



MONASH University
Library

Judging a book by its cover

Dust jackets in the Monash University Library Rare Books Collection



Introduction

The most immediately striking feature of a modern book is the dust jacket, or dust wrapper as it is also known. This is essentially an advertisement, meant to catch the eye at point of sale. When such features were first introduced in the mid-19th century they were meant primarily as protection for the often gorgeously decorated cloth covers underneath.

The earliest example in our collection is from 1860. Although decorated, it is on flimsy paper and was meant to be discarded after purchase. This habit of discarding the jackets persisted well into the 20th century, even after the covers of books had become quite plain and all the design effort had been lavished on the dust wrapper itself.

Most early jackets are typographical, simply stating the title, the author and the publisher, but increasingly, from the Edwardian period on, we see jacket design reflecting current trends in commercial art. Many serious artists worked in the field. Included in this display are examples by Salvador Dali, Wyndham Lewis, Vanessa Bell, Graham Sutherland, Edward Bawden, and Sidney Nolan, as well as accomplished and characteristic work by professional engravers and designers such as John Farleigh, E. McKnight Kauffer, Eric Gill, Robert Gibbings, Richard Chopping, Lynton Lamb, and Australian book designer, Alison Forbes.

The most recent books on display are from 2006, the Penguin Designer Classics. These are limited edition artists books by such celebrities as Monolo Blahnik, and couturier Paul Smith whose book jacket for Lady Chatterley's Lover in embroidered silk.

Although built initially around a base of 17th and 18th-century books, the Monash University Library Rare Books Collection is also strong in 19th and 20th-century material, and can offer those interested in the history of the book a broad range of examples. In 2004 we mounted an exhibition of 19th-century coloured cloth bindings; we now present a display of book jackets showing a rich cross-section of our holdings in this attractive field.

Richard Overell
Rare Books Librarian

Collecting Dust Jackets

Buying a book because you like its cover is a natural response and building your library based on attractive dust jackets is one of the most enjoyable ways of collecting books.

All collectors need a holy grail, a goal to aspire to. In this field of collecting two jackets stand out. They are reproduced on the screens accompanying this exhibition. The Chatto & Windus first edition of Aldous Huxley's *Brave New World* (1932), is a classic art deco period piece designed by Leslie Holland. The other iconic early jacket is the 1925 Scribner's edition of F. Scott Fitzgerald's *Great Gatsby*, with the jacket in the surrealist style by Francis Cugat (the band-leader Xavier Cugat's brother). Although the images of these high-spot jackets are reproduced on the screens, we do not hold copies of them. The books in the display cases, however, are all from our Rare Books collection.

26 June – 30 September 2014

Level 1, ISB Wing,
Sir Louis Matheson Library,
Clayton campus, Monash University,
Wellington Road, Clayton

Curator: Richard Overell

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Thank you to Des Cowley, Rare Printed Collections Manager, State Library of Victoria, for opening the exhibition.

For more images and information on each of the items visit:
monash.edu/library/collections/exhibitions

LARGE UPRIGHT CASE

1. Falkener, Edward, ed., 1814-1896.

The Museum of classical antiquities : being a series of essays on ancient art / edited by Edward Falkener. New ed. (London : Longman, Green, Longman, and Roberts, 1860)

The earliest known example of a dust wrapper is on a copy of *Friendship's Offering* 1830 (1829). The earliest in our collection is from 1860, a survival from the period when the wrapper extended around the text block to keep the dust from the gilt edges. It has a simple design, based on that used on the cloth cover. Such wrappers were not meant to be retained once the book was bought. The paper is very thin and easily damaged.

As they were not meant to survive, 19th-century jackets usually only had typographical details of the author and title; if there was attractive



art-work and design, it was on the cloth cover of the book itself. The habit of throwing away jackets survived into the 20th century, well into the period when the jackets were quite attractive. Many collectors are on record as rather perversely advising anyone with taste to discard such ephemera as not integral to the book.

2. Farleigh, John, 1900-1965.

Graven image / John Farleigh (London : Macmillan, 1940)

John Farleigh was one of the best jacket designers. This is the dust wrapper image for his autobiography. The engraving extends around the back of the book and is dated Sept 1, 1939, immediately before the outbreak of World War II. The pink tinge is from the colour of the paper. The image is also on the book itself, in black and white.



3. Poe, Edgar Allan.

The Poetical works of Edgar Allan Poe / edited by James Hannay, (London : Charles Griffin & Company. [1874])

An early example of a printed jacket over a pictorial cover. The cover itself is very clean as it has always been protected, the gilt is still bright.

