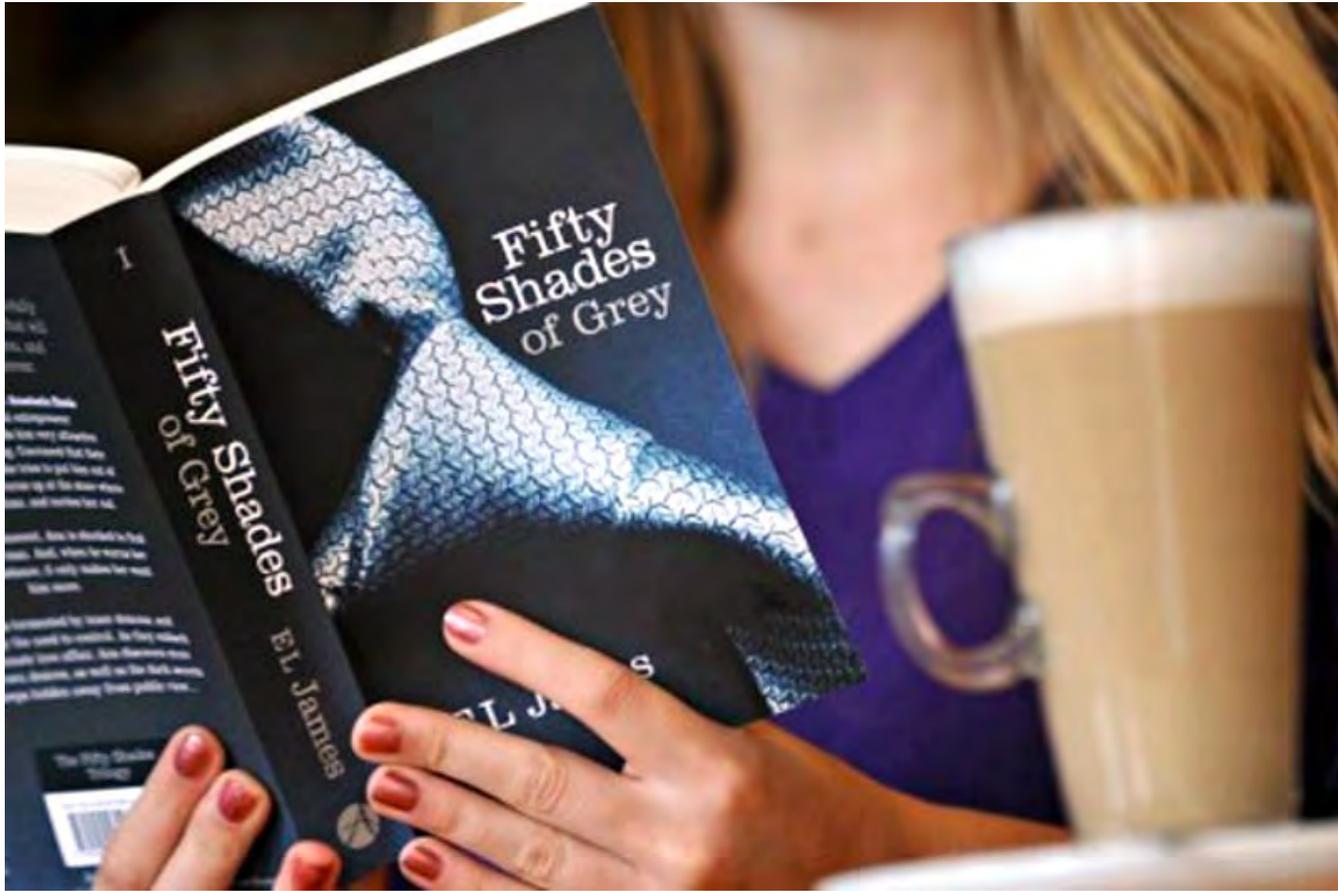
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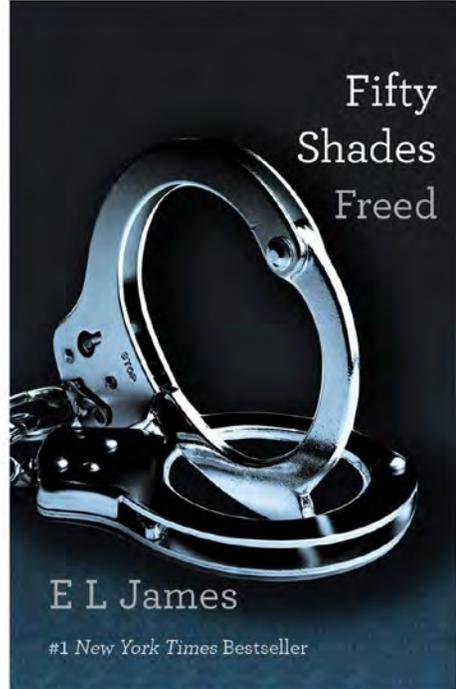
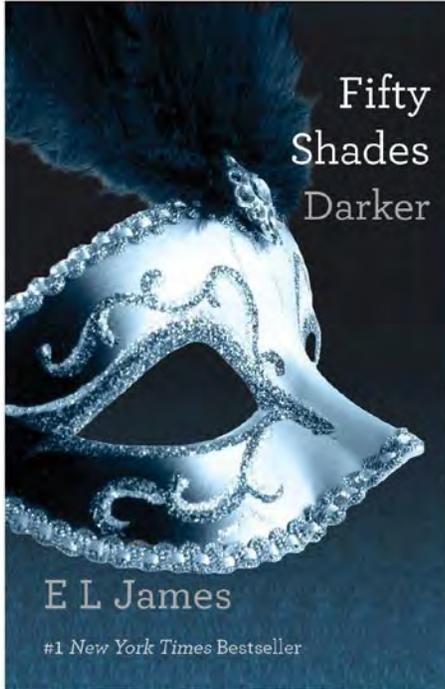
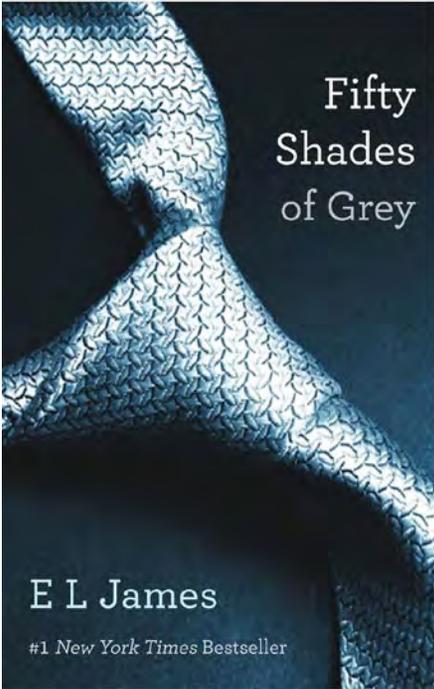


Meaning / Life / Reading / Identity

Fifty Shades of Grey has topped best-seller lists around the world, selling over 125 million copies worldwide by June 2015.

**Making meaning out of life.**

EN Thompson Lecture





PENGUIN BOOKS

LADY  
CHATTERLEY'S  
LOVER



D. H.  
LAWRENCE

50TH ANNIVERSARY EDITION

PENGUIN BOOKS

LADY  
CHATTERLEY'S  
LOVER



D. H.  
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COMPLETE AND 3/6 UNEXPURGATED

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**NOW UNEXPURGATED**

AUTHENTIC AUTHORIZED EDITION • A SIGNET BOOK

# Lady Chatterley's Lover

COMPLETE

**50c**

ONLY



The great novel that shocked the world

**D. H. LAWRENCE**

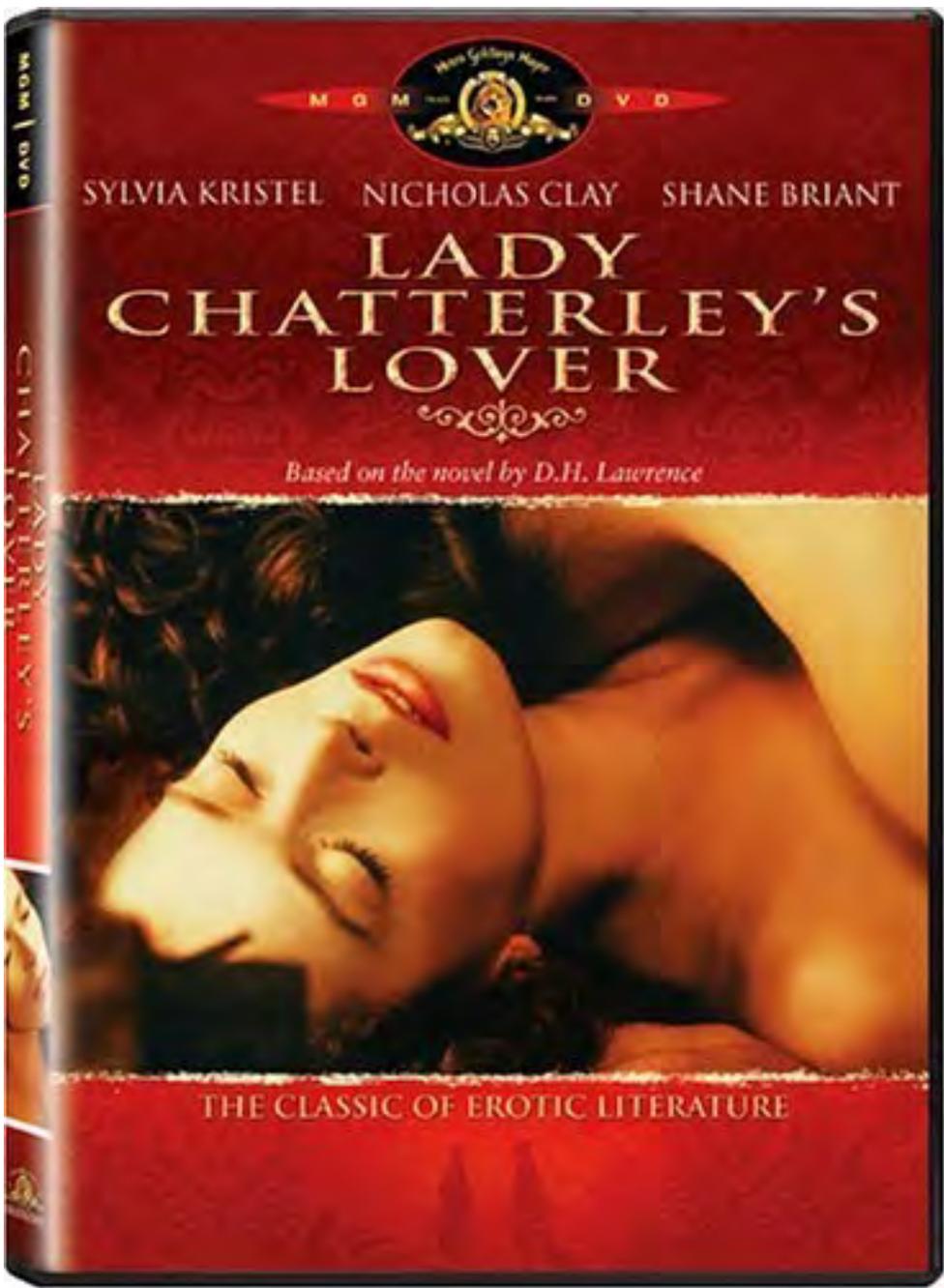
BANTAM CLASSIC

D. H. Lawrence



LADY  
CHATTERLEY'S  
LOVER

The Unexpurgated 1928 Orioli Edition



SYLVIA KRISTEL NICHOLAS CLAY SHANE BRIANT

# LADY CHATTERLEY'S LOVER

*Based on the novel by D.H. Lawrence*



THE CLASSIC OF EROTIC LITERATURE

Books have an identity.

Brand, personality, association, information,  
attitude, knowledge, insight, humor,  
communications.

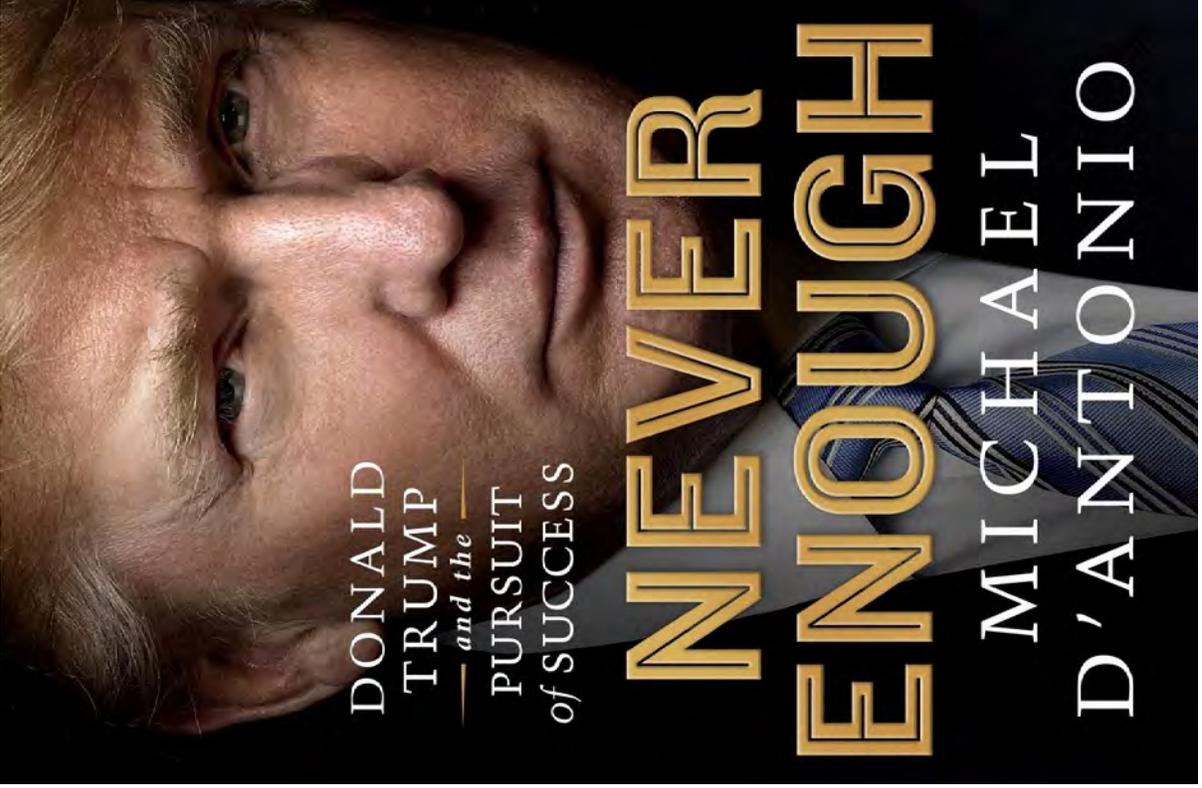
Our identities form through books.



1. When working with a new or unknown author, how do you go about creating a brand for them or, is this something the author should already have established?

2. How is this brand incorporated into the cover of their book?

CaSondra Poulsen



DONALD  
TRUMP  
— *and the* —  
PURSUIT  
of SUCCESS

# NEVER ENOUGH

MICHAEL  
D'ANTONIO

The page as a frame.

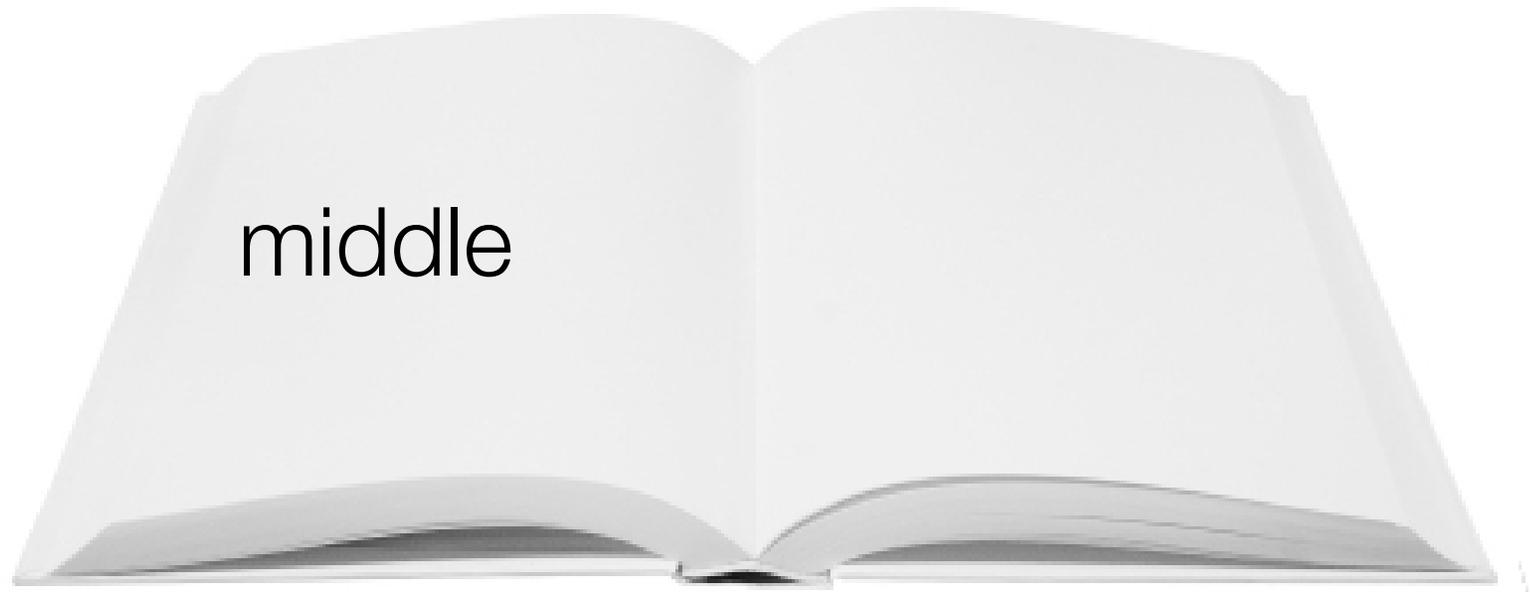
The book and the successive frame.

The book as a time-based media.

