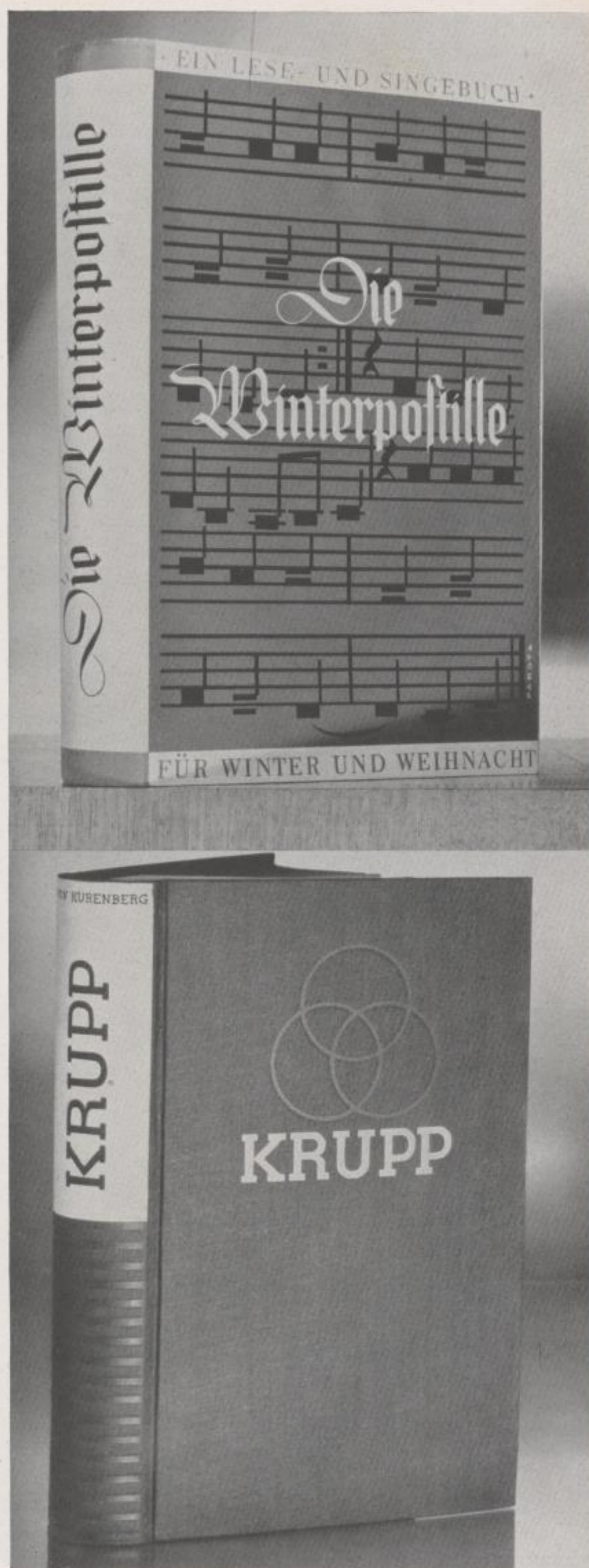


KOWALSKI-TANNERT

In pre-war days German publishers were able to count on a fairly constant set of purchasers, but the restratification which has taken place since then in nearly all spheres of economic and social life has caused a fundamental change in this respect and, at the same time, provided an opening, absolutely automatically, for the introduction of modern methods of advertising in the publishing trade, which were not such a pressing necessity in the past. A book is now a commodity which absolutely requires advertising, but in any case a commodity of an intellectual kind, to advertise which requires unusual tact and special knowledge, without going into the question of whether all the possibilities available for advertising books are really quite correctly and rationally utilized. One of the best-tried means of attracting the purchaser's attention to the book is now unquestionably the book jacket, of which the suitable composition has naturally been the subject for years of very special and also very successful efforts on the part of the publishing trade. Yet anyone who devotes his attention to this unusually attractive special field of book production, and examines the achievements of recent years more closely, will ask himself somewhat anxiously whether in view of the constantly increasing annual output of the publishing trade, and in spite of all confidence in the artistic ability of our graphic artists, a certain exhaustion may not occur in this case, and the abundance of possible designs not be gradually so very much exploited and limited that fresh effective solutions are hardly to be expected in the course of time. It cannot be denied that this danger is menacing, but on the other hand one constantly encounters absolutely novel, striking and surprising solutions which put all such sceptical thoughts to flight. Paquita Kowalski-Tannert, whose work is represented in this issue by a series of



BOOK JACKETS AND BOOK BINDINGS