4. *Views of English society / by Mabel, a little girl of eleven. (London : Field & Tuer, the Leadenhall Press, 1886)*

This example shows a patterned cloth dust jacket, which, we are told, the author, "Mabel" particularly requested. In the Addendum, she describes the "home-made" cloth cover which she took to her publisher, so it could be duplicated two or three thousand times: "I feared I should have to put up with those uninteresting cloth things with gilt letters, just like other people's books, but the dark-eyed young man helped me out of my difficulty by saying that there were lots of girls in his factory who had to earn their bread-and-butter, and that they could make the covers quite as well as I could if I would leave the one I had made as a pattern for them to copy." It has the books details on the label pasted on the front, and the cover is stitched on. The spine of the book has the same patterned cloth with a plain cardboard cover.

5. Hartshorne, Anna C., 1860-1957.

Japan and her people / by Anna C, Hartshorne. (Philadelphia : John C, Winston, 1902)

Here is a cloth dust wrapper, plain except for the title details on the spine. It covers pictorial boards, with an elaborate gilt design.



6. Lawson, Henry, 1867-1922

Selected poems of Henry Lawson / illustrated by Percy Leason. (Sydney : Angus and Robertson, 1918)

This book was sold in a gift box and had a double dust wrapper. One consists solely of “blurbs,” extensive extracts from favourable reviews, the other was a colour pictorial design by Leason.

The practice of printing a “Blurb” on the jacket began in the late 1890s but the term itself was invented in America in 1907 as part of the promotion of *Are You a Bromide?* by Gelett Burgess.

1920's

In general terms, by the 1920s the use of coloured cloth designs on the covers of books declined and the design efforts were put into producing attractive dust jackets wrapped around quite plain cloth covers. The jacket had to catch the attention, show a character or a scene from the novel and convey some flavour of the book's atmosphere and the author's style.

7. Dwyer, Vera G., 1889-1967.

The Kayles of Bushy Lodge: an Australian story / by Vera G. Dwyer. (London : Humphrey Milford, Oxford University Press, 1922)

This jacket design tells us immediately that the plot involves a young woman who has to decide between the life of a housewife and a career as a concert violinist.



8. Bevan, Marjorie.

Five of the fourth / by Marjorie Bevan. (London : Sampson Low, Marston, 1926)

Here is a good example of school fiction, another rich source of collectible jackets. This is also an example of sport fiction. Some people choose to collect jackets with golf or tennis scenes on them. The cover of this book shows the girl about to play lacrosse.

9. Golding, Louis, 1895-1958.

Seacoast of Bohemia / by Louis Golding. (New York : A.A. Knopf, 1924)

This jacket on a novel about the art world is by Aubrey Hammond. We see the artist of the story, flamboyantly dressed, showing his latest work in the style of Picasso to a group of recognisably bohemian types.

10. Fairchild, D. S. (Donald Stites), 1904-.

Intimate acrobatics / by Lord Stites. (New York : Robert M. McBride & Co., 1927)

This jacket is by Jerome H. Jung. The artwork is in the style of Jean Cocteau and is repeated on the cover and as the frontispiece.

11. Adair, A. H.

Dinners long and short / by A. H. Adair. (London : Victor Gollancz, 1928)

This design, by E. McKnight Kauffer, on an epicurean cookery book, is an example of a decorative jacket on a Gollancz publication. This is unusual for the firm, as they had an austere typographical house-style used for their detective fiction and Left Book Club publications.

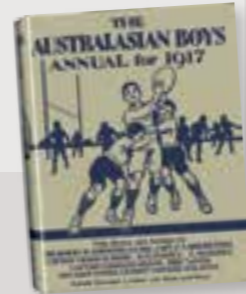
Children's Annuals

12. *The Australasian girl's annual for 1916.* (London: Cassell, 1916)

Children's annuals usually appeared with dust jackets but these have seldom survived. This copy features a design showing girls with bicycles, tennis racquets, and other sports equipment, talking among themselves and reading. Also on display is an Australian Girls Annual from the 1920s showing a girl with a hockey stick.

13. *The Australasian boy's annual for 1917.* (London: Cassell, 1917)

The equivalent boy's annual has a similar sporting motif on its jacket, a scene of boys playing rugby.



14. *The Australian boy's annual [1925].* (London: Cassell, [1925])

This coloured dust jacket features a Wild West scene of a stagecoach on the front panel with Red Indians firing arrows at them on the spine.

1930's

15. Glyn, Elinor, 1864-1943.

The flirt and the flapper: dialogues / by Elinor Glyn. (London : Duckworth 1930)

This quintessentially post-war jacket design is by Barbara Ker-Seymer and features the “modern girl,” fixing her own cocktails and smoking.

16. Lewis, Wyndham, 1882-1957.

One way song / by Wyndham Lewis. (London : Faber, 1933)

Wyndham Lewis was an artist as well as a writer. This jacket is in his characteristic “Vorticist” style.

17. Eliot, T. S., 1888-1965.

Sweeney Agonistes / by T. S. Eliot. (London : Faber, 1932)

Faber jackets provide a good case study in changing design styles. They are best known for their poetry books with typographical covers. Here is an example on a T. S. Eliot work from 1932.

18. Heath, Ambrose, 1891-1969.

Good potato dishes / by Ambrose Heath. (London : Faber, 1935)

The English artist, Edward Bawden did many jacket designs for Faber, especially for the Ambrose Heath cookery books.