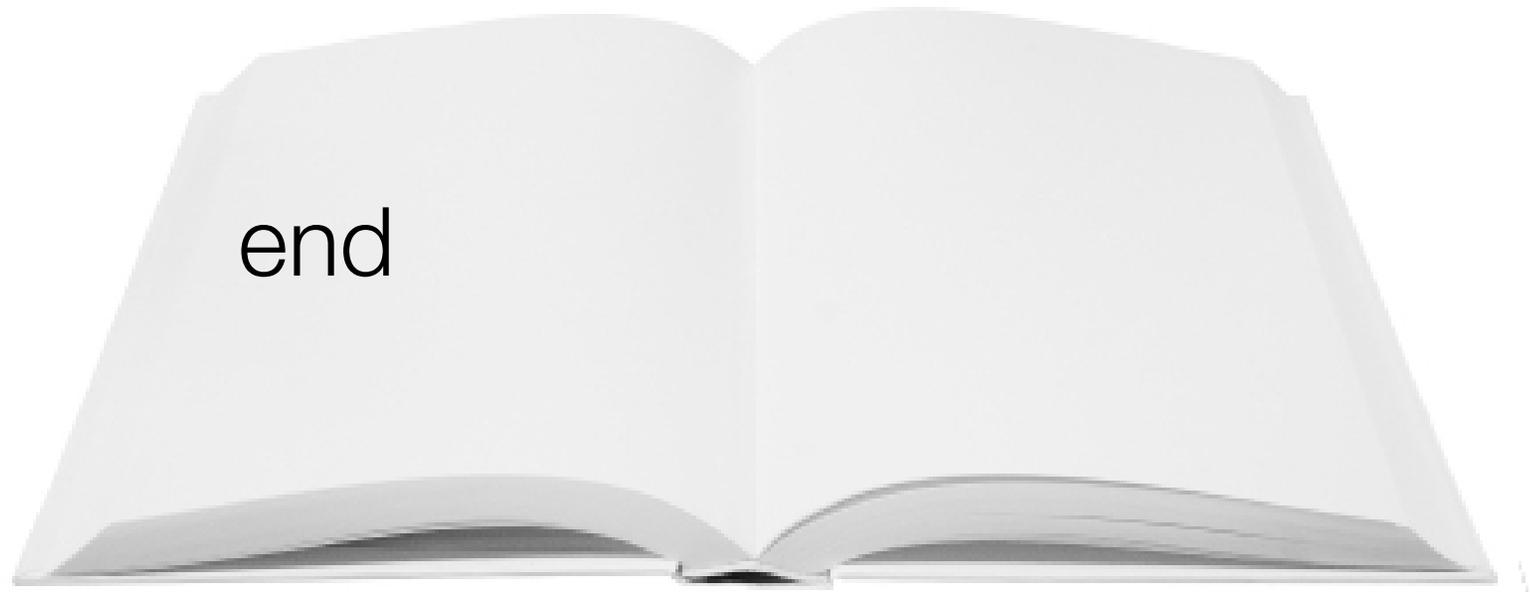


An open book is shown from a top-down perspective, lying flat. The pages are a light gray color. The word "beginning" is printed in a black, sans-serif font on the left page. The right page is blank. The book's spine is visible in the center, and the edges of the pages are slightly curved.

beginning



middle



end



Book

A book is a set of written, printed, illustrated, or blank sheets, made of ink, paper, parchment, or other materials, usually fastened together to hinge at one side.

A single sheet within a book is called a leaf, and each side of a leaf is called a page. ~

see a leaf from the Guttenberg Bible in Love Library Special Collections

A set of text-filled or illustrated pages produced in electronic format is known as an electronic book, or e-book.

In library and information science, a book is called a monograph, to distinguish it from serial periodicals such as magazines, journals or newspapers.

The body of all written works including books is literature.

In novels and sometimes other types of books (for example, biographies), a book may be divided into several large sections, also called books (Book 1, Book 2, Book 3, and so on).

An avid reader of books is a bibliophile  
or colloquially, bookworm.

A shop where books are bought  
and sold is a bookshop or bookstore.

\$ \$ \$ \$ \$

Bembo  
17th Century Typeface

\$ \$ \$ \$ \$

Aksidenz Grotesk  
19th Century Typeface

**amazon**

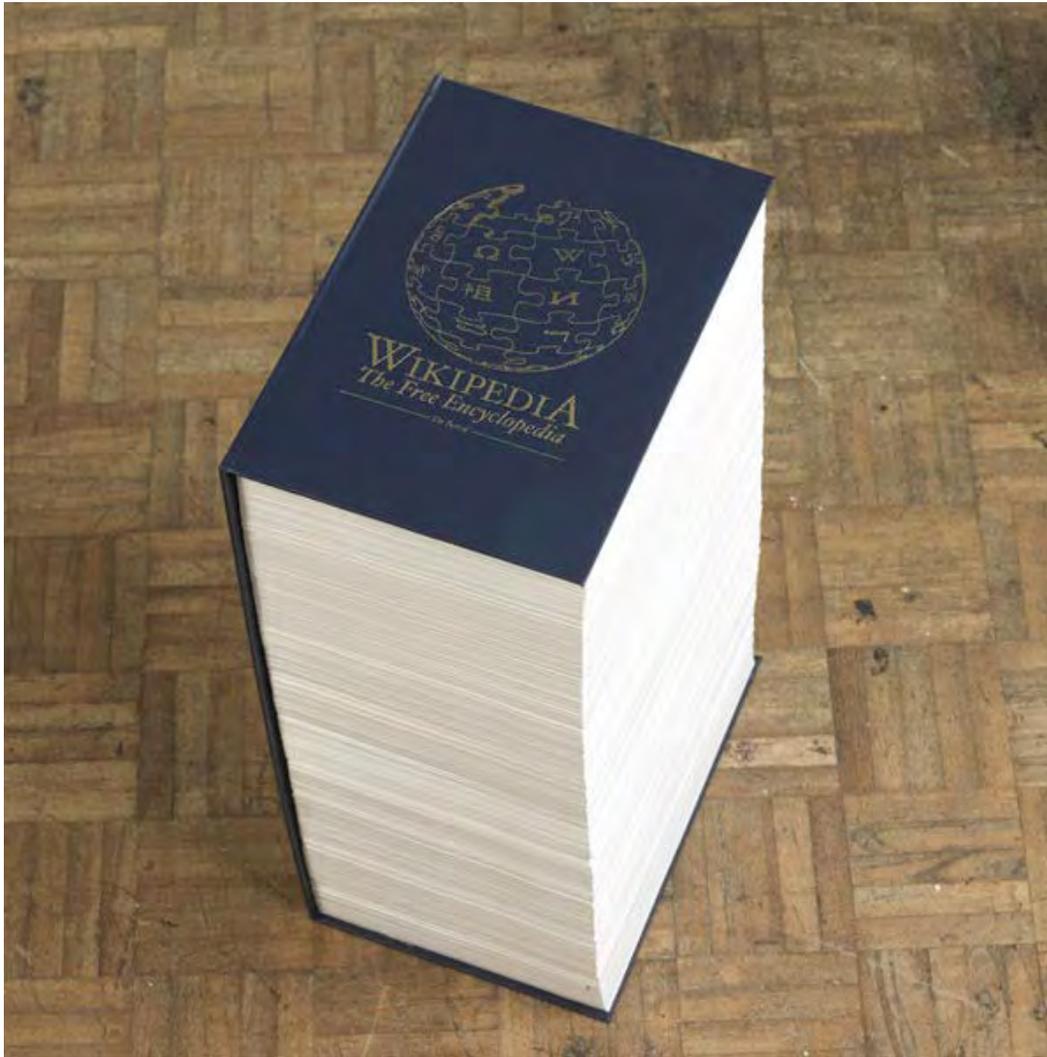
The Amazon logo consists of the word "amazon" in a bold, black, lowercase sans-serif font. Below the word is a curved orange arrow that starts under the letter 'a' and points to the right, ending under the letter 'n'. The arrow is a vibrant orange color and has a slight 3D effect with a darker orange shadow on its top edge.

Books can also be borrowed from libraries.

Google has estimated that as of 2010, approximately 130,000,000 unique titles had been published.<sup>[1]</sup>

<http://en.wikipedia.org/wiki/Book>

# Research.



<http://vator.tv/news/2009-06-09-the-first-printed-volume-of-wikipedia>



Judging a book by its cover.

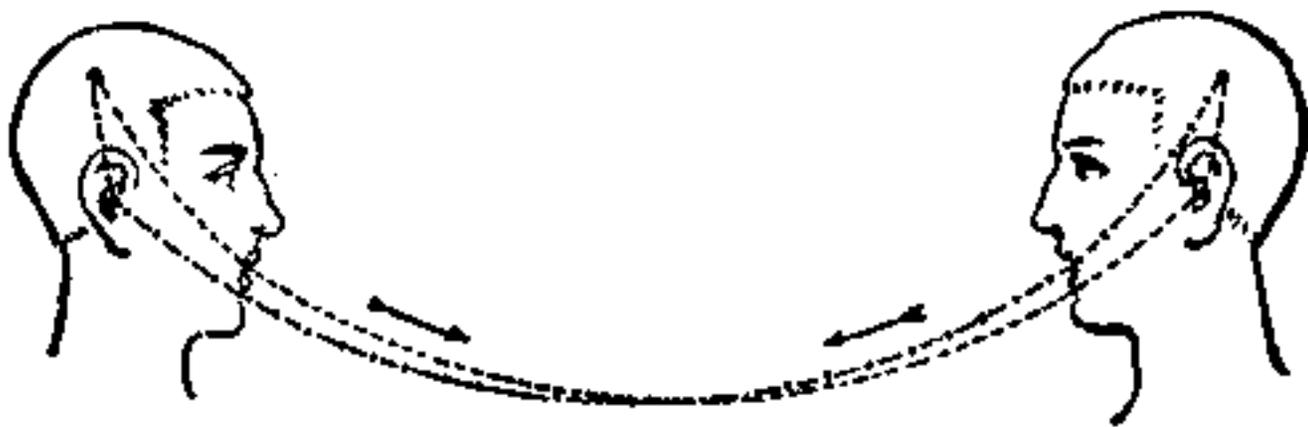
Purpose?

Audience.

The book experience.

The experience of the book.

Meaning is made.

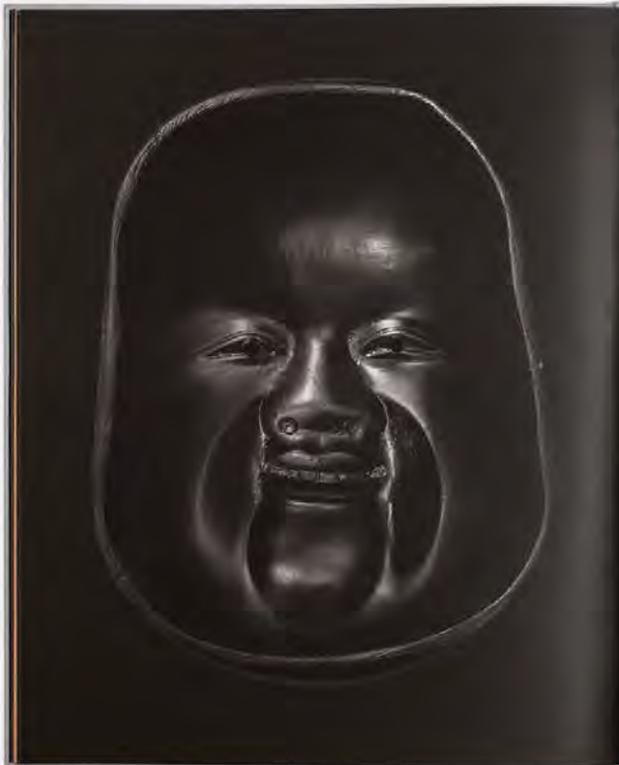




inspiration

Design History 101: Paul Rand  
Defends His Sexiness





## WHERE DO I END AND THE WORLD BEGINS

GÜNTHER DANKL

Where do I end and the world begins ist der genauestens programmatisch klingende Titel für die Ausstellung von Michael Fliri im Grenz-Raum des Zeppelin Museums Friedrichshafen. Mit ihr beendet der 1978 in Taufers im Münsterstal/Tirol in Südtirol geborene Künstler sein Stipendium der ZF Kunststiftung, das ihm von der Jury für 2014 zugesprochen wurde. Gezeigt werden 19 ganz in schwarz gehaltene Masken-Skulpturen unterschiedlicher Stärke und Größe, die der Künstler eindringvoll präsentiert, indem er sie jeweils einzeln auf schlanken, hellen Holzpodesten im Raum arrangiert. Nur, was auf den ersten Blick wie echte Masken aussieht, entpuppt sich bei näherer Betrachtung als Abgüsse der Innenflächen von Originalmasken aus aller Welt, die sich der Künstler aus dem Internationalen Maskenmuseum Dierdorf entliehen hat, sowie eine Krampusmaske, die der Künstler in seiner Jugendzeit selbst gefertigt hat. Diesen auf diese Weise neu geschaffenen Masken hat Fliri als neue Innenseiten wiederum Abgüsse unterschiedlicher Vorderseiten der Masken sowie zweimal Abgüsse seines eigenen Gesichtes aufgesetzt. Durch das Öffnen der Augen blicken somit Masken durch Masken hindurch.

Michael Fliri knüpft mit dieser Ausstellung an das Thema der Maske und dem damit verbundenen Transformationsprozess an, das sich nie

ein roter Faden durch sein gesamtes künstlerisches Schaffen zieht: Come out and play with me lautet zum Beispiel der Titel einer Performance, die der Künstler 2004 durchgeführt hat. Zu Beginn mit einem weißen Schafkotzum halsbedeckt, verwandelt sich Fliri dabei durch eine Umkehrung von innen und außen allmählich in ein Schwein und wieder zurück in ein Schaf (Abb. 1). Dieses Motiv von



Abb. 1  
off right, on right, off  
Performance  
Foto: www.Bozen-Filmfest

sein eigenes Gesicht in das einer Kuh verwandelt (Abb. 2, S. 16). Das in allen hier aufgeführten Arbeiten anklingende Thema der Maskierung und der damit verbundenen Verwandlung greift er 2013 in der Arbeit *Returning from places I've never been to*, in der sich sein Gesicht mit Latex-Prethosen bis zur Unkenntlichkeit verändert (Abb. 5, S. 16). Mit fortschreitendem Auftrag gewinnt das wie eine Maske anmutende Gesicht schrittweise an Volumen, während sich im Gegenzug die individuellen Züge des Künstlers in immer abstraktere Formen auflösen.



Abb. 2  
Off the Masked (14. 09. 2009)  
Performance  
Foto: Christian Cullig

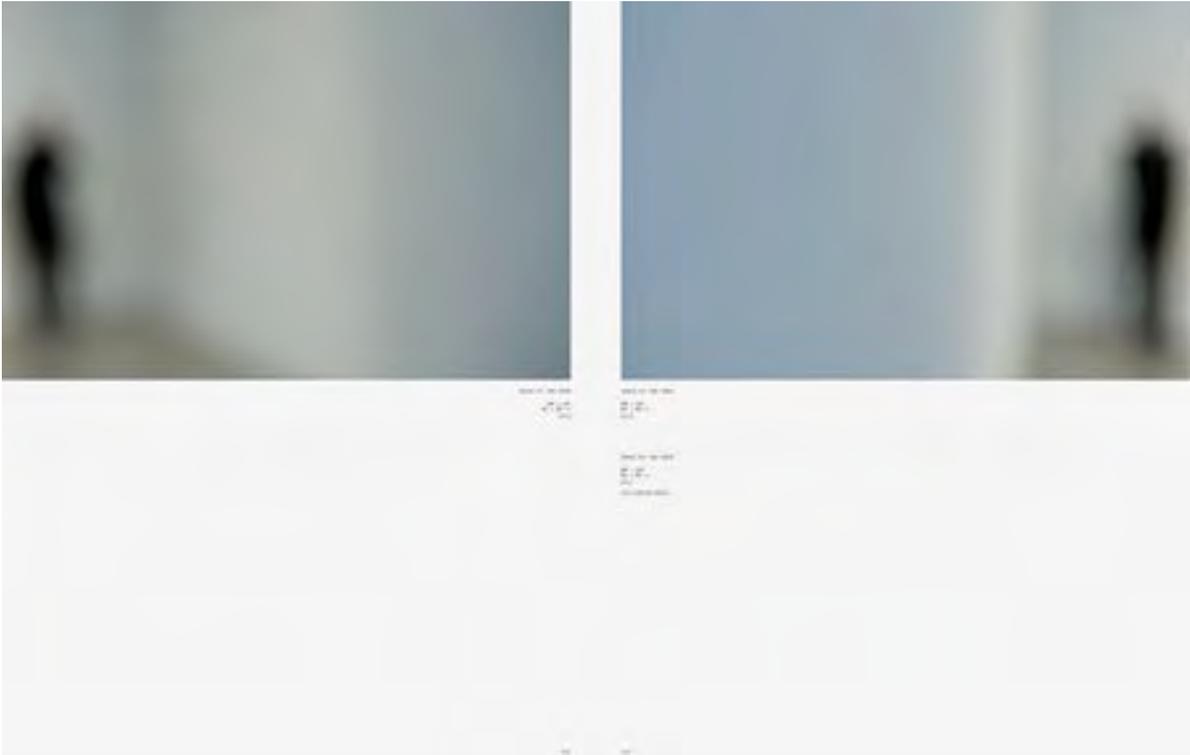
Wie in den bereits genannten Arbeiten sind es vor allem zwei Aspekte, die in der Performance *Returning from places I've never been to* zum Tragen kommen: Einmal, dass in ihr die Frage nach Identität und Identitätsbildung zentrales Thema ist, zum Zweiten ist es der Aspekt der Transformation,



Abb. 3  
Come out and play with me, 2004  
Performance (Video)  
Foto: www.Bozen-Filmfest

innen und außen, vorne und hinten, findet sich ebenso in der 2007 entstandenen Fotoserie *off right - all right*, in der er unterschiedliche, mit bunten Kabelbündeln hergestellte und vor das Gesicht gehaltene Masken so fotografiert, als würden die Kabelbündel durch seinen Kopf hindurch bis an die Rückseite reichen. Jede Maske bildet zugleich ein in sich eigenständiges Paar und lässt sich flexibel von beiden Seiten tragen (Abb. 2). Zwei Jahre später verwandelt er sich in der im Museum in Bozen durchgeführten Performance *From the forbidden zone* (2009) in eine sich zwischen Animalischem und Spätere Fiktionalen bewegende Fantasiefigur (Abb. 3) und in seiner skulpturalen Arbeit *Ways around the Urachmann* (2010) hält er mittels geschnitzter Masken acht Augenblicke der Transformation fest, in der sich

