

## The Jacket Makes the Book

IT HAS been the opinion of this department that best-sellers are made (1) by authors' reputations, (2) by startling and alluring book jackets and (3) by accident. Principally the latter.

In any event, however, a very interesting exhibition of book jackets opened today in the de Young Museum out in Golden Gate Park, arranged by Mr. Lloyd Rollins. The museum had hundreds of jackets submitted to it and picked the most unusual.

The exploiting of Harry Leon Wilson's books in the early days of the present century was the first important use of the picture jacket and since that time it has become an integral part of the book and its merchandising. This is so true that collectors now keep their jackets on the books and a first edition in perfect condition is advertised as having the original jacket as well as being in the original binding.

The planning of these poster-like covers, which are an American development, is interesting. In a large publishing house, the appearance of a book is the first thing that is studied after the manuscript is accepted: what size to make it, what sort of a jacket it is to have, how it is to be presented to the public in advertising and promotion. The perfect book is one that gives a feeling and impression on seeing it so that no words are necessary to describe to whom it will appeal. In a well organized large publishing house the jacket is the first thing discussed. The art directors make up anywhere from two to ten tentative sketches and layouts, sometimes completely done in color. These are then submitted to an artist with a layout of the ideas back of the book, the thing the publisher is trying to express.

Often the artist is asked to read the book. The drawing then comes in sketch form, is changed, corrected or accepted, and is then completed in finished form. Sometimes when the artist is a very good poster artist, not just an illustrator, he is allowed to do the lettering.

Many notable artists have done book jackets. Among those represented in the exhibition are Rockwell Kent, Diego Rivera, Wanda Gag, Zhenya Gay, Beth Krebs Morris, Polly Hill, Vera Bock, Paul Wenck, L. J. Ansbacher, Arthur Hawkins, Frank McIntosh, Thomas W. Nason, James Reid, A. M. Rutledge, Nat Falk, Stanford L. Olsen. Maynard Dixon is represented by the jacket of "Flowers of Our Lost Romance," by Charles F. Lummis. Van Deusen, a San Francisco artist, is the designer of the jackets for "The Veil of Menelaus," by Alice Buchan, and "Wild Rye," by Muriel Hine. Stanley Olsen, another San Franciscan, designed the jacket for "Water," by Ruth Comfort Mitchell.