19. Brandon, John Gordon, 1879-1941.

The One-minute murder / by John G. Brandon. (London : Methuen, 1935)

The brown and drab colours of this jacket, with the shadows and lamp-light, give the feeling of a still from one of the “noir” thrillers so popular in the cinema of the period. This is by Cecil Bacon.

20. Gibbings, Robert, 1889-1958.

A True tale of love in Tonga : told in 23 engravings and 333 words / by Robert Gibbings. (London : Faber, 1935)

Robert Gibbings, an important wood-cut artist from the 30s, did most of his book illustrations for the Golden Cockerel Press, but he was also used by Faber. He produced a series of travel books; each was a tale told in engravings. This one from 1935, reproduces on the jacket the most striking illustration from the book.



The design on the cover also has a South Seas flavour, a black palm tree set on a yellow background.

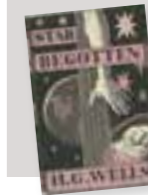
21. Hill, William Boyle.

A new Earth and a new Heaven / by W. B. Hill. (London : Watts, 1936)

The future was much in people's minds in this period, and the jacket for this work of Utopian fiction, shows an aerial view of “Dawn City,” looking much like the art-deco garden-city designs favoured by town planners from the 1930s to the present. The illustration goes from the front to back of the wrapper.

22. Wells, H. G., 1866-1946.

Star begotten : a biological fantasia / by H. G. Wells. (London : Chatto & Windus, 1937)



H. G. Wells was one of the established authors of speculative fiction and Harold Jones created this stylish image for his 1937 novel.

23. De La Mare, Walter, 1873-1956.

Behold this dreamer : of reverie, night, sleep, dream, love-dreams, nightmare, death, the unconscious, the imagination, divination, the artist, and kindred subjects / Walter De La Mare. (London : Faber, 1939)

This image by Barnett Freedman for Walter de la Mare's 1939 book about dreams, another Faber publication, combines psycho-analysis with futurism and surrealism. The image is repeated on the back panel.



24. Gill, Eric, 1882-1940.

25 Nudes / by Eric Gill. (London : Dent, 1938)

Eric Gill's cover for his 1938 book of engravings also extends from the front to the back. It combines typography with illustration and calligraphy. As well as enjoying a high reputation as an artist, Eric Gill was one of the best-known type designers of the period.

Folios

25. Helmut Newton, 1920-2004.

Helmut Newton / June Newton. (Köln : Taschen, 1999)

The publisher claims that this book was the biggest and most expensive book production of the 20th-century; it is also entitled, *Sumo*. It features a selection of Newton's photographs, enlarged to a striking degree, and comes with its own stainless steel stand.

26. Proctor, Thea, 1879-1966.

Thea Proctor : the prints / catalogued by Roger Butler. (Sydney : Resolution Press, 1980)

This limited edition art book has a glassine wrapper. Glassine is a translucent paper, water and grease-proof, sometimes used as a jacket to protect books, as in this example. It is also sometimes used as a wrapper over a printed dust jacket to protect the jacket itself.



WALL CASES

Children's Annuals

27. *Boy's own annual, vol. 49, 1926-27* / edited by Geoffrey R. Pocklington. (London, Boy's Own paper, 1927)

The *Boy's Own* ran from 1879 until 1967. It appeared until 1913 as a weekly, then as a monthly, with an annual issued for the Christmas gift market. This cover design is by Stanley L. Wood.

28. *Girls own annual, vol. 50, 1929* / edited by Flora Klickmann. (London : Girl's Own paper, 1929)

The *Girl's Own* ran from 1880 until 1950 when it became *The Heiress*, which continued until 1956. Both the *Boy's Own* and the *Girl's Own* were published by the Religious Tract Society. Flora Klickmann was the editor during its golden period, from 1908 until 1931. The artist who designed this cover was Arthur Buckley.



29. *Chums annual, 1934-35.* (London : Amalgamated Press, 1935)

Chums was a weekly boys paper that ran from 1892 to 1941. It was one of the competitors to the *Boy's Own*. The cover on display shows an archaeological team descending from a submarine into a ruined city. The artist for this cover and the other *Chums* on display was Cecil Glossop.

30. *Chums annual, 1936-37* (London : Amalgamated Press, 1937)

The *Chums Annuals* from the late 1930s had the motto, "For King & Empire" on the dust jackets. This cover shows two Royal Navy officers standing on a submarine as part of a sail-past of ships and Fleet Air Arm planes.

The printed reproductions in the wall cases show additional covers in our collection.

FLAT CASES 1 AND 2 1940s

31. Brophy, John, 1899-1965.

Britain needs books / by John Brophy. (London : National Book Council, 1942)

The 1940s was a wartime period of austerity and books were often printed on poor-quality paper. Many publishers left off the jackets or printed them on recycled sheets, such as this example, which uses the back of an old map. The book itself stresses the importance of books in the war effort at a time when publishers were struggling with paper shortages and lack of trained staff.