Jurek Wajdowicz  
Liminal Spaces  
Jurek Wajdowicz. Fotografie 75



Zeitgeist

A SIGNET CLASSIC • CQ552 • 95c

**GEORGE  
1984  
ORWELL**

5798

**SIGNET  
GIANT**  
35¢

A Startling View of Life in 1984  
Forbidden Love . . . Fear . . . Betrayal

# 1984

A Novel by **GEORGE ORWELL**



**A SIGNET GIANT**

Complete and Unabridged



Clipart



Signs



Home



Schools

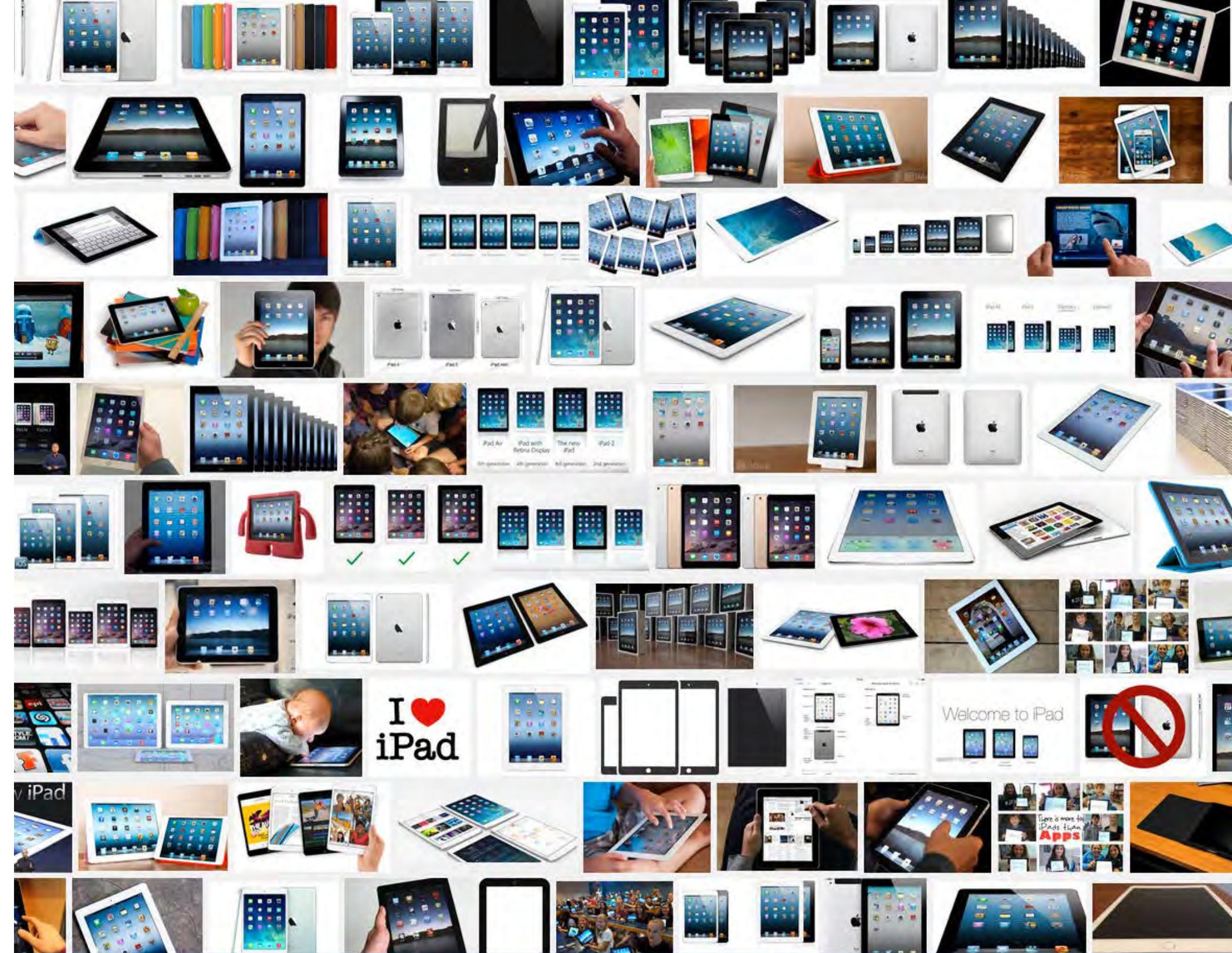


Drawing



Indoor





I ♥ iPad

Welcome to iPad

There is more to iPads than Apps



How often do writer's and designers come into conflict over book cover designs? Have you or a co-worker ever worked with a writer that refused to change their book cover? What is the most common compromise writers and designers usually come too?

Clayton Karloff

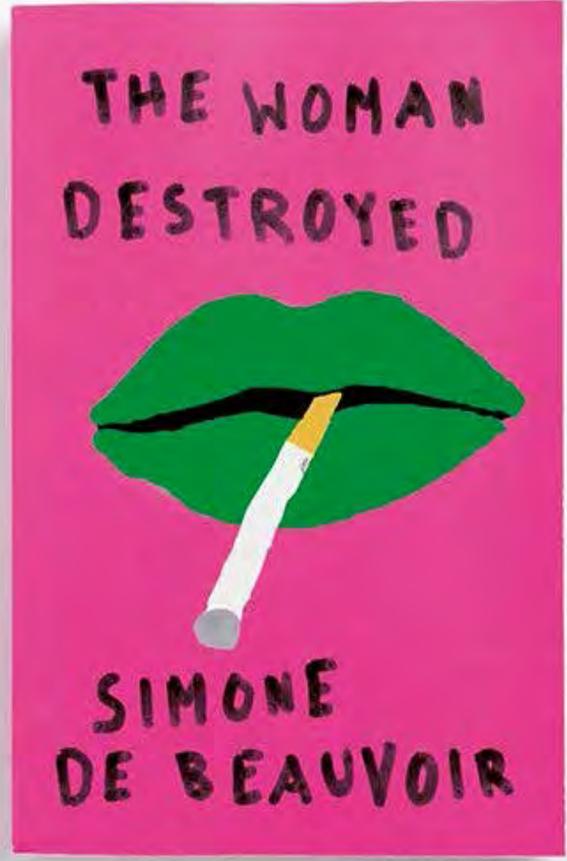
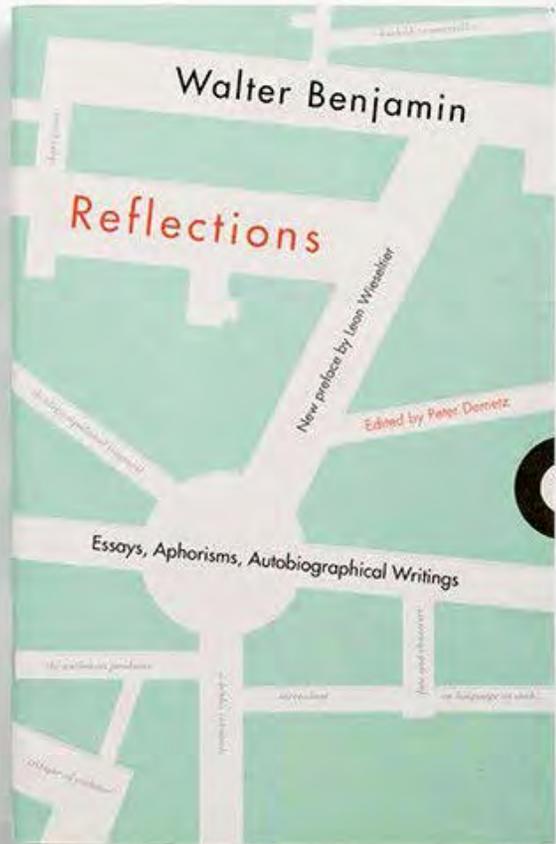
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A solid red rectangular book cover is centered in the image. The word "Cover" is written in a large, bold, black sans-serif font across the middle of the red cover.

**Cover**

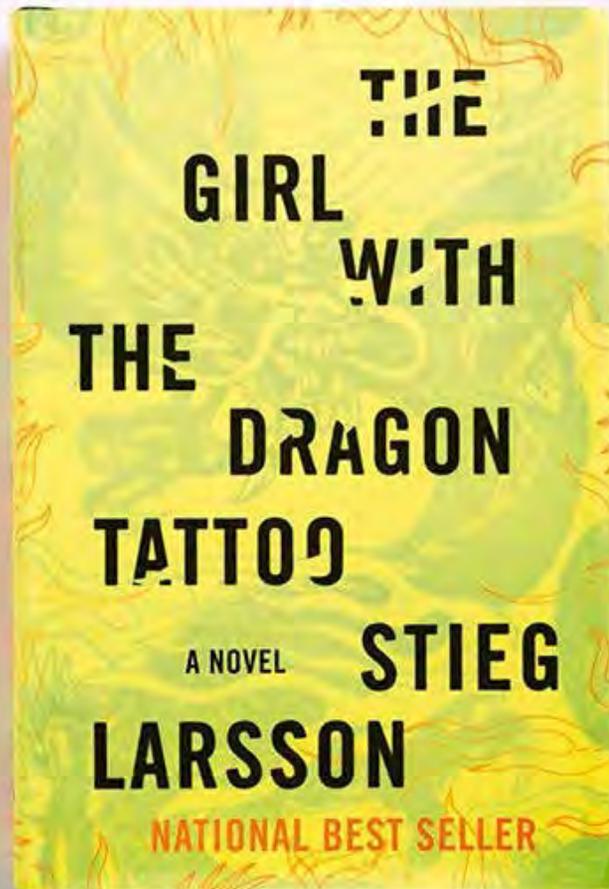
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A femme fatale is a decidedly bad thing to become.

"A shocking success that may be traced to its eye-catching cover." —THE NEW YORK TIMES, 12/15/73



**“I have a book  
I’d like you to  
work on—it’s a  
Swedish crime  
novel called  
*The Man Who  
Hated Women.*”  
—Sonny Mehta**



**“There is no subject so old that...**

**something new cannot be said  
about it.” –F. Dostoevsky**

By Jane Mendelsohn

## Seeing Kafka

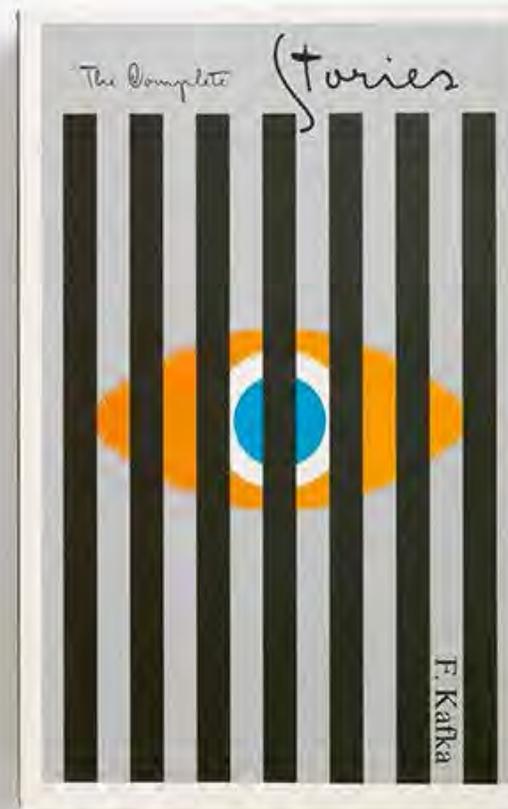
"When Eduard Raban, coming along the passage, walked into the open doorway, he saw that it was raining. It was not raining much."

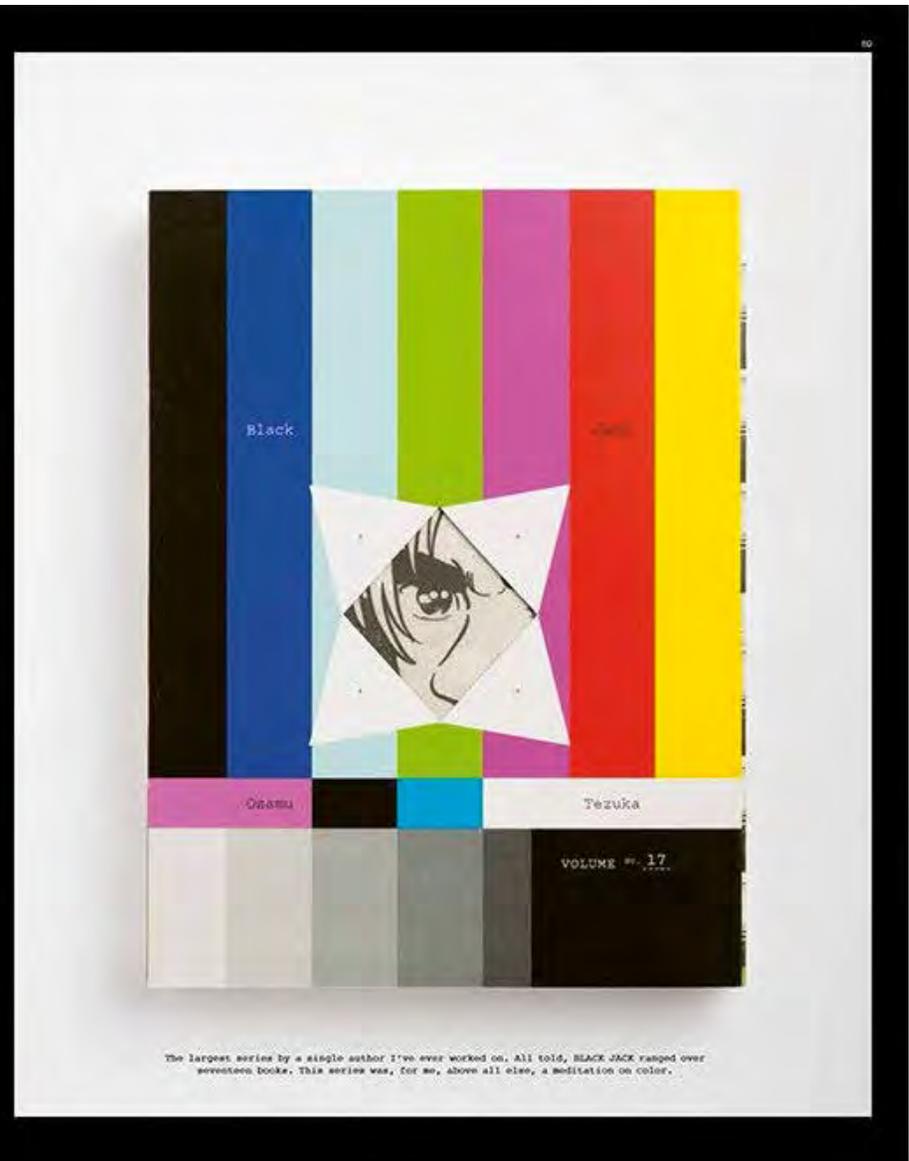
These two sentences are from Kafka's early, unfinished story "Wedding Preparations in the Country." These sentences are also the epigraph to John Ashbery's astonishing poem "Wet Casements," a poem about, among other things, perception, vision, consciousness, and reading and writing as visual, psychological, and emotional acts. Ashbery's poem is an extended commentary on these seemingly banal sentences from Kafka, which are revealed to be far from simple.

Look at them closely. In the first sentence we are given a visual description of Eduard Raban—coming along the passage, walking into the open doorway—and then a report of his visual experience: he saw that it was raining. In the second sentence Kafka tells us "it was not raining much." Who makes this evaluation? Kafka or Eduard Raban? It feels as we read these lines as if it is Eduard Raban's interpretation of the degree to which it is raining. Through Kafka's mastery and movement from the visual to the verbal, from the outside to the inside by way of the outside, we have slipped effortlessly into Eduard Raban's head.

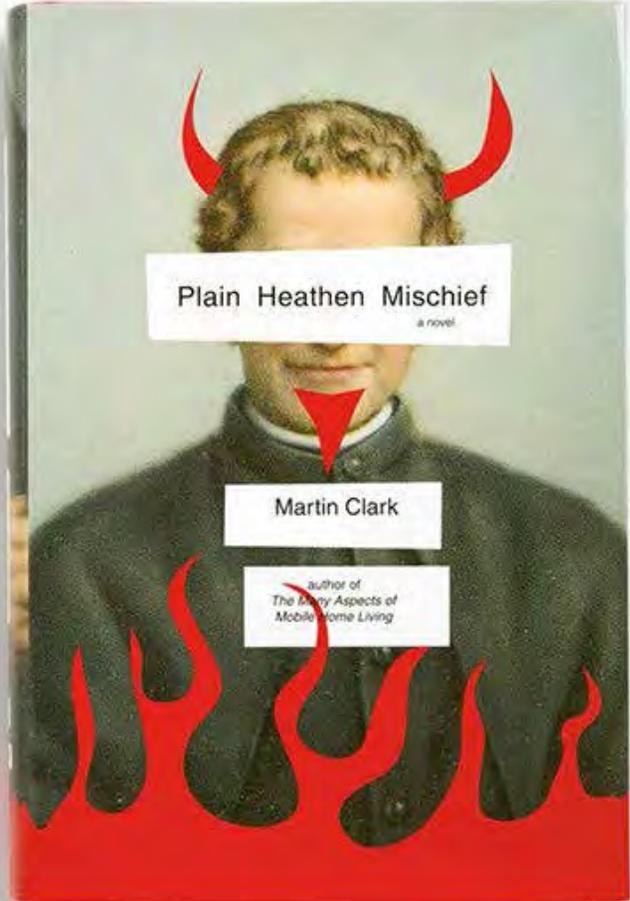
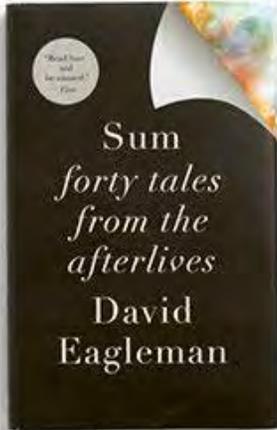
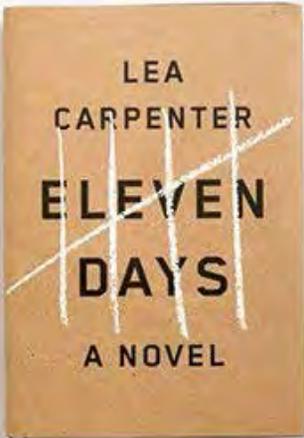
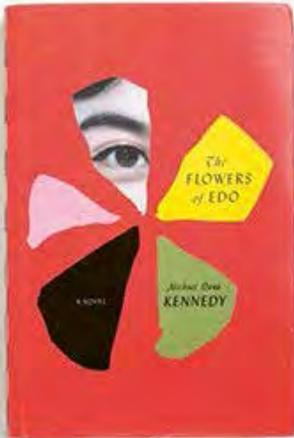
Ashbery comments on these lines at the beginning of his poem: "The conception is interesting: to see, as though reflected in streaming windowpanes, the look of others through their own eyes." He is talking about, among other things, the way in which Kafka gets into Raban's perspective and shows us what Eduard Raban sees, and that Kafka does this by beginning with the visual. Notice that Ashbery uses the word *conception*, not *concept*. He is pointing out the conception, the beginning, the way in which Kafka gets into Raban's head and leads us visually to not only what he is seeing, but "the look of others through their own eyes." See. Reflected. Windowpanes. Look. Eyes. It's an incredibly complex sentence, itself reflecting on the visual nature of writing, reading, and consciousness.