32. Carstairs, John Paddy, 1910-1970.

Curried pineapple / by John Paddy Carstairs. (London : Hurst & Blackett, 1940)

Although published in 1940, this novel is set in the 30s-world of West End night clubs and Mayfair Mews flats. The title seems to convey very little, unless indeed Curried Pineapple was a food fad from the era, doubtless impossible to obtain once rationing started. The image of a top hat and stockings is certainly intriguing and could well have helped sell the book.

33. Lindsay, R. Howard, 1910-

Fowl murder / by R. Howard Lindsay. (Boston : Little, Brown & Co. 1941)

This American crime novel from 1941 has a deliberately ridiculous jacket image by Arthur Hawkins, jr. It is a spoof on surrealism, better viewed upside-down.

34. Fontaine, Peter, 1893-

Last to leave Paris / by Peter Fontaine. (London : Chaterson, 1941)

The jacket design for this book from 1941 reflects the serious events taking place. The author fled Paris on his bicycle as the Germans entered. We see him in the foreground against the looming background of a German soldier.

35. Gascoyne, David, 1916-2001.

Poems 1937-1942 / by David Gascoyne. (London : Poetry London, 1943)

The London literary scene and the art world continued, but with most of the people doing war work. Here is Graham Sutherland's jacket for one of David Gascoyne's poetry books. It goes round the front and the back of the book. The imagery reflects the war, with its fire and destruction. The burning insects on the back evoke German night bombers.

36. *New writing and daylight, Winter 1943-44.* (London : Hogarth Press, 1944).

By 1944 the mood was more optimistic as we can see from Keith Vaughan's design for this Hogarth Press anthology.

37. Malet, Oriel, 1923-

Marjorie Fleming / by Oriel Malet. (London : Faber, 1946)

Barnett Freedman was still producing covers in the 1940 and 1950s. Here is a beautiful illustration he designed for another Faber title.

38. Bergstrom, Evangeline H. *Old glass paperweights* / by Evangeline H. Bergstrom. (London : Faber, 1948)

This is an unusual Faber jacket from the late 40s. The fine colour illustration does justice to its subject, but is far from typical of the Faber house-style. In fact this is an American book; the details of the New York publisher, Crown Publications, have been over-printed with the Faber details on the wrapper.



39. Fitzgerald, F. Scott (Francis Scott), 1896-1940.

Great Gatsby / F. Scott Fitzgerald. (London : Grey Walls Press, 1948)

This is the English *Great Gatsby* dust wrapper by George Woodman (1948). It shows Daisy as a distinctly 40s English miss, her fashion sense hampered by rationing and austerity.



FLAT CASES 3 AND 4 1950s

40. Sandoz, Maurice, 1892-1958.

On the verge / by Maurice Sandoz.
(Garden City, N.Y. : Doubleday, 1950)

Surrealism was by now part of the artistic zeitgeist. This is a jacket designed by the master of Surrealism himself, Salvador Dali, for Maurice Sandoz' book of short pieces. One of the stories features a shrunken head, so the image used is not merely a gratuitous visual cliché.

41. *The Second bunker book*. (London : Hutchinson, 1950)

Children's books are an important field for jacket design – one of the legendary rarities is the dust wrapped *Hunting of the Snark* (1876). Here is a jacket by Bernard Richardson from 1950. His design mixes fantasy with Fabergé.

42. Lancaster, Osbert.

Façades and faces / Osbert Lancaster.
(London : John Murray, 1950.)

This is a very characteristic Osbert Lancaster design. The image refers to the sequence in the book, "Afternoons with Baedeker." The woman feeling her blisters has put down her Baedeker, the red volume open on the ground in front of her.

43. Button, Billy.

I married an artist / by Billy Button.
(Toronto : Ryerson Press, 1951)

This is a most expressive piece of dust wrapper design. The graphic reality which the poor girl on the cover must face hardly needs words to describe it. The one possible fault in the design is that it gives the feeling the book may be too sad to read.



44. Green, Henry, 1905-1973.

Doting / Henry Green. (London : Hogarth Press, 1952)

The Hogarth Press is forever associated with Leonard and Virginia Woolf and we think of all of their dust jacket art as being by Virginia's sister, Vanessa Bell. But the cover for this Henry Green novel is by Lynton Lamb and has a more realistic touch. The design is on the front and the back covers. This copy came with a promotional wraparound band, which makes it more collectible.

45. Woolf, Virginia, 1882-1941.

A Writer's diary / Virginia Woolf.
(London : Hogarth Press, 1953)



Here is a Vanessa Bell cover from 1953 for Virginia's posthumously published *Writer's Diary*. It could be said that Vanessa Bell's design harks back to the 1920s and 1930s when she undertook most of the artwork for the Hogarth Press.

46. Huxley, Aldous, 1894-1963.

The Doors of perception / by Aldous Huxley.
(London : Chatto & Windus, 1954)

The flavour of the fifties was definitely the atom, and the jacket used here has images of molecules. It is about Huxley's experiments with Mescaline and later became a cult book with the sixties generation.



47. *Saturday book for 1955*. (London : Hutchinson, 1954)

Richard Chopping is an artist famous for Ian Fleming covers. Here is one of his earlier works, the *Saturday Book* for 1955. The *Saturday Books* have always been very collectible, partly for their art-work. The dust wrapped volumes came in boxes, a concept incorporated here in the design.

48. Murdoch, Iris, 1919-1999.

The flight from the enchanter / by Iris Murdoch. (London : Chatto and Windus, 1956)

This is one of Edward Bawden's most intriguing covers.



49. Capote, Truman, 1924-1984

The Muses are heard : an account of the Porgy and Bess visit to Leningrad / by Truman Capote. (London : Heinemann, 1957).

The concept of the front and back design is used very effectively by J. Facyznski for the jacket on *The Muses are Heard*, Truman Capote's account of a tour of Russia by a troupe of Harlem actors performing *Porgy and Bess*. We see on the front the very serious Russian intellectuals absorbing culture while on the back two of the jazz musicians from the production are performing with the sounds represented by strings of Cyrillic characters.



50. Kerouac, Jack, 1922-1969.

On the road / by Jack Kerouac.
(London : Andre Deutsch, 1958)

Jack Kerouac's *On the Road* is another cult book. The first English edition, by Andre Deutsch (1958) has a jacket design by Len Deighton, who later became famous as an author of spy novels. The blurb on the front flap reads, "This unusual novel introduces us to the 'Beat generation' ... Sometimes they buy cars and wreck them, sometimes they steal cars and abandon them." It is not "price-clipped," so it still has the price, "15s net". Books coming into the Australian market regularly had the English price clipped from the bottom corner of the inside front flap. The back panel has a photo and bio of the author.

FLAT CASE 5

Ian Fleming and the 1960s

51. Laxness, Halldor, 1902-1998.

The Atom Station / by Halldor Laxness.
(London, Methuen, 1961)

This Charles Mozley jacket, on a novel set in Iceland, shows a contemporary interior with modern art on the wall.

52. Burford, Roger, 1904-

The Pin men / by Roger East [i.e. Roger Burford.]
(London : Hodder and Stoughton, 1963)

This is a thriller which involves forgeries of Palaeolithic cave art in Spain. The design, with its super-realist nightmarish detail, is typical of the 60s.

53. Fleming, Ian, 1908-1964.

Diamonds are forever, / by Ian Fleming.
(London : Jonathan Cape, 1956, reprinted 1963)

Richard Chopping's James Bond covers are the best examples of this super-realist style, but before his designs there was this restrained but effective Pat Marriott cover on *Diamonds are forever* from 1956.

54. Fleming, Ian, 1908-1964.

From Russia with love / by Ian Fleming.
(London : Jonathan Cape, 1957, reprinted 1963)

In 1956 Ian Fleming commissioned Richard Chopping to do the iconic series of Bond jackets. As we saw from his 1955 *Saturday Book* cover, Chopping was a natural history illustrator and these elements generally feature in his composition and execution.

55. Fleming, Ian, 1908-1964.

Octopussy and The Living daylights / by Ian Fleming. (London : Jonathan Cape, 1966).

The two short stories in this collection, published after Fleming's death, had appeared previously in the *Daily Express* and the *Sunday Times*. The cover is an example of Chopping's use of the fly motif, a legacy of his zoological background.

56. Amis, Kingsley, 1922-1995.

The James Bond dossier / by Kingsley Amis.
(London : Jonathan Cape, 1965)

Another posthumous Bond publication. Jan Pienkowski has incorporated elements of Chopping's cover art in his jacket design.

FLAT CASE 6

1970s

57. Neville, Richard, 1941-
Play power / by Richard Neville.
(London : Jonathan Cape, 1970)

This jacket for *Play Power* is possibly the best example of psychedelic cover design, typical of the late-60s/early-70s. The jacket for the Macmillan first edition is by Martin Sharp, and wraps around the front and the back of the book. The English edition has a board game, "Headopoly," in a pocket in the back. In 1970 the game was banned in Australia for promoting drug use and was removed from all copies imported here, though it is present in this copy.



58. Neville, Richard, 1941-
Play power / by Richard Neville.
(New York : Random House, 1970)

The Americans felt the Martin Sharp cover was too busy and Random House used their own design by Wendell Minor for their 1970 edition. The blurb begins, "Youth, group grope, pop and pot..."

59. Greer, Germaine, 1939-
Female eunuch / by Germaine Greer.
(London : Paladin, 1971)

Another iconic book from 1970 was Germaine Greer's *Female Eunuch*. It is best known in this 1971 Paladin paperback edition with the famous cover design by John Holmes.