The poem is also remarking on the impossibility, except through writing, of doing what Kafka has just done. We can't really see "the look of others through their own eyes." Only through the visual magic and profound empathy of





The largest series by a single author I've ever worked on. All told, BLACK JACK ranged over seventeen books. This series was, for me, above all else, a meditation on color.



Martin Clark's tale is a modern recasting of the Job story. I wanted to portray the main character's religious crisis in such a way as to suggest the meddling of an outside agent (in this case the devil rather than God). As a side note the Salesians, the followers of Don Bosco, whose image is seen here, took umbrage with my depiction of their spiritual leader. In my defense, this book is, if irreverent, deeply religious.

# Building Books





**Cover**

WORLD'S / One

Peter Mendelsohn  
got it as a result  
of a score that  
wasn't. Among  
the things he  
did for the  
company (after  
he'd been  
in the bank, an  
employee of  
Aqua, Tom McF  
do he's, and  
and many more  
he'd had from  
he'd had to go

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which creates  
the picture  
of the image  
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with us  
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Color is a  
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# C er



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Peter Mendel  
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de Beauvoir,  
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Amis, Tom M  
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Cover

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Photographs © 2014 George Baser IV  
Introduction © 2014 Tom McCarthy

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Design by Pablo Dacian and Peter Mendelsund

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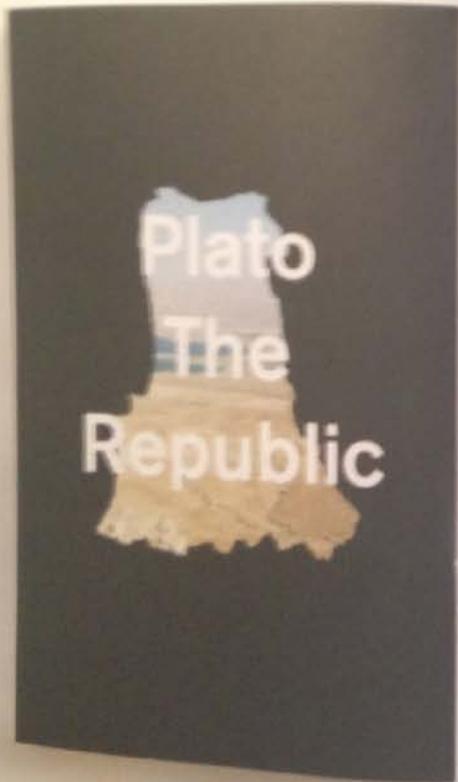
Printed and bound in China

er

For Karla







"Any one who has common sense will remember that the bewilderments of the eyes are of two kinds, and arise from two causes, either from coming out of the light or from going into the light." —Plato











Acknowledgements

Thank you:

Carri Carson and Sonny Mehta.  
Whatever there is to owe here:  
I owe to you both.

Pablo Delcon, George Saier IV for the  
design work and the photographs;  
the enthusiasm; the diligence. You made  
this book (quite literally).

My editor Wes Del Val; whose idea this  
was, and who guided these proceedings  
with energy and with intelligence.

Will Luckman and the powerHouse team.

Randy Reed: production genius.

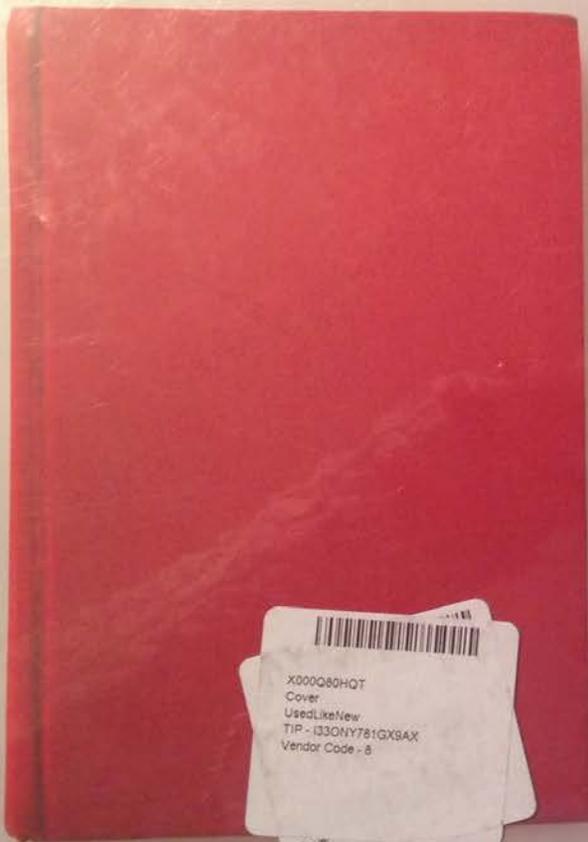
Finally, my dad, Ben, who was a visual  
artist, and who died long ago, back when  
I was a pianist, and who never had even  
an inkling that I might have a visual bone  
in my body. I can't help but wonder what  
he'd make of all of this (I hope he'd  
smile).

Co



und  
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wife  
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Cover  
UsedLikeNew  
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Vendor Code - 8

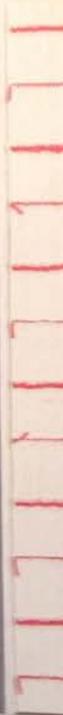


Slog Larsson

THE GIRL WHO PLAYED WITH FIRE

KNOPF

ALPHRED A. KNOPF



VLADIMIR VOJNOVICH  
MENTAL PROBLEMS

ALPHRED A. KNOPF

DOUBLE VISION

Walter Abish

ALPHRED A. KNOPF



A Monster's Notes



Laurie R. King



EVENING DAYS

ALPHRED A. KNOPF



H. D. JAMES

The Murder Room

ALPHRED A. KNOPF

Process

### 3. Make Broad Decisions

#### I. Make/Commission

#### II. Media

Photography  
Illustration  
Collage  
Pencil  
Pen  
Paint  
Vector  
&tc.

#### III. Typography

Calligraphy  
Serif Typography  
Sans Serif Typography  
&tc.

#### IV. Palette

#### V. Category

Abstract  
Mimetic  
Referential  
Sui Generis  
All Type  
&tc.

#### VI. Audience

Mass Market  
Trade  
&tc.

#### VII. Overall Affect

&tc.

### 4. Choose Subject Matter

When setting out to design a book cover for a work of fiction, we designers, whether we are aware of it or not, are picking our subject matter from a limited set of bins. Through the choices we can make as designers are unlimited, the categories that define most of our choices when we pluck these ideas from their native fictions, are, on the face of it, quite easy to list. (I realize that this exercise will seem willfully reductive. But building blocks are supposed to be irreducible, so this crudeness is purposeful. I should also mention that the true basic building blocks of any design are type and image, and the true irreducible components of any two-dimensional static image are shape and color.)

In any case, here are some broad categories of subject matter for fiction jackets.

#### 1. "Character"

Put a person on the cover. A frequently winning design tactic, though also tricky—as we designers don't want to rob readers of their satisfying acts of imagination. One should always show a portion of a character rather than the whole megillah. Body parts: hands, feet, hair, ears, etc. are—more common than—social disclosure—spend

a whole, or else prove critical to the unfolding of the narrative (and hopefully will both). Always compelling, and sometimes serves to establish place, tone, and character as well. Objects are simply saturated with metaphoric potential.

#### 2. "Event"

Put a recreation of, or documentary evidence of an event on the cover. Especially useful if our work of fiction is historical, for which a wealth of extra-fictional reference materials already exist (think of all those Napoleonic War paintings adorning *War and Peace* jackets). The "event" can refer to any occurrence which transpires during the course of a work of fiction (or is alluded to) and which feels particularly resonant (Like, say, the bullfights in *The Sun Also Rises*).

#### 3. "Place"

Put a place (or something indigenous to, or indicative of a place) on the cover. Deploying this category is a very common method for constructing fiction jackets. I cannot tell you how many times I've been told by editors, publishers, and authors that a novel needs a jacket which provides "a sense of place." NB often the "Place" category also provides the "Time" category, as well as the "Theme" category, and obviously all these categories overlap in a myriad of ways.

#### 4. "Time"

Indicate a narrative's time period on the cover. Provided most often as an

ancillary benefit of categories 1-4, often of several at once. Though time (and place) may be indicated while employing a relative degree of abstraction as well. Imagine, for instance, a jacket with Wiener Werkstätte pattern adorning it; a keen observer would see this pattern and might guess that the story inside came to pass some time around the early part of the twentieth century and took place in a central-European setting.

#### 5. "Text Sample"

Put an image that corresponds specifically to a line of text on the cover (frequently this line of text will be the book's title). One frequently sees jackets intended to represent a textual excerpt. If a designer was given "Gone with the Wind" as a title, I see no reason (except for one of taste) that he couldn't invoke wind, or the "windblown" as his jacket design subject matter (though we designers hate to simply parrot or reiterate book titles on our jackets).

As I just mentioned, titles are frequent sources of inspiration for jacket designers as they often reference the previous categories and are frequently, themselves, windows into the author's main thematic concerns. Which is to say that these two publishing instruments (titling and jacket design) do similar work on behalf of the narrative and in the selling thereof.

As it turns out, fiction titles themselves can also be categorized in the groupings listed above.

Character: Anna Karenina; Tristram Shandy; Gilgamesh; Lolita  
Object: The Maltese Falcon;  
The Scarlet Letter; The Golden Bowl;  
The Overcoat  
Event: Sophie's Choice; The Tempest;  
The Cry of Lot 49  
Place: Moon Palace; Howard's End;  
The Berlin Stories; London Fields  
Time: 1984; Parade's End; Light in August; Spring Awakening  
Text Sample: The Catcher in the Rye; A Handful of Dust; The Day of the Locust; 'Tis a Pity She's a Whore; Remembrance of Things Past (though only in English)

Put an image that represents the tone or overall emotional disposition of the narration on the cover. Sometimes a jacket amounts to no more than the mood it sets.

Put as many explicit plot elements as possible on the cover. "The Tell-All," I realize, is not really a category of material in the sense that the others are—it is, rather, comprised of the other categories, as many as possible, and is thus more of a methodology (an extremely ill-advised methodology).

"The Tell-All" is, most obviously, the *raison d'être* of, and pictorial grammar behind, most genre fiction jackets (Romance, Crime, etc.) However, this method is also deployed in the making of countless literary fiction jackets produced every day. As it happens, this category, this crammed-together grab-bag of plot points I'm calling the "Tell-All" is a tried-and-true favorite of those in

publishing who would believe that the primary job of the jacket is to report as much of the story line to the viewer as possible, and that signaling a book's genre through character and setting is paramount. The "Tell-All" represents the apotheosis of a diegetic form of jacket design (relating to characters, things, etc. inside the primary narrative). There is no editorializing here; there are no veils to penetrate.

Only one part of the author's output is being addressed here—the most mundane part, namely, "what happens" during the course of a given tale.

Which is to say: The "Tell-All" is not merely an admixture of the above categories. Almost all book jackets for works of fiction are admixtures of the above categories. Rather, the "Tell-All" crowds out all other forms of representation, leaving us with nothing more than the particulars of plot,

I detest this kind of jacket.

#### 9. "The Argument"

Put a representation of the book's big thematic idea(s) on the cover. This category stands in opposition to the latter.

When I read I am, involuntarily yet aggressively, seeking meaning. Subsequently, my designs tend to involve a modicum of explication and gloss. I find it near impossible to inhibit my textual interpretational tendencies when designing a cover.

Call it training, habit, or base natural instinct.

This category may not seem, on the face of it, a classification of a "raw material," but rather an overarching consideration that colors the way in which the other categories are treated. And, certainly, jackets which address theme can be made by using the categories above. However...

#### 10. "The Parallax"

...If a designer finds himself wanting to leave the realm of a story's particulars, theme may be represented using abstraction, all-type solutions, or even through the use of visual subject matter alien to the plot in question. (This situation is akin to when a textual translator is working on a passage that has no analog in a target language. In these cases, *parallèles* must be found.) The important thing here is that the designer's reading of the author's project be represented somehow.

These are, as you might imagine, very difficult jackets to pull off. These are jackets in which the signifier (the jacket) doesn't in fact resemble the signified (the narrative). It may map to it, but does not reproduce it visually. When done well, they are the best sorts of jacket as they leave the author's diaphanous and pragmatic worlds unnoted.

As we can see—all of these categories I've just identified seem to collapse neatly into two classes:

1. The narrative focus (Character, Object, Event, Place, Time, Text)
2. The meta-narrative focus (Theme, Affect...)

We might now come to the conclusion that jackets which are metaphoric; narrative;

would be wrong to do so. It is obvious that these two classes collide and interact—that jacket imagery can perform some kind of semantic double duty. (All imagery, in fact, performs "some kind of semantic double duty," whether intentionally or not.) Good fiction jackets, it seems to me, relay information to the viewer by means of imagery most often constrained to the particulars of a given plot, whilst hopefully, simultaneously, signifying something in other words; pick a detail native to the story line, and deploy it in such a way as to indicate "bigger things," the technique just outlined takes advantage of a neat little fact about signification, namely that any signifier (a symbol, word, image, etc.) addresses, simultaneously, two channels of meaning: the *denotational* and the *connotational*. These channels correspond to the literal, and the figurative.

The process of designing a book jacket, as any practitioner of the discipline can tell you, is far from scientific. No designer thinks to himself: "Today I will put an object on the cover of a book." Rather our choices (should) emerge organically from our readings of texts—the texts being the reservoir from which all our ideas flow.

This is to say...

rendition of narrative, whilst  
2. Carefully selecting the elements according to how well their connotational significance represents or reflects a given author's underlying project. Part one is a snap. It's part two where we designers tend to make a hash of things.

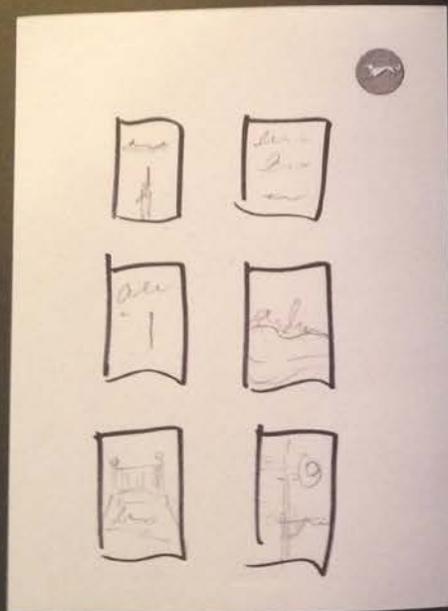
A jacket or cover will most likely have an editorial slant; a POV (and a target audience). But is its message cogent? Clearly communicated? Is it saying one thing or many? Is there, in point of fact, a clear argument being put forward? Many book jackets for fiction titles turn out to be, if examined closely, metaphorically vague, haphazard—and I would posit that it is a trick of the medium that they frequently (only) seem to be specifically meaningful. Whether by virtue of the some thirty-two thousand years of iconographic accumulation; the steady repetition and accretion of empty gestures leading to rhetorical norms; the reading of public's widespread fluency with a variety of interpretative methods; the already-rather-dated misapprehension that the text is truly "open," and its attendant delusion that anything, can mean anything; or merely the structural open-endedness of the connotational layer just described above, almost any image can appear to be not only meaningful in general, but also germane to any text at hand.

while simultaneously failing to be specifically meaningful. Most book jackets are accidentally appositive—and, upon scrutiny, they seem to abdicate responsibility for parsing their accompanying texts. Whether through the designer's indifference, or through the designer's use of vague, cryptic, or common symbolism, these book covers fail to present

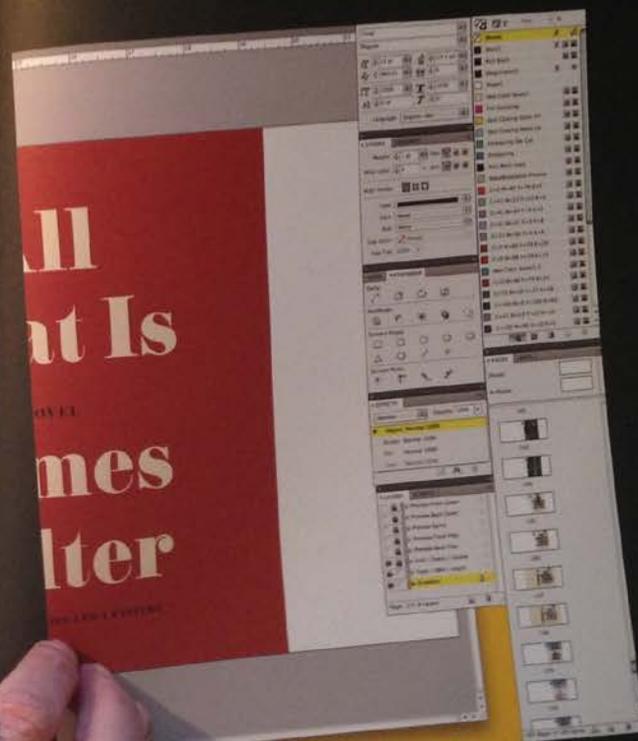
a coherent argument; though, oddly, they may, upon casual glance, seem to do just that. Certainly, the images taken to represent all the other categories I laboriously listed above (Character, Place, Object, etc.) are pregnant with nebulous import, such that designers, plucking from these brimming bins actually seem to have big thematic ideas in mind, when, in fact, on many occasions, they may not. One would think that, if a designer has done his/her work properly, then the most prominent of the meanings that are suggested by their graphical choices should be representative of, or resonant with, the author's overall message. But this happens more infrequently than one might suspect. In many instances, a window, or tree, or lock of hair, or a bird that you see on a book cover can mean, or seem to mean, a whole hell of a lot of things—even if that window, tree, lock of hair, or bird means nothing in particular. In their blank assignability, our jacketing ciphers take on meaning that shoppers, readers, viewers assign them after the fact. And thank goodness they do—otherwise, vague thinking would be called out, and book cover design would become a lot more difficult than it actually is.

In order to make a good jacket—in order to perform the strange kind of reverse ekphrasis we are charged with performing—we must find ways to make concrete what is indefinable. A good, deep reading of a text will provide clues to how this can be accomplished in the least offensive manner possible.

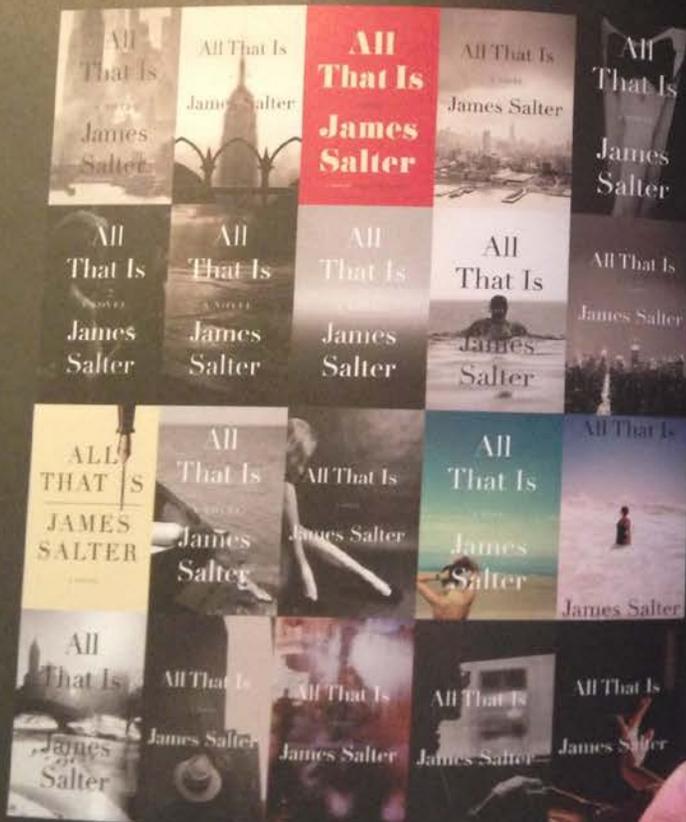
## 5. Sketch



## 6. Design



## 7. Iterate



## 8. Pitch

All That Is  
James Salter

All That Is  
A NOVEL  
James Salter

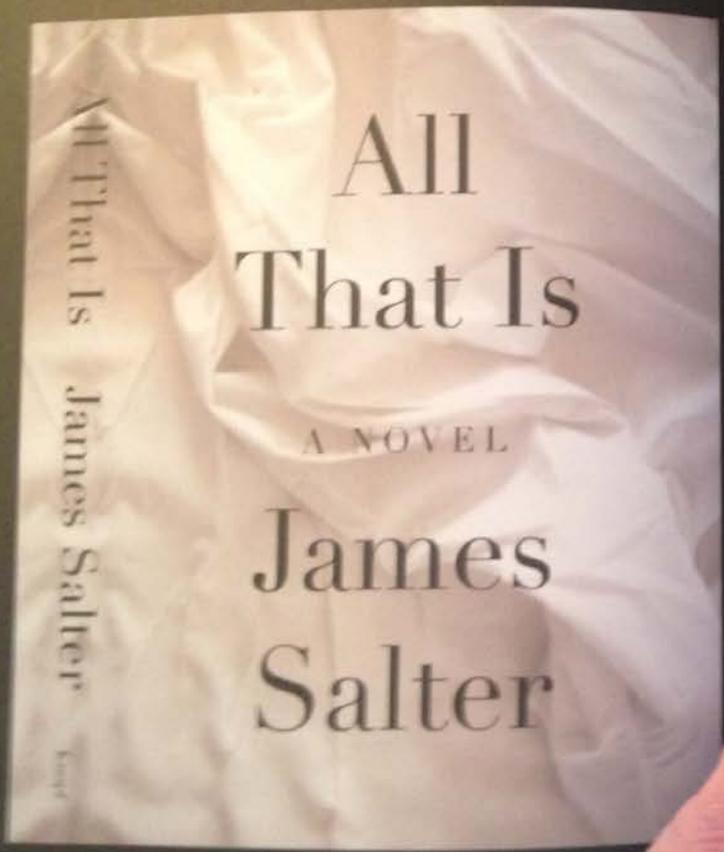
AUTHOR OF *A SPORT AND A PASTIME*

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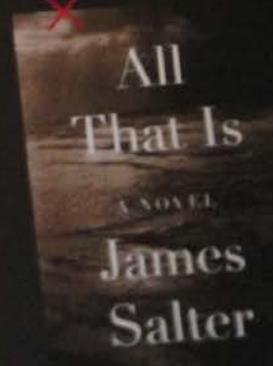
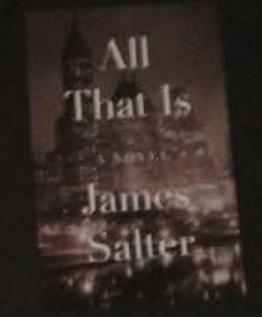
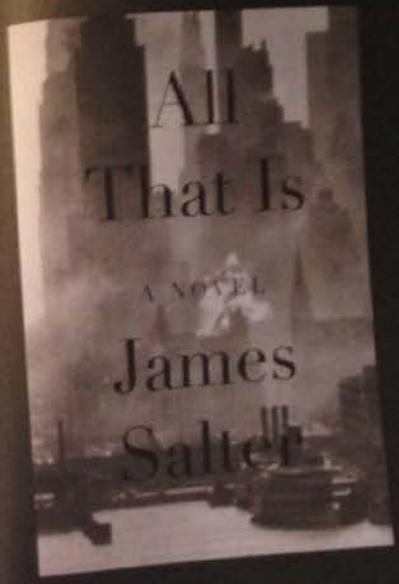




9. Revise



10. Try Again



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book  
cover  
design

# 1. Read

-You're right, that's enough of this, he said to her. Are you hungry?

-No.

After a while he said,

-Get up, get off at Twenty-ninth Street, walk your way over to Second Avenue. We'll go to a place I know, he said to her.

They finally stopped at Elio's. He managed to pay the cab driver, counting the money out twice. Inside there was a crowd. The bartender said hello. The tables in front that were the best were all filled. An editor he knew saw him and wanted to talk. The owner told them they would have to wait fifteen or twenty minutes for a table. He said they would eat at the bar. This is Anat Vasifarov, he said.

Who he knew well

The bar was equally busy. The bartender - Alberto - he saw him, spread a large white napkin on the bar in front of each of them and put down knives and forks and a folded napkin.

-Something to drink? he asked.

-Anat, do you want anything? No, he decided. I don't drink.

He ordered a glass of red wine, however, and the drink came of it. Conversations were going on all around them. The backs of people. He was nothing like her father, she was thinking, he was in a different world. They sat side by side. People were edging past. The bartender was taking orders for drinks from the waiters, making them, and ringing up checks. He came towards them holding two dishes of food. The owner came while they were eating and apologized for not having been able to seat them.

-No, this was better, Bowman said. Did I introduce you?

-Yes. Anat.

The editor stopped by them on his way out. Bowman didn't bother to introduce him.

-You haven't introduced us, the editor said.

-I thought you knew one another, Bowman said.

# 2. Think

*Handwritten notes on a piece of paper:*

All about the  
 new edition  
 Completion  
 Hilly - follow me (see her, like?)  
 Another - what left?  
 Reminded  
 Retrospective  
 Summary of  
 Montalvo -  
 Anding out - where does  
 love  
 But look?  
 All - discussion of work  
 the second issue of the Review  
 articles  
 all right, I thought look  
 Letters - Expanding

### 3. Make Broad Decisions

I. Make/  
Commission

II. Media

Photography  
Illustration  
Collage  
Pencil  
Pen  
Paint  
Vector  
&tc.

III. Typography

Calligraphy  
Serif Typography  
Sans Serif Typography  
&tc.

IV. Palette

V. Category

Abstract  
Mimetic  
Referential  
Sui Generis  
All Type  
&tc.

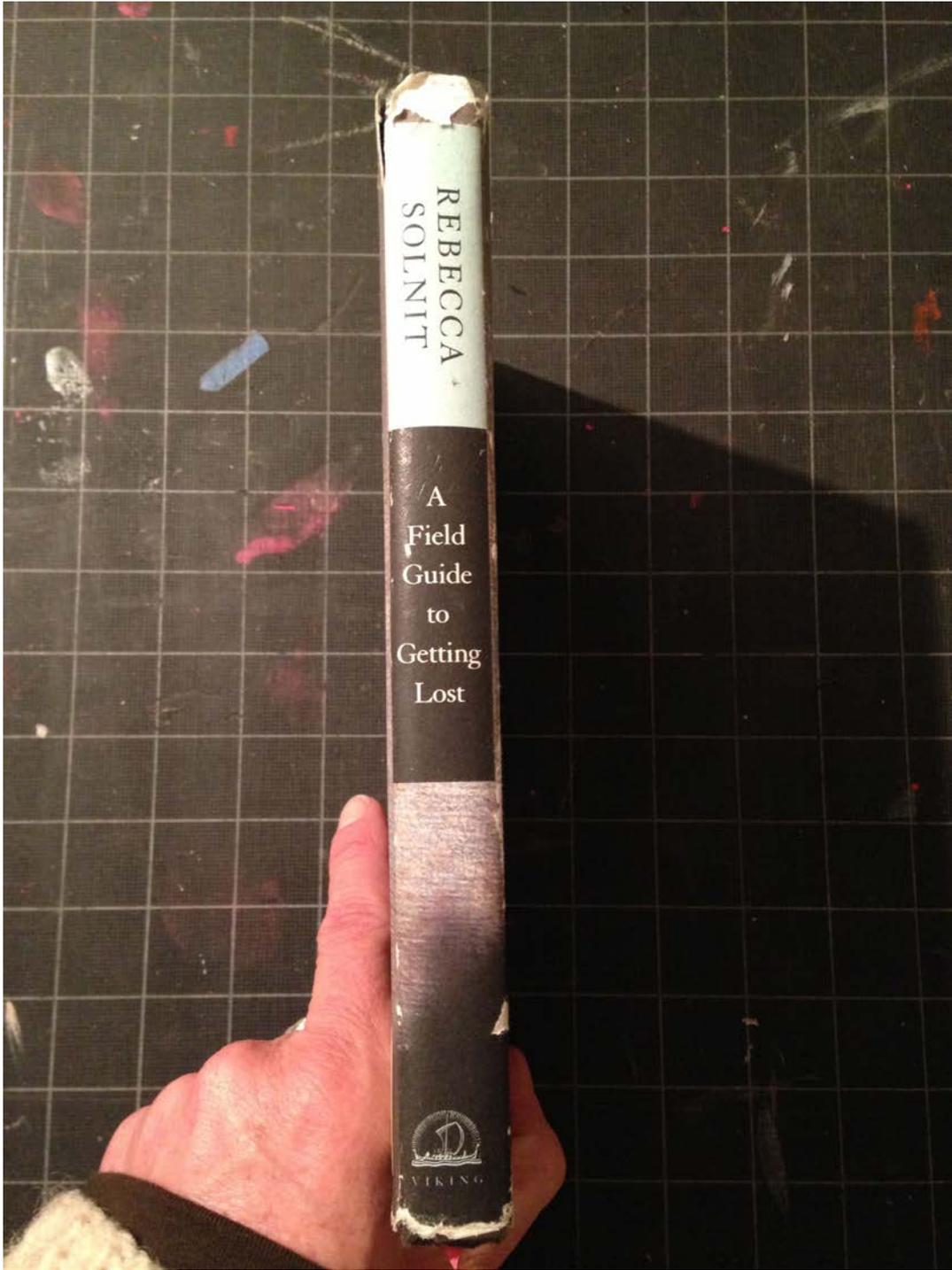
VI. Audience

Mass Market  
Trade  
&tc.

VII. Overall  
Affect

&tc.

publishers mark



REBECCA  
SOLNIT

A  
Field  
Guide  
to  
Getting  
Lost

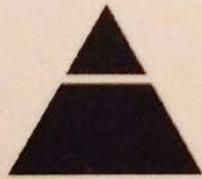


The logo for 'ava academia' is centered on a light-colored vertical strip. It features a gold-colored rectangular block at the top. Below it, the letters 'a' and 'va' are stacked vertically in a bold, lowercase, sans-serif font. The 'a' is positioned above the 'va'. Underneath the 'va', the word 'academia' is written in a smaller, lowercase, sans-serif font.

**a**  
**va**  
academia



**BR**



**ABRAMS**





**HARPER**

EL SUNN



VINTAGE

# Publishers of Artists Books

Photography

Film

Fashion

Design



### Two artists, one vision

The enigmatic and genre-defying work of Inez van Lamsweerde and Vinoodh Matadin

“It is typical of the photographic art of van Lamsweerde and Matadin that they urge their image making to de-stabilise the pristine surfaces expected of consumer culture; to this end they make use, in turn, of the Gothic, inscrutability, androgyny, comedy, eroticism, surrealism, fantasy, montage, cinema, replication, image manipulation, Pop art, fetishism and art historical nuance.”—Michael Bracewell

Inez van Lamsweerde and Vinoodh Matadin's work has graced the walls and pages of some of the world's finest galleries and fashion magazines, and if it is surprising that their photographs easily float between these worlds, it is by virtue of their ease in creating imagery that seeks homes in both culturally elite and mainstream outlets. For some of their photographs, such as their portrait of Björk or campaign for Givenchy, van Lamsweerde and Matadin have worked in collaboration with the art directors M/M (Paris), who have also designed this retrospective that looks back at “pretty much everything” that the photographers have been working on for over two decades and that has brought them to the forefront in the fields of both art and fashion.

# Lars Müller Publishers



Dan Graham, one of North America's most important contemporary artists, is best known today for his sculptural works and installations. His photographic works are generally not so well known, despite the fact that he first became famous for his photographic series *Homes for America*, pictures of typical American suburbia. To this day the theme of architecture and its surfaces in the context of postmodern everyday culture represents an extremely important facet of his work.

This publication presents new photographs by Dan Graham together with original photographs from the *Homes for America* series. The new images exhibit stark similarities to the old pictures, as they were taken in the same locations, the same deserts of suburban streets and housing that Graham photographed in the sixties. Creating a fascinating, multilayered reference system of repetitions and differences, both spatially as well as temporally, it raises questions about architecture and public space and their function in society.

Design: Integral Lars Müller

Design: Integral Lars Müller

19 x 26 cm, 7 ½ x 10 ¼ in, approx. 128 pages, approx. 140 illustrations, hardcover (2012)

**NEW!**

**Free shipping  
to Europe and  
North America**

# MOUSSE Publishing

## MOUSSE Publishing

“Mousse is publisher of catalogues, essays and curatorial projects, artist books and editions. Mousse Publishing follows a publication from its preliminary conception and design to its promotion and distribution, working in close dialogue with clients that include museums, public and private institutions and galleries across the globe. Mousse Publishing’s books are internationally distributed by a network of leading distributors and can be found in 270 specialized bookstores and museum bookshops throughout the world.”







## BOOK + TYPOGRAPHY

Create a hierarchy of information.

Use a grid for continuity in page layout.

Celebrate white space.

Study the Letter spacing / Line spacing....

An artists statement

A list of the contents

give the letters  
a little air

http://type.method.ac/#

KERNTYPE 6 of 10 Keyboard Shortcuts

# Roissy

Both  
 Solution  
 Your kerning

Your score  
77 / 100

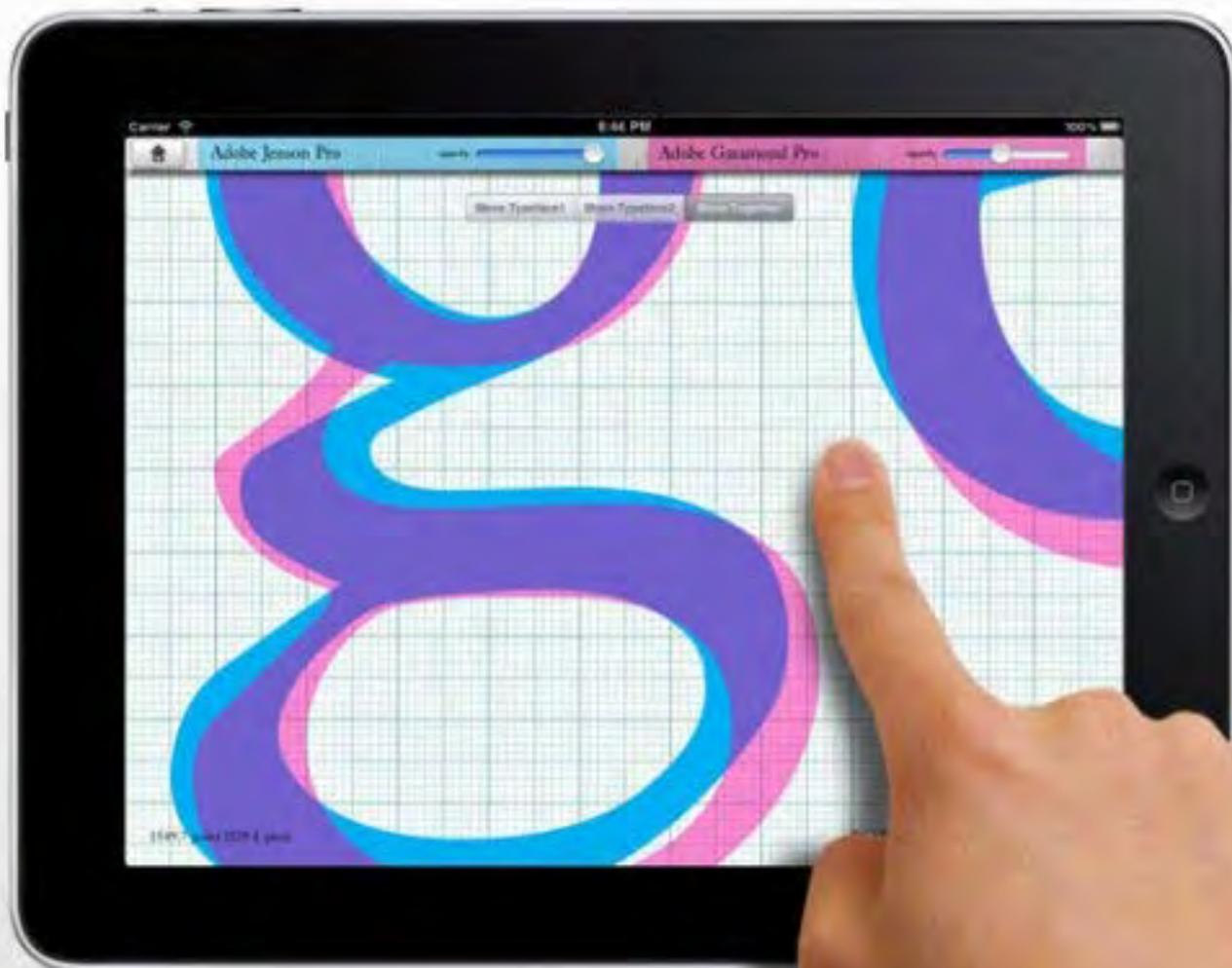
Your solution is better? [share it](#)

Next

Crafted by Mark MacKay for Method of Action

More design games are coming up, follow us to get notified

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<http://typeinsight.org/>

# Book as System

This is 56 points

This is 26 points

This is 16 points

This is 10 points

This is 6 points

Use the Fibonacci sequence when considering proportions

It is a useful model when considering heirarchy and making decisions about type point size.