60. Greer, Germaine, 1939-
Female eunuch / Germaine Greer.
(London : Macgibbon & Kee, 1970)

The original edition however has a very plain design by Michael Head. This was Germaine Greer's first book and, with all its polemics, it is very much an academic work, including sections on D. H. Lawrence, Simone De Beauvoir, Norman Mailer and Sylvia Plath, among many others, all footnoted. Macgibbon & Kee marketed it to a scholarly audience as part sociology, part literary criticism. Only later did it become a super-cult book, when published as a Paladin paperback, with the iconic cover.

61. Hughes, Richard, 1900-1976.
The Wooden shepherdess / Richard Hughes.
(London : Chatto & Windus, 1973)

The English tradition of fine cover-art continued into the 70s. This design is by John Ward, R.A. The novel is set in the 1930s, hence the image of Hitler lurking in the background.

62. The Brand new Monty Python book [sic]. (London : Eyre Methuen, 1973)

One of the functions of a dust jacket is to keep the book clean. The Monty Python crew played with that concept when publishing this book from their comedy series, printing smears of dirt on the dust wrapper. The typo is a bonus.

FLAT CASE 7

Australian Patrick White

63. White, Patrick, 1912-1990.
The Aunt's story / by Patrick White.
(London : Routledge & Kegan Paul, 1948)

Patrick White has traditionally been the chosen field for collectors of Australian firsts and his books have some very striking jackets. He suggested that the publishers use "The Garden," a cubist-style painting by his friend Roy de Maistre for this jacket design.

64. White, Patrick, 1912-1990.
The living and the dead / by Patrick White.
(New York : Viking Press, 1941)

This design is by Edward McKnight Kauffer, one of the best commercial artists and book illustrators of the 1930s and 1940s.

65. White, Patrick, 1912-1990.
The Tree of man / by Patrick White.
(London : Eyre & Spottiswoode, 1956)

Not all of the White jacket designs are great artistic achievements and this one by Don Finley, used on the 1956 first English edition of *The Tree of Man*, was a cover White particularly hated.

66. White, Patrick, 1912-1990.
The Tree of Man / by Patrick White.
(New York : Viking Press, 1956)

The George Salter design on the US edition was much more professional.

67. White, Patrick, 1912-1990.
Voss / by Patrick White. (London : Eyre & Spottiswoode, 1957)

After *The Tree of Man*, Patrick White began to use Sidney Nolan to design his jackets. *Voss* is White's first novel with a Nolan image. It occupies the front and back of the cover and shows the protagonist against a stark Australian landscape.



FLAT CASE 8

Helen Garner

68. Garner, Helen, 1942-
Monkey grip / by Helen Garner.
(Melbourne : MacPhee, Gribble, 1977)

Helen Garner's *Monkey Grip* is an example of a jacket produced locally. The jacket was designed by Keith Robertson using a photograph by Ponch Hawkes. It's a largely autobiographical novel and we see the author riding a bike, as her character Nora does in the novel.

69. Garner, Helen, 1942-
Monkey grip / by Helen Garner.
(New York : Seaview Books, 1981)

The jacket on the American edition shows no artistic flair. The publishers used this thoroughly generic design by Thomas B. Allen on their edition.

70. Garner, Helen, 1942-
Honour & other people's children : two stories / by Helen Garner.
(New York : Seaview Books, 1981)

The jacket design is by Keith Robertson, with an illustration by Robert Pearce. Although they chose not to use the Robertson *Monkey Grip* design for their American edition of that book, Seaview Books did use the same jacket design for *Honour & Other People's Children* as MacPhee, Gribble had commissioned for the Melbourne first edition.

71. Garner, Helen, 1942-
The children's Bach / by Helen Garner.
(Melbourne : MacPhee, Gribble, 1984)

The illustration on the cover is by Barry Dickens.

72. Garner, Helen, 1942-

Postcards from surfers / by Helen Garner. (London : Bloomsbury, 1989)

The photograph of the author on the jacket is by Ponch Hawkes and the design is by AB3.

73. Garner, Helen, 1942-

The spare room / by Helen Garner. (Melbourne : Text Publishing, 2008)

The cover painting and jacket design are by W. H. Chong.



FLAT CASE 9

Alison Forbes and other designers

74. Lindsay, Joan, 1896-1984.

Picnic at Hanging Rock / Joan Lindsay. (Melbourne : Cheshire, 1967)

Alison Forbes is perhaps the best Australian jacket designer. Here is an example of her work used on the first edition of Joan Lindsay's *Picnic at Hanging Rock*. It has a period feel, with appropriately psychedelic lettering and a dream-like, surreal, fractured image.

75. Spence, Eleanor, 1928-2008.

Patterson's Track / by Eleanor Spence. (Melbourne : Oxford University Press, 1958)

One of Alison Forbe's many Oxford University Press covers, this one from 1958. *Patterson's Track* was a children's novel by Eleanor Spence. Her work is always appropriate for the book and shows great versatility.