This is 26 points

This is 16 points

This is 10 points

This is 6 points

Series of type sizes based on a Fibonacci sequence:

The basic sequence  
(beginning at 1):  
5 pt., 8 pt., 13 pt., 21 pt., 34 pt.,  
and 55 pt.

Aa Aa Aa Aa Aa Aa

The sequence doubled:  
6 pt., 10 pt., 16 pt., 26 pt., 42 pt.,  
and 68 pt.

Aa Aa Aa Aa Aa Aa

The first and second sequences  
interlaced:  
6 pt., 8 pt., 10 pt., 13 pt., 16 pt.,  
21 pt., 26 pt., 34 pt., and 42 pt.

Aa Aa Aa Aa Aa Aa Aa Aa Aa

Compare with a straightforward  
arithmetic sequence (+5):  
5 pt., 10 pt., 15 pt., 20 pt., 25 pt.,  
30 pt., 35 pt., and 40 pt.

Aa Aa Aa Aa Aa Aa Aa Aa

Or, a geometric sequence (x2):  
4 pt., 8 pt., 16 pt., 32 pt., and 64 pt.

Aa Aa Aa Aa

**Fibonacci sequence**

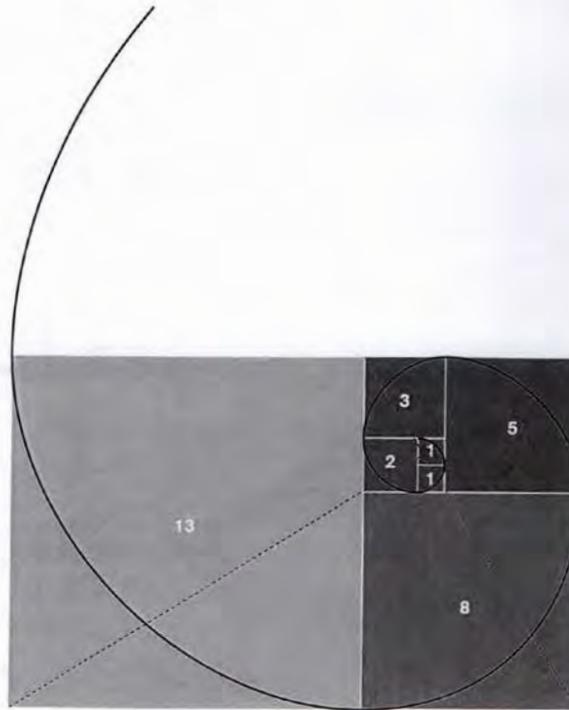
Another useful model when considering proportions is the Fibonacci sequence. Named for Italian mathematician Leonardo Fibonacci (c.1170–1240), a Fibonacci sequence describes a sequence in which each number is the sum of the two preceding numbers:

- 0
- 1
- 1 [1+0]
- 2 [1+1]
- 3 [1+2]
- 5 [2+3]
- 8 [3+5]
- 13 [5+8]
- 21 [8+13]
- 34 [13+21]
- ...

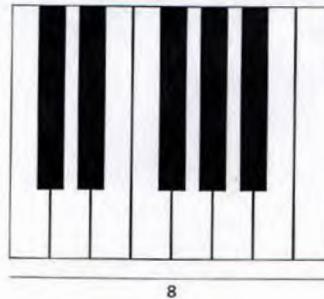
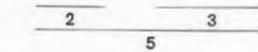
As the numbers in a Fibonacci sequence increase, the proportion between any two numbers very closely approximates the proportion in a golden section (1:1.618). For example, 21:34 approximately equals 1:1.618. Nature is full of examples of the Fibonacci sequence and the golden section, from the intervals of branches on a tree to the shell of a chambered nautilus.

Fibonacci's sequence always began with 1 but the proportion between any two numbers remains constant when the sequence is multiplied:

|     |     |     |
|-----|-----|-----|
| 0   | 0   | 0   |
| 2   | 3   | 4   |
| 2   | 3   | 4   |
| 4   | 6   | 8   |
| 6   | 9   | 12  |
| 10  | 15  | 20  |
| 16  | 24  | 32  |
| 26  | 39  | 52  |
| 42  | 63  | 84  |
| 68  | 102 | 136 |
| ... | ... | ... |



Above, a spiral describing a Fibonacci series (and the growth of a chambered nautilus). The red rectangle on the upper right approximates a golden section. As each square in the sequence is added, the orientation of the golden section changes from vertical to horizontal.



Left, one of the many examples of a Fibonacci sequence is the musical octave as seen on a piano—eight white keys and five black keys (separated into a group of two and a group of three).

Can you see how the sequence is applied?

0 1 1 2 3 5 8 13 21 34

Chose from one of these type families:

Aksidenz Grotesk

Bembo

Caslon

Clarendon

Trade Gothic

New Baskerville

Gill Sans

Cheltenham

Trump Mediaeval

Electra

Dante

Scala

Century Schoolbook

Didot

DIN

Garamond

Sabon

Janson

Fournier

Dante

# CHELTENHAM

Designer: **Bertram G. Goodhue, Morris Fuller Benton, 1896**

Foundry/Manufacturer: **ATF**

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

TUVWXYZ1234567890

**Cheltonian**

**Gloucester**

**Nordoff**

**Sorbonne**

**Winchester**

Harris Intertype

Monotype

AutoLogic

Berthold

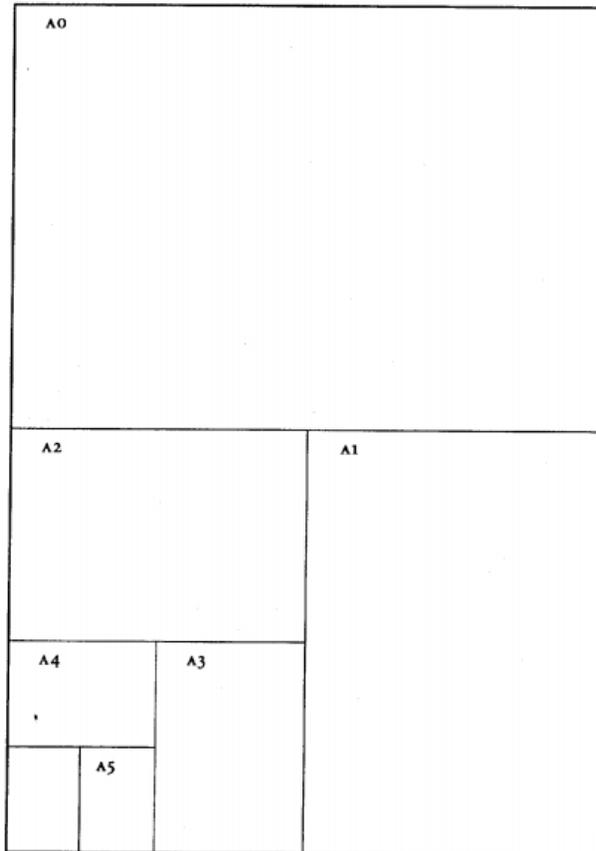
Stephenson-Blake

Google pairings of typefaces with  
17th Century Paintings.

Use the Fibonacci sequence when  
considering proportions

The Elements of Typographic Style  
Robert Bringhurst

[Shaping the Page](#)



ISO sheet sizes    A0 = 841 × 1189 mm    A1 = 594 × 841 mm  
 A2 = 420 × 594 mm    A3 = 297 × 420 mm  
 A4 = 210 × 297 mm    A5 = 148 × 210 mm

## 8.2 THE GOLDEN SECTION

The golden section is a symmetrical relation built from asymmetrical parts. Two numbers, shapes or elements embody the golden section when the smaller is to the larger as the larger is to the sum. That is,  $a : b = b : (a + b)$ . In the language of algebra, this ratio is  $1 : \phi = 1 : (1 + \sqrt{5})/2$ , and in the language of trigonometry, it is  $1 : (2 \sin 54^\circ)$ . Its approximate value in decimal terms is 1 : 1.61803.

*Shaping  
the  
Page*

The second term of this ratio,  $\phi$  (the Greek letter *phi*), is a number with several unusual properties. If you *add* one to  $\phi$ , you get its square ( $\phi \times \phi$ ). If you *subtract* one from  $\phi$ , you get its reciprocal ( $1/\phi$ ). And if you multiply  $\phi$  endlessly by itself, you get an infinite series embodying a single proportion. That proportion is  $1 : \phi$ . If we rewrite these facts in the typographical form mathematicians like to use, they look like this:

$$\phi + 1 = \phi^2$$

$$\phi - 1 = 1/\phi$$

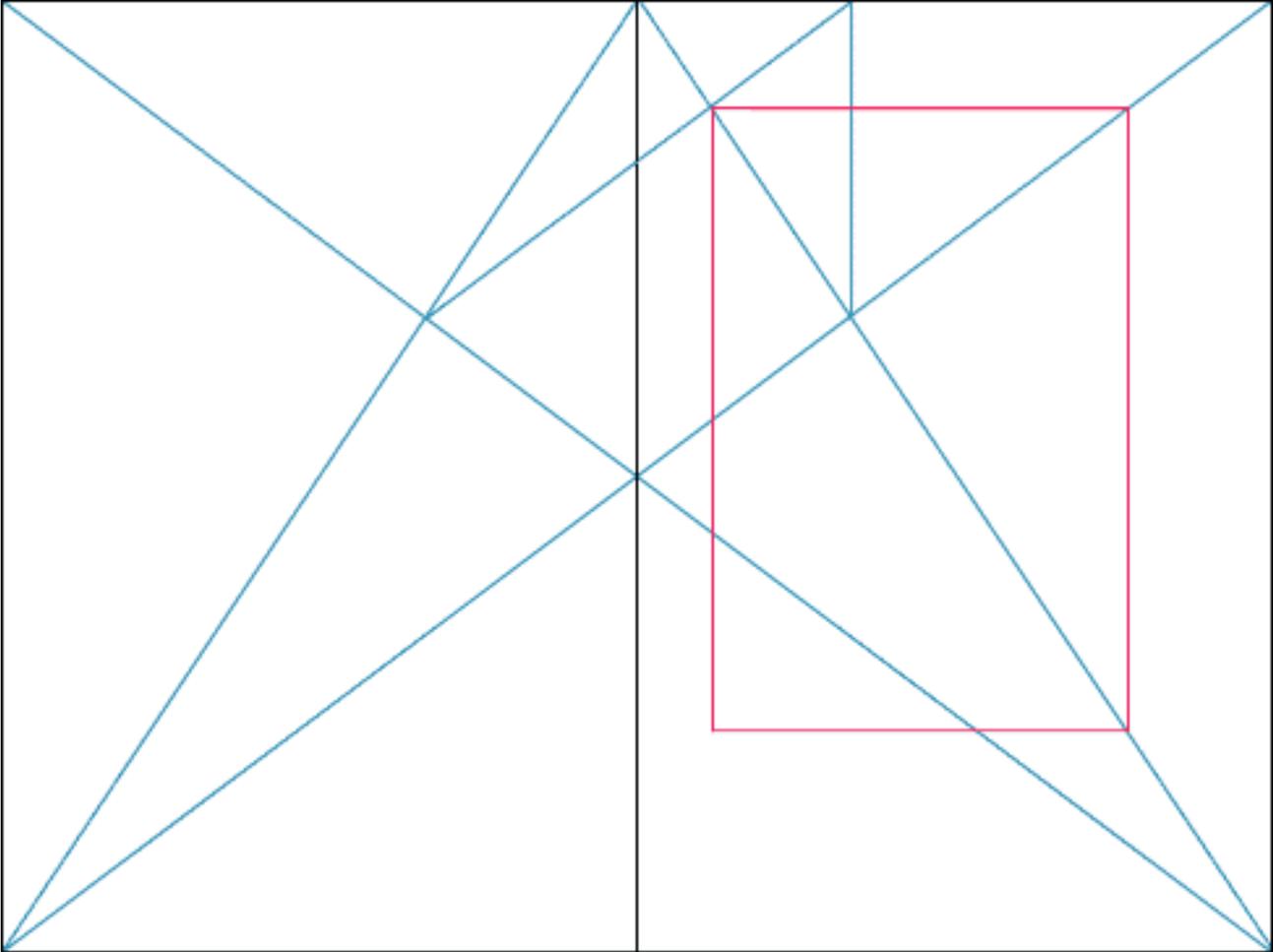
$$\phi^{-1} : 1 = 1 : \phi = \phi : \phi^2 = \phi^2 : \phi^3 = \phi^3 : \phi^4 = \phi^4 : \phi^5 \dots$$

If we look for a numerical approximation to this ratio,  $1 : \phi$ , we will find it in something called the Fibonacci series, named for the thirteenth-century mathematician Leonardo Fibonacci. Though he died two centuries before Gutenberg, Fibonacci is important in the history of European typography as well as mathematics. He was born in Pisa but studied in North Africa. On his return, he introduced arabic numerals to the North Italian scribes.

As a mathematician, Fibonacci took an interest in many problems, including the problem of unchecked propagation. What happens, he asked, if everything breeds and nothing dies? The answer is a logarithmic spiral of increase. Expressed as a series of integers, such a spiral takes the following form:

0, 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233, 377, 610,  
 987, 1597, 2584, 4181, 6765, 10 946, 17 711, 28 657 ...

Here each term after the first two is *the sum of the two preceding*. And the farther we proceed along this series, the



# Book as System

# BOOK

## FRONT MATTER

### Title page

Voice: Publisher

Repeats the title and author as printed on the cover or spine.

### Colophon

Voice: Printer

Technical information such as edition dates, copyrights, typefaces and the name and address of the printer. In modern books usually on the verso of the title page, but in some books placed at the end (see Back matter).

### Contents

Voice: Publisher

This is a list of chapter headings, and nested subheadings, together with their respective page numbers. This includes all front-matter items listed below together with chapters in the body matter and back matter. The number of levels of subheadings shown should be limited so as to keep the contents list short, ideally one page or possibly a double-page spread.

### Foreword

Voice: Author

Voice: The author or some other real person

A foreword will tell of some interaction between the writer of the foreword and the story or the writer of the story. A foreword to later editions of a work often explains in what respects that edition differs from previous ones.

### Preface

Voice: Author

A preface generally covers the story of how the book came into being, or how the idea for the book was developed; this is often followed by thanks and acknowledgments to people who were helpful to the author during the time of writing.

### Acknowledgment

Voice: Author

Often part of the Preface, rather than a separate section in its own right, it acknowledges those who contributed to the creation of the book. A beginning section which states the purpose and goals of the book

## BODY

## BACK MATTER

### Afterword

Voice: The author or some other real person

An afterword generally covers the story of how the book came into being, or of how the idea for the book was developed.

### Conclusion

Voice: Author

Appendix or Addendum\*

Voice: Author

This supplemental addition to a given main work may correct errors, explain inconsistencies or otherwise detail or update the information found in the main work.

### Glossary

Voice: Author

The glossary consists of a set of definitions of words of importance to the work. They are normally alphabetized. The entries may consist of places and characters, which is common for longer works of fiction.

### Bibliography

Voice: Author

This cites other works consulted when writing the body. It is most common in non-fiction books or research papers.

### Index

Voice: Author / Publisher

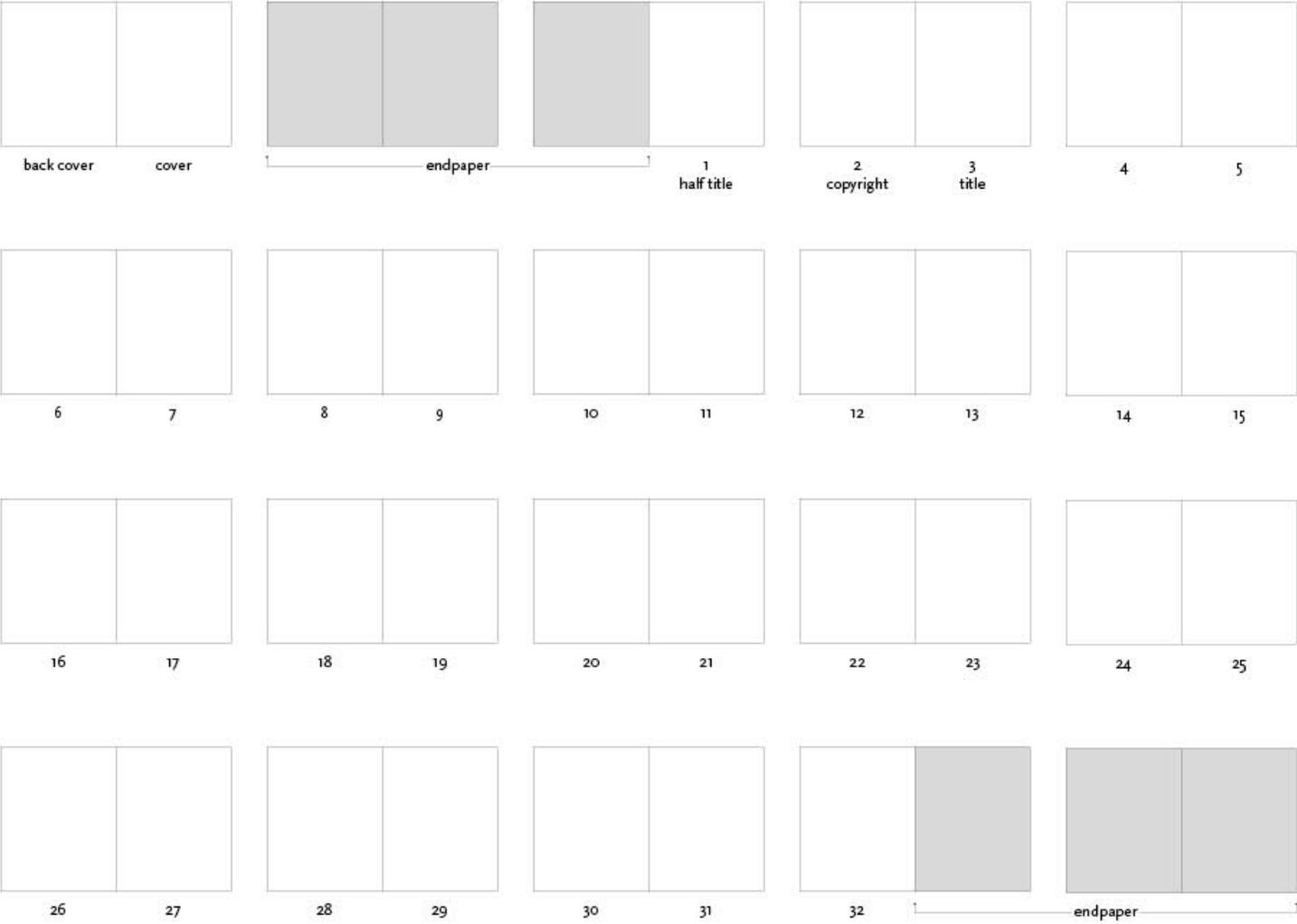
This list of terms used in the text contains references, often page numbers, to where the terms can be found in the text. Most common in non-fiction books.

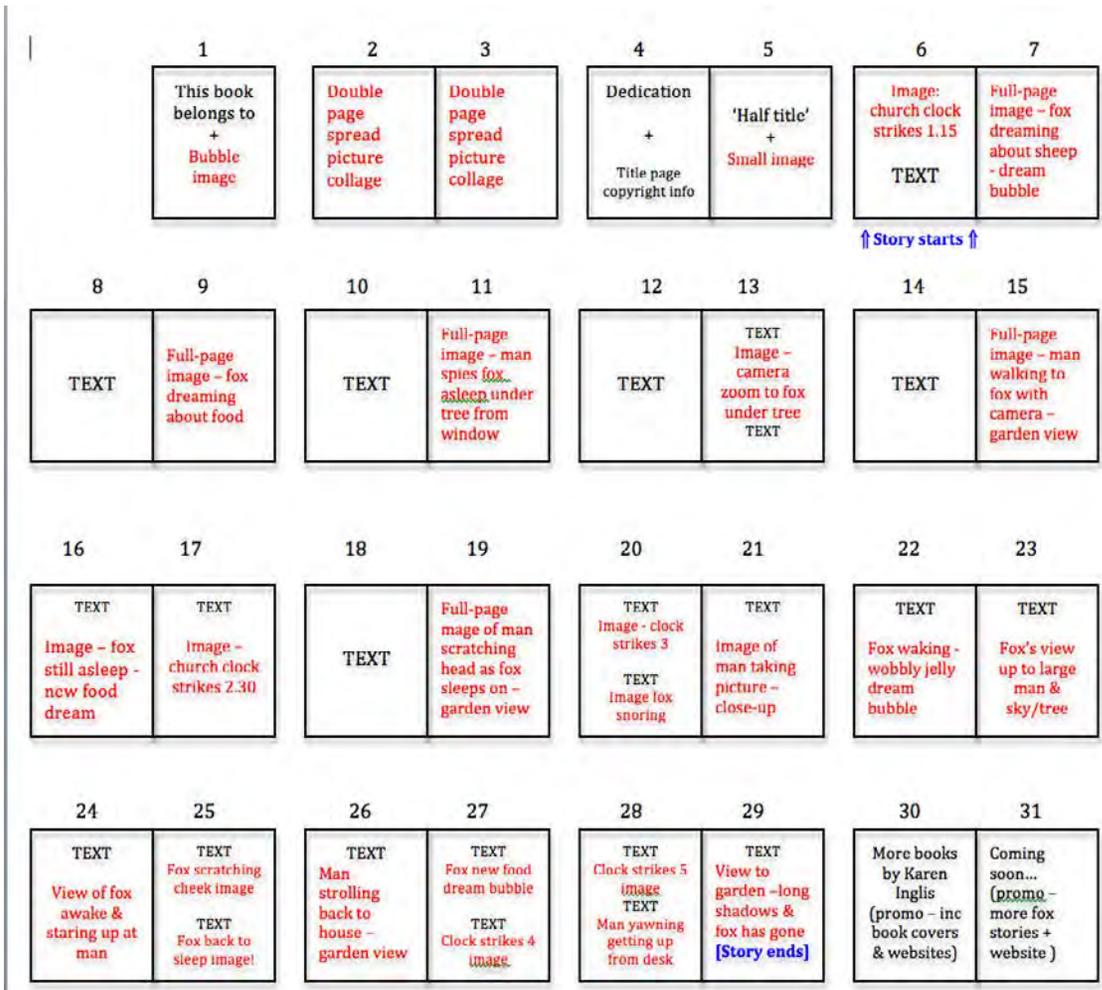
### Colophon [may be included in front matter]

Voice: Publisher

This brief description may be located at the end of a book or on the verso of the title page. It describes production notes relevant to the edition and may include a printer's mark or logotype.

Picture Book Storyboard Template | tall





**Storyboard for Ferdinand Fox's Big Sleep 32-page colour rhyming picture book.**

*I started out thinking I would retain all verse on the left and all images on the right. But during planning it became clear that I needed to mix up the format - not only to fit the 32-page format, but also to ensure variety.*

*It also became clear that I would need a balance of 'distant' and 'close-up' shots - again to retain variety and interest.*

*On page 4 I used colour text for the dedication - because I could! It also lifted that page. I saw many picture books with images on the title page. The sky's the limit if you're the artist as well as author!*

# Book as System

Develop a relationship with a logical and useful grid system.

Celebrate this relation with your new friend, the grid.

## Understand type image relationships.

Separation

Fusion

Fragmentation

Inversion

# The Grid System

The ultimate resource in grid systems.

*"The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice."*

Josef Müller-Brockmann

Show Grid

Search

## Articles

### The Funniest Grid You Ever Saw

An article demonstrating how the grid that was built for The Onion functions in practice.  
**16.Dec.2008**

### Making Modular Layout Systems

A flexible CSS system by Jason Santa Maria for dealing with a variety of images sizes by using multiple CSS classes.  
**15.Dec.2008**

### Grids: An Invisible Foundation

What do houses and well designed pages have in common? They are both built on a framework—a carefully measured, solid structure that forms a foundation on which to build.  
**11.Dec.2008**

[View All Articles →](#)

## Tools

### Gridr Buildrrr

A tool to rapidly build and test grid systems with the ability to add drag-able box elements.  
**15.Dec.2008**

### GridFox

GridFox is a Firefox extension that overlays a grid on any website. It's easy to customize, allowing you to create the exact grid you designed your layout around.  
**11.Dec.2008**

### Blueprint CSS Framework

Blueprint is a CSS framework that gives you a solid CSS foundation to build your project on top of, with an easy-to-use grid, sensible typography, and even a stylesheet for printing.  
**08.Dec.2008**

[View All Tools →](#)

## Books

### Basics Design: Grids

The seventh book in the award-winning Basics Design series, Grids focuses on the construction and ordering of the page and screen through use of the grid.  
**15.Dec.2008**

### Swiss Graphic Design

Adopted internationally, the grid and sans serif typefaces such as Helvetica became the classic emblems of Swiss graphic design.  
**12.Dec.2008**

### Designer and the Grid

The Designer and the Grid reveals the key to the hidden driving force behind almost all graphic design: the grid.  
**09.Dec.2008**

[View All Books →](#)

## Templates

### InDesign A4 Grid System (12)

Adobe InDesign file with a grid system for an A4 (210x297) page that is divided into 6 columns and rows using the Rule of Thirds (Golden Ratio). Includes a 12pt baseline grid.  
**15.Dec.2008**

### InDesign A4 Grid System (6)

Adobe InDesign file with a grid system for an A4 (210x297) page that is divided into 6 columns and rows using the Rule of Thirds (Golden Ratio). Includes a 12pt baseline grid.  
**15.Dec.2008**

### InDesign 8.5x11 Grid System (Fold)

A grid system for an 8.5"x11" page designed for business stationery and optimized for vertical folding techniques. Based on the Rule of Thirds (Golden Ratio). Includes a 6pt baseline grid.  
**09.Dec.2008**

[View All Templates →](#)

## Blog

### Six Grid Desktop

A desktop wallpaper by Sarah France that allows you to organize your files in accordance to type and subject.  
**15.Dec.2008**

### BBC Visual Language

A downloadable PDF focusing on the redesign of the BBC website which includes a section of the grid used for the layout.  
**12.Dec.2008**

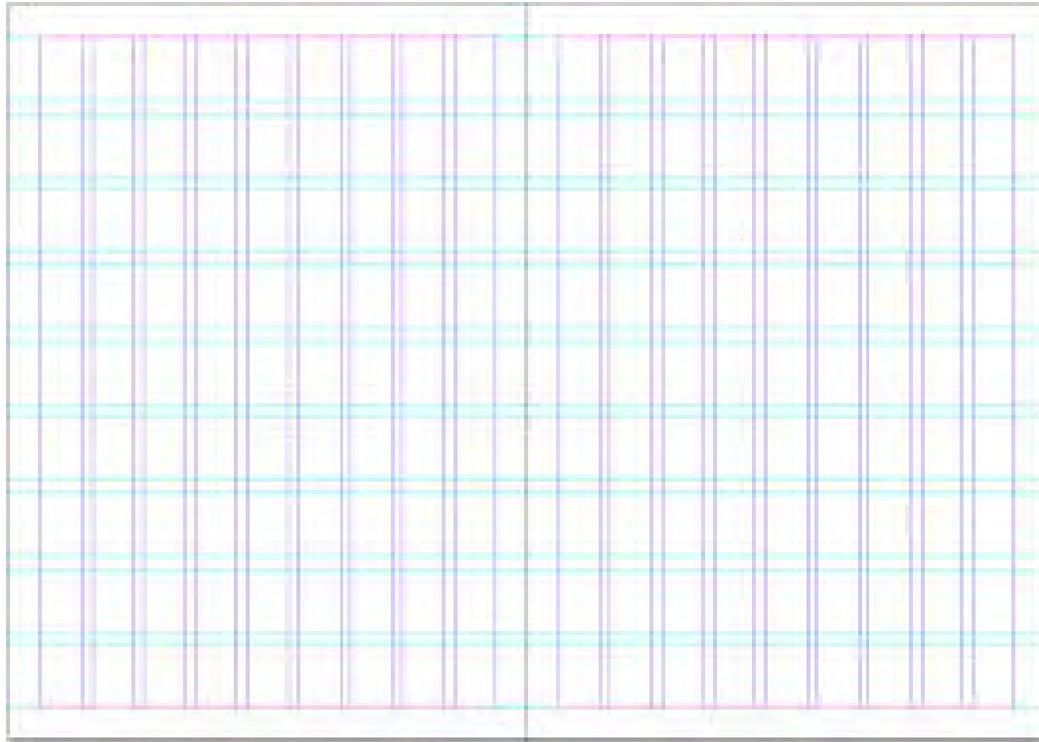
### AisleOne Essentials

A single place for all designers to find the most essential books on graphic design, typography and grid systems.  
**10.Dec.2008**

[View All Blog Posts →](#)

## Inspiration

Ace Jet 170  
AisleOne  
Athletics  
BBDK  
Blanka  
Build  
Corporate Risk Watch  
David Airey  
Dirty Mouse  
Experimenta  
Experimental Jetset  
Form Fifty Five  
Grafik Magazine  
Grain Edit  
Graphic Hug  
I Love Typography  
Lamosca  
magCulture  
Mark Boulton  
Minimal Sites  
Monocle  
Neubau  
NewWork  
OK-RM  
Original Linkage  
Robin Uleman  
SampsonMay  
Schmid Today  
September Industry  
Sonifyer  
Soulellis  
Subtraction  
Swiss Legacy  
Thinking for a Living  
This Studio  
Toko  
Typographic Posters  
Visuelle  
Xavier Encinas  
Year of the Sheep



Agnes Martin

The main workspace displays a two-page spread layout. The top page features a grid with a text box containing 'PHONO AESTHETICS' and a graphic element consisting of horizontal lines. The bottom page shows a text box with a paragraph of placeholder text. The right sidebar contains several panels: STROKE, COLOUR, SWATCHES, CHARACTER, PARAGRAPH, PATHFINDER, and ALIGN. The bottom right corner shows a 'PAGES' panel with a 'LINKS' tab, indicating a master page 'A-Master' and a page '1'.

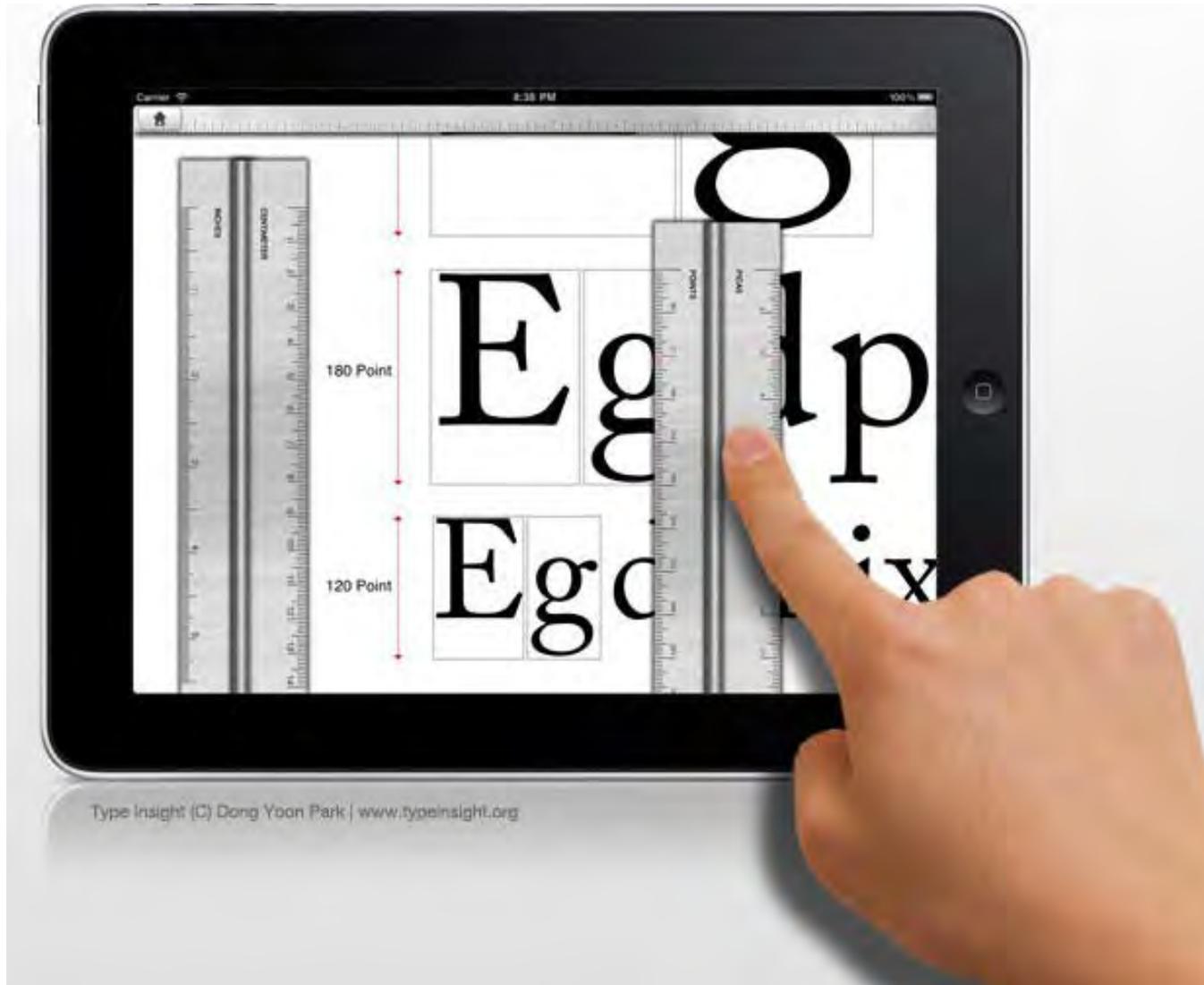
Use master guides in InDesign to activate the grid.

## Use styles in InDesign.

Using Paragraph Styles in InDesign

Using Character Styles in InDesign

Consider the mode in which it will be viewed.



Rules

Always use printer's quotes /  
smart quotes.

““”” ‘‘’’ ’ ’’

not inch or foot marks

Once you set point size of body  
of type

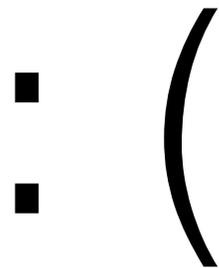
add 3 - 4 points for leading  
[line spacing]

example

9 pt. type with 12 pt. leading  
9 pt. / 12 pt.