76. Lindsay, Joan, 1896-1984.

Through darkest Pondelayo : an account of the adventures of two English ladies on a cannibal island / by Serena Livingstone- Stanley [i.e. Joan Lindsay]. (London : Chatto & Windus, 1936)

This book was a spoof on travel writing, set on a fictitious tropical island. The jacket is designed to be part of the parody. It shows the two women, one with a fan, the other with an umbrella, resting on a crocodile, with quotes from supposed reviews printed as a promotional cover-blurb. The lettering on the spine reads in part, "Totally unexpurgated and utterly unrevised. Not even a map. In fact a gift at 6s net."

A previous owner has "strengthened" the dust wrapper internally with Sellotape, which now shows through as yellow staining. Sticky-tape should never be used on books.

77. Boyd, Martin. 1893-1972.

The lemon farm / by Martin Boyd. (New York : W.W. Norton, 1936)

This jacket design by Noël G. is printed on silver paper.

78. Winton, Tim, 1960-

Minimum of two / by Tim Winton. (New York : Atheneum, 1988)

From the 1980s we see this cover by James Steinberg for the US edition of Tim Winton's *Minimum of Two*. It is a cool but menacing image from a story about the violence of rape and its aftermath.

FLAT CASES 10 AND 11 Penguins

79. Thoreau, Henry David, 1817-1862.

Walden / Henry David Thoreau. (Harmondsworth : Penguin, 1938)
Penguin Illustrated Classics, no. C 4

Penguins are renowned as paperbacks, but from their beginning in 1935, they had dust wrappers on their books. These were identical in design to the covers but had additional information about the book and the author on the flaps. Here is one from a series collectible in its own right, the Penguin Illustrated Classics. Only ten titles were published, all in May 1938. They were meant to high-light the work of contemporary English woodcut artists. This is Thoreau's *Walden*, with wood engravings by Ethelbert White. It has a "Reading Case label," which could be cut out and stuck onto the spine of the Penguin stiff-cloth generic sleeves you could buy to put around your books. Other examples of the series are also on display.

80. Jones, Barbara, 1912-1978.

The Isle of Wight / by Barbara Jones. (Harmondsworth : Penguin, 1950)
King Penguin no. 52

Penguins thrived during the war but were not issued with jackets. The practice was taken up again in 1948, but by the 1950s jackets were only issued for special series. The King Penguins were the firm's most special series, attractive little books which were published from 1939 to 1959. The post-war titles all had jackets. Here is one from 1950, *The Isle of Wight*, illustrated by Barbara Jones. Other King Penguins are also on display.



81. Allen of Hurtwood, Lady (Marjory Gill Allen), 1897-1976.

The Things we see : gardens / by Lady Allen of Hurtwood and Susan Jellicoe. (Harmondsworth : Penguin, 1953)

The Penguin "Things we see" series ran for seven titles from 1947 to 1951. They all had dust jackets. Initially these were of a uniform design featuring an eye with a vignette of an object relevant to the topic, but the final one had a full pictorial design showing a garden. Some of the earlier titles are also on display.

82. Green, Graham, 1904-1991.

Brighton Rock / by Graham Greene. (Harmondsworth : Penguin, 1948)

We also have some 1940s Penguins for which the owner has made unique jackets, creating original cover-art in colour. It is possible that these are by the Melbourne journalist Pamela Ruskin, whose book-label appears in some of them. Here is a copy of Graham Greene's *Brighton Rock*, a 1948 Penguin with back and front cover art on the home-made dust wrapper. Other examples are also shown.

At various times, Penguin has issued cloth and vinyl covers for readers to put around their books to protect them. We have some examples of these in the collection.



SMALL UPRIGHT CASE

Penguin Designer Classics

83. Lawrence, D. H. (David Herbert), 1885-1930.

Lady Chatterley's lover / by D. H. Lawrence. (London : Penguin, 2006)

As we have seen, Penguins can be collected for their dust jackets. In 2006 they published a series of literary works, the Penguin Designer Classics, in limited editions of 1000 at £100 each. These came in perspex slip cases and three of them have jackets. On display is D. H. Lawrence's *Lady Chatterley's Lover*, an important title in the history of Penguin as they were taken to court over it in 1960 and charged with "publishing an obscene article." Penguin won the case and quickly sold 300,000 copies. This edition has a cloth jacket with an embroidered design by Paul Smith.

The Guardian published a piece on the series on 28 October 2006 when these books were released. This featured statements from the designers. Paul Smith

commented, "As a designer of clothes, I work with fabric, so I had the idea of creating a silk cover. Every part of it is associated with my trade: the title, Lawrence's name and the Penguin symbol are all embroidered. The pubic hair is made up of little silk-embroidered lilac and purple forget-me-nots."