Watch for widows and orphans.

They make the page sad.



Lorem ipsum dolor sit amet, consectetur adipiscing elit. Phasellus in elit. Praesent tempus, wisi ac pharetra sodales, metus justo auctor massa, id faucibus urna felis id augue. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Curabitur orci lacus, commodo vitae, pretium sit amet, rutrum eget, urna. Praesent tempor rhoncus enim. Duis malesuada. Class aptent taciti sociosqu ad litora torquent per conubia nostra, per inceptos hymenaeos. Sed dui sem, condimentum quis, scelerisque a, tempor id, est. Vivamus quis quam sed risus gravida venenatis. In eget neque a ligula rhoncus pellentesque. Nam vestibulum varius nibh. Aliquam lacus. Aliquam eleifend nulla ut **lorem.**

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1

**quisque suscipit justo quis orci.**

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Aliquam erat volutpat. Pellentesque leo. Donec tristique adipiscing at, pulvinar vel, felis. Nunc eget felis a est accumsan imperdiet. Proin eget nibh id ipsum vehicula aliquet. Class aptent taciti sociosqu ad litora torquent, inceptos hymenaeos. Phasellus tincidunt cursus pede

**Widow**

**Orphan**

2

Only one space in between  
sentences.

Make the rags pretty.

## Good

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer posuere orci quis ligula. Donec egestas massa vulputate nisl. Curabitur venenatis. Nullam egestas facilisis ante. Suspendisse tincidunt. Etiam vitae leo id mauris laoreet luctus. Cum sociis natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Nulla ac odio. Praesent bibendum justo id mauris.

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## Bad

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Integer posuere orci quis ligula. Donec egestas massa id mauris. Curabitur venenatis. Nullam egestas facilisis ante. Suspendisse tincidunt. Etiam vitae leo id mauris laoreet luctus. Natoque penatibus et magnis dis parturient montes, nascetur ridiculus mus. Nulla ac odio.

# Typography + Resources

SABON

Aa

HUMANIST OR OLD STYLE

The roman typefaces of the fifteenth and sixteenth centuries emulated classical calligraphy. Sabon was designed by Jan Tschichold in 1966, based on the sixteenth-century typefaces of Claude Garamond.

BASKERVILLE

Aa

TRANSITIONAL

These typefaces have sharper serifs and a more vertical axis than humanist letters. When the typefaces of John Baskerville were introduced in the mid-eighteenth century, their sharp forms and high contrast were considered shocking.

BODONI

Aa

MODERN

The typefaces designed by Giambattista Bodoni in the late eighteenth and early nineteenth centuries are radically abstract. Note the thin, straight serifs; vertical axis; and sharp contrast from thick to thin strokes.

GILL SANS

Aa

HUMANIST SANS SERIF

Sans-serif typefaces became common in the twentieth century. Gill Sans, designed by Eric Gill in 1928, has humanist characteristics. Note the small, tilting counter in the letter a, and the calligraphic variations in line weight.

HELVETICA

Aa

TRANSITIONAL SANS SERIF

Helvetica, designed by Max Miedinger in 1957, is one of the world's most widely used typefaces. Its uniform, upright character makes it similar to transitional serif letters. These fonts are also referred to as "anonymous sans serif."

FUTURA

Aa

GEOMETRIC SANS SERIF

Some sans-serif types are built around geometric forms. In Futura, designed by Paul Renner in 1927, the Os are perfect circles, and the peaks of the A and M are sharp triangles.

CLARENDON

Aa

EGYPTIAN OR SLAB SERIF

Numerous bold and decorative typefaces were introduced in the nineteenth century for use in advertising. Egyptian typefaces have heavy, slablike serifs.

# Book as System

ADOBE GARAMOND PRO, designed by Robert Slimbach, 1988

The roman form is the core or spine from which a family of typefaces derives.

ADOBE GARAMOND PRO REGULAR

The roman form, also called plain or regular, is the standard, upright version of a typeface. It is typically conceived as the parent of a larger family.

*Italic letters, which are based on cursive writing, have forms distinct from roman.*

ADOBE GARAMOND PRO ITALIC

The italic form is used to create emphasis. Especially among serif faces, it often employs shapes and strokes distinct from its roman counterpart. Note the differences between the roman and italic a.

SMALL CAPS HAVE A HEIGHT THAT IS SIMILAR TO THE lowercase X-HEIGHT.

ADOBE GARAMOND PRO REGULAR (ALL SMALL CAPS)

Small caps (capitals) are designed to integrate with a line of text, where full-size capitals would stand out awkwardly. Small capitals are slightly taller than the x-height of lowercase letters.

**Bold (and semibold) typefaces are used for emphasis within a hierarchy.**

ADOBE GARAMOND PRO BOLD AND SEMIBOLD

Bold versions of traditional text fonts were added in the twentieth century to meet the need for emphatic forms. Sans-serif families often include a broad range of weights (thin, bold, black, etc.).

***Bold (and semibold) typefaces each need to include an italic version, too.***

ADOBE GARAMOND PRO BOLD AND SEMIBOLD ITALIC

The typeface designer tries to make the two bold versions feel similar in comparison to the roman, without making the overall form too heavy. The counters need to stay clear and open at small sizes. Many designers prefer not to use bold and semi-bold versions of traditional typefaces such as Garamond, because these weights are alien to the historic families.

*Italics* are not *slanted* letters.

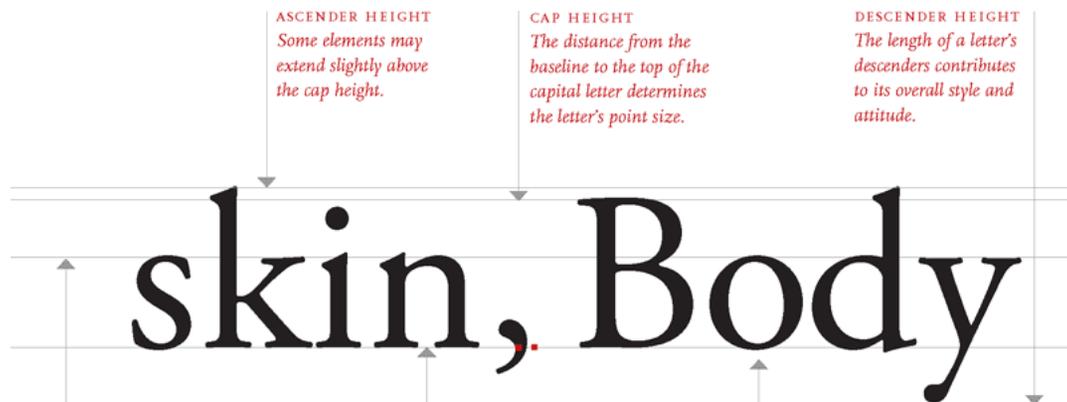
TRUE  
ITALIC

**TYPE CRIME:**  
PSEUDO ITALICS  
*The wide, ungainly forms of these mechanically skewed letters look forced and unnatural.*

Some italics aren't slanted at all.

In the type family Quadraat, the italic form is upright.

QUADRAAT, designed by Fred Smeijers, 1992.



X-HEIGHT is the height of the main body of the lowercase letter (or the height of a lowercase x), excluding its ascenders and descenders.

THE BASELINE is where all the letters sit. This is the most stable axis along a line of text, and it is a crucial edge for aligning text with images or with other text.

OVERHANG The curves at the bottom of letters hang slightly below the baseline. Commas and semicolons also cross the baseline. If a typeface were not positioned this way, it would appear to teeter precariously. Without overhang, rounded letters would look smaller than their flat-footed compatriots.

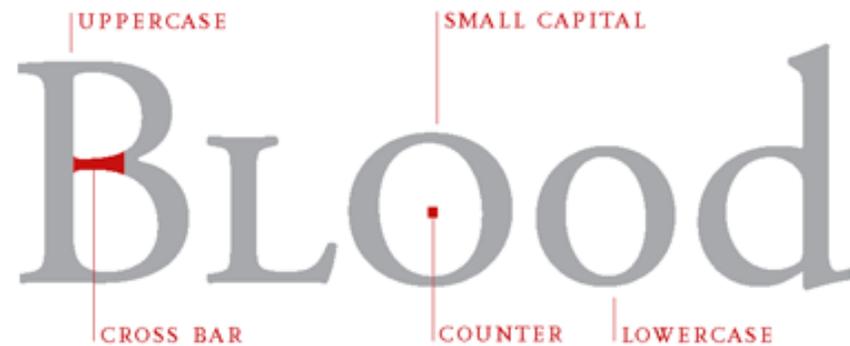
## Bone

Although kids learn to write using ruled paper that divides letters exactly in half, most typefaces are not designed that way. The x-height usually occupies more than half of the cap height. The larger the x-height is in relation to the cap height, the bigger the letters appear to be. In a field of text, the greatest density occurs between the baseline and the x-height.

Hey, look!  
They supersized  
my x-height.

Two blocks of text are often aligned along a shared baseline. Here, 14/18 Scala Pro (14-pt type with 18 pts of line spacing) is paired with 7/9 Scala Pro.

<http://www.thinkingwithtype.com/>



Build a dummy / maquette

ma·quette noun \ma-ket\

Definition of MAQUETTE

: a usually small preliminary model  
(as of a sculpture or a building)

DRIVE-BY





# Building a dummy



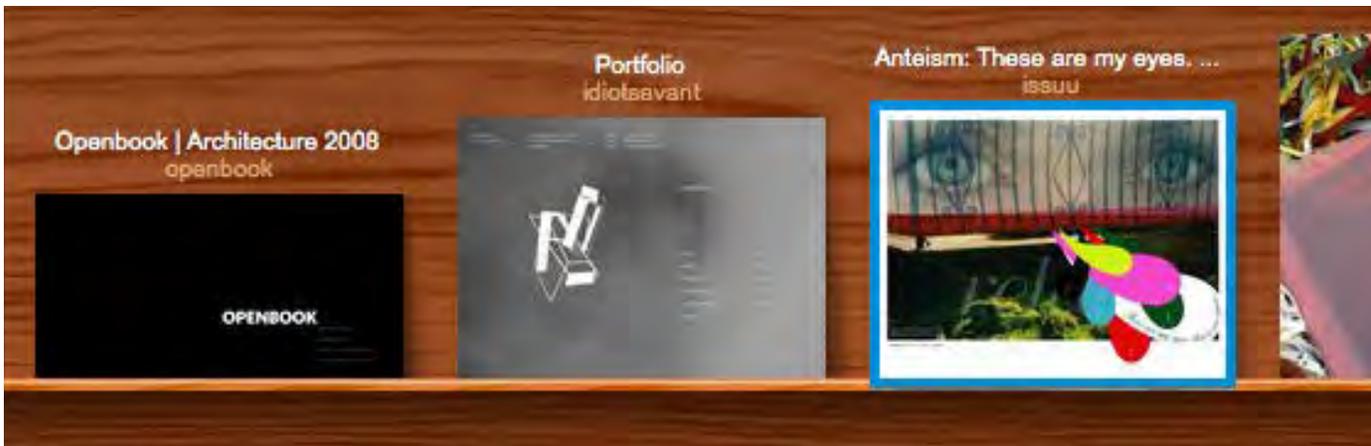
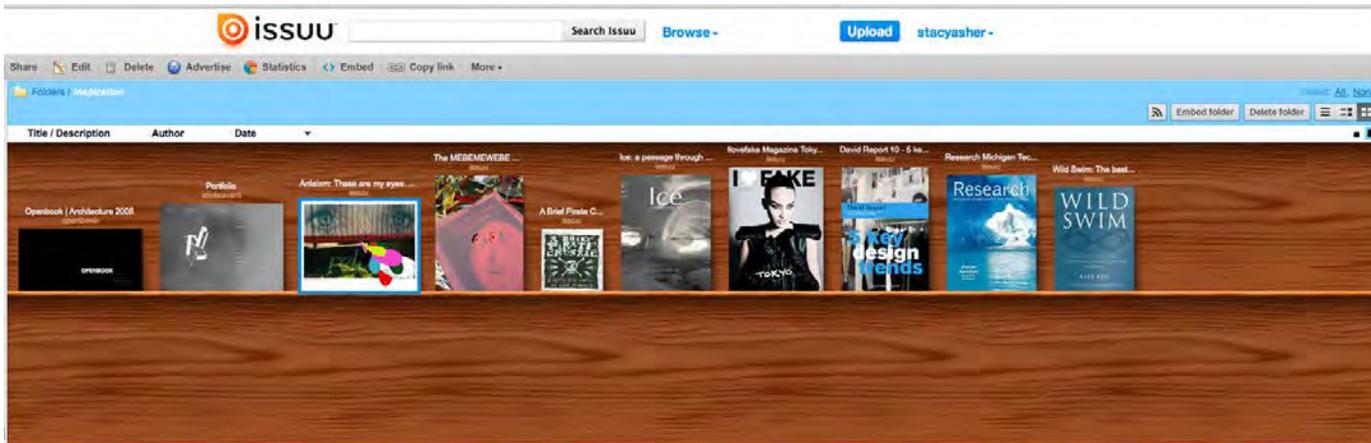


# Book within System

digital publishing

e-pub environment

e-pub landscape



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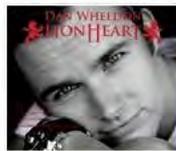
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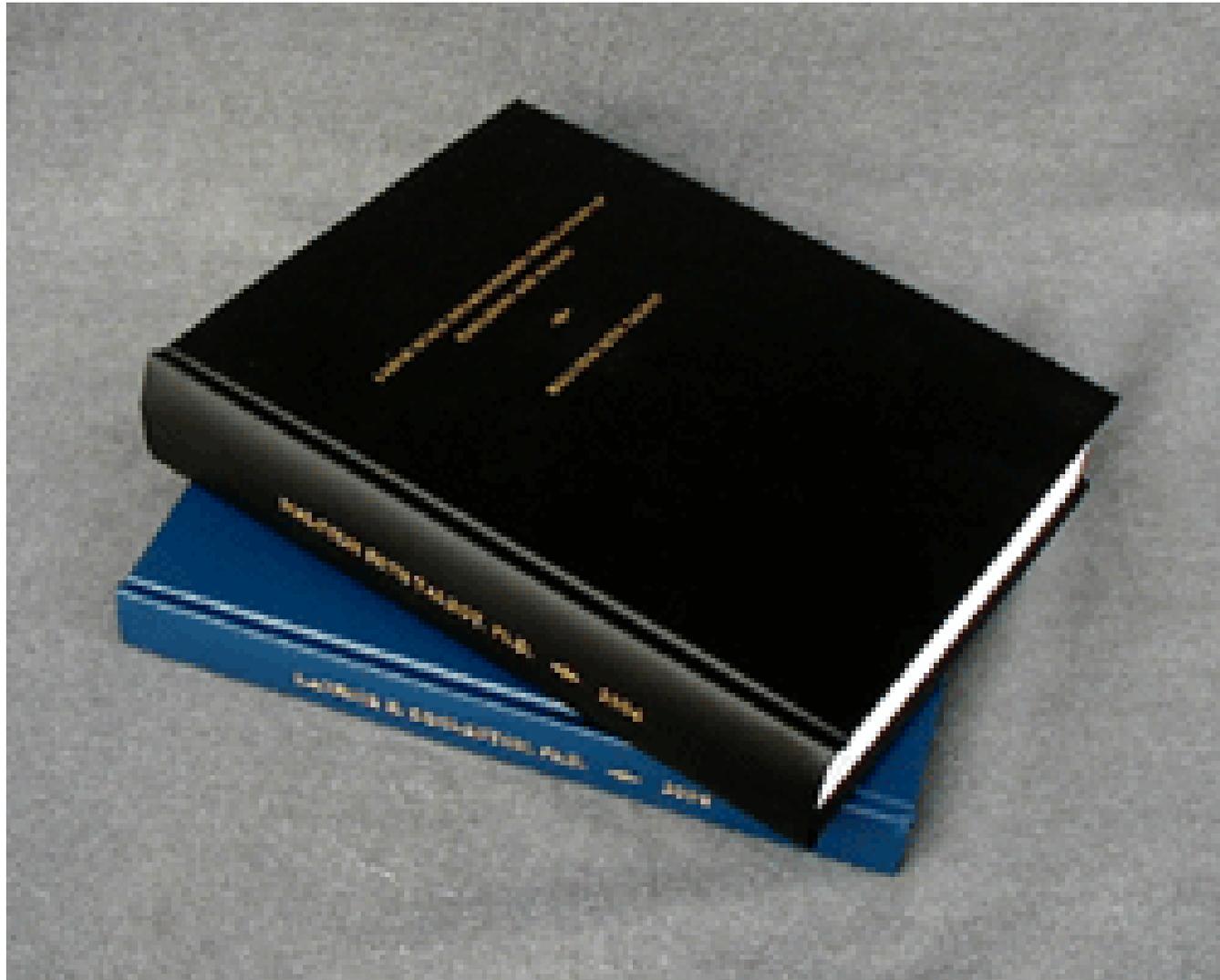
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# SPATIAL INFORMATION DESIGN LAB

People  
Sarah Williams

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## INFORMATION

Director Spatial Information Design Lab

email: [sw2279@columbia.edu](mailto:sw2279@columbia.edu)

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## DESCRIPTION

Sarah Williams is currently Co-Director of Columbia University's Spatial Information Design Lab (SIDL). The Spatial Information Design Lab (SIDL) which Williams directs uses innovative mapping and data visualization techniques to highlight urban issues. The Lab's work has been widely exhibited and written about and is currently part of MoMA's permanent collection. Before becoming Director of SIDL, Williams was at MIT where she started the Geographic Information System (GIS) Laboratory and then helped to establish MIT's SENSEable City Laboratory. Williams was a programmer for one of the first desktop GIS systems, IDRISI, and has over 16 years experience in the field. Williams is also faculty at Columbia University's Graduate School of Architecture Planning and Preservation (GSAPP) where she currently teaches courses Intro / Advanced GIS, Spatial Data Visualization, and topics on Technology and Planning. Williams was just named 2012 Game Changer by Metropolis Magazine.

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<http://www.spatialinformationdesignlab.org/>

# Spin



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New Order - Power, Corruption & Lies

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EW809, LC02275  
GEMA/BIEM(EUROPE)  
GEMA/MCPS(UK)



New Order - Power, Corruption & Lies

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**THANK YOU**  
**THANK YOU**

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