84. Fitzgerald, F. Scott (Francis Scott), 1896-1940.

Tender is the night / by F. Scott Fitzgerald. (London : Penguin, 2006)

The design is by Sam Taylor-Wood, using one of her photographs. In *The Guardian* article, she says, "My cover is a photograph I took of the writer Harland Miller, who features in quite a lot of my work. I knew the photographs I could take of him would be very Dick Diverish. It is a simple black and white photograph of him in a cream Riviera-style suit, with his head hung low."

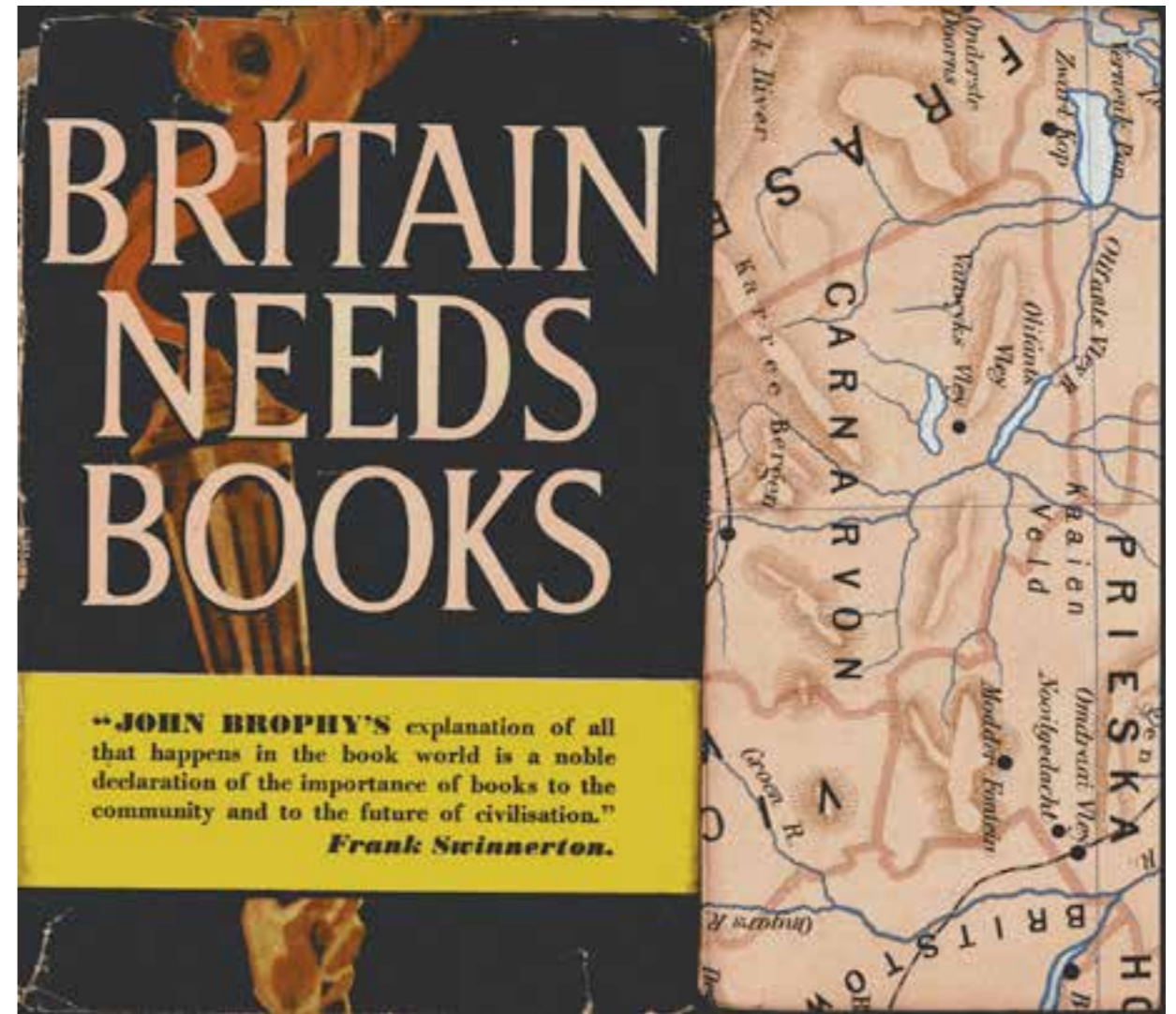
85. Flaubert, Gustave, 1821-1880.

Madame Bovary / by Gustave Flaubert. (London : Penguin, 2006)

This is perhaps the most famous design in the series. Being by Manolo Blahnik, it features shoes. He had this to say, "My design was inspired by the golden era of English drawing typified by Cecil Beaton and Oliver Messel. I tried to remember the kind of illustrations that Beaton did in the 1940s to 1960s, like those for Nancy Mitford's *Don't Tell Alfred*, and this is what I tried to re- create."

Corridor Cases

These contain a selection of children's books in their jackets.



1940s wartime austerity meant that publishers printed books on poor quality paper and reused materials; the cover of Item 31 was printed on the back of an old map.



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Cover: A dramatic dust wrapper designed by John Fairleigh in 1939 - see item 2.