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Each issue is concerned with one aspect of librarianship. Each is planned with the assistance of an invited advisory editor. All articles are by invitation. Suggestions for future issues are welcomed and should be sent to the Managing Editor.

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Trends in American Book Publishing
FRANK L. SCHICK, Issue Editor

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Medical Book Publishing

RACHAEL W. DE ANGELO
Children's Book Publishing
July 1958

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The suggestion to do this came from one of our subscribers. It is such a good idea that we have decided to provide labels for earlier issues of LIBRARY TRENDS, as well. Enclosed you will find a sheet of gummed labels which can be cut to fit the particular issue and then affixed to the spine with moistening. We would suggest the space between "TRENDS" and the volume numeral.

Sincerely,

Harold Lancour
Managing Editor

HL: jp
Introduction

FRANK L. SCHICK

For many of us who work closely with books and participate in their production, promotion and distribution through commercial channels, libraries and schools, and who teach their use, it seemed that the changes and expansion of the American book publishing industry during the post World War II period deserved a single publication to survey its varied and increasingly specialized activities.

The dozen years under consideration are framed by our emergence from wartime living and the adjustment of our population first to civilian life and then to the atomic and space age. During this time-span, publishing adapted itself from an economy of scarcity of materials and skilled manpower to one of abundance, from an era of pent-up demands to one of competition within the industry, with other media of communications and diversions. While this period has been one of unprecedented growth and expansion of book publishing, it has not kept pace with the developments of other industries, not even those in related fields.

The most cogent comments by which publishers refer "to their work, loftily, as a profession; realistically, as a business; ruefully, as a gamble" indicate many facets and explain some of the fascinations publishing has to offer. "As a business [it] represents less than one five-hundredth of the nation's 350-400 billion dollar economy. It consumes far less than 1 percent of the United States output of paper. It attempts to serve a population in which, according to Dr. Gallup, only 17 percent of adults could say in 1955 that they were 'currently' reading a book, as compared with 55 percent in Great Britain." 2

Comparisons with other countries are hazardous because no universally accepted definitions for simple terms like "books" or "pamphlets" have been established. Nevertheless, some generalizations

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[3]
lacking statistical refinement are permitted since they provide the only yardstick for our national book publishing operations.

Approximately as many books have come from the world's printing presses in the twentieth century as between the invention of printing from moveable type and 1900. The publishing situation changes so rapidly that an equal output may be accomplished in the next quarter century because the current annual world production has reached 5,000 million copies. Considering the size of population, this would place only two copies in the hand of every person. Actually adult ownership must be infinitely smaller since half of these books are used in schools and a substantial part of the remainder in public and institutional libraries.

Geographically book production is greatly restricted since three out of four books originate in ten countries; among them the U.S. held fifth place in title production in 1955, outranked by the U.S.S.R., the United Kingdom, Japan, and the German Federal Republic. In title production per millions of population the U.S. finds itself at the bottom of a list of twenty-three countries where only China, India, and Brazil held lower positions in 1952. In fact, our situation may be somewhat better because some countries, including the U.S.S.R., report in their publishing statistics pamphlets which our figures omit, along with other categories like university press, church and secular organizations' productions.

In terms of copies the U.S. is in a more significant position as the third largest producer behind Russia and the United Kingdom. Among book exporters we hold second place after the United Kingdom.

While book production statistics do not explain every cultural or scientific development, they can serve as a yardstick of a nation's predominant interests and as an index to its status in the world's intellectual community. The following table indicates subject areas according to percentages of titles published during 1955 in various countries and it illustrates the preoccupation of the U.S.S.R. with science.

<table>
<thead>
<tr>
<th>Pure and Applied Sciences</th>
<th>Literature</th>
</tr>
</thead>
<tbody>
<tr>
<td>U.S.S.R.</td>
<td>59</td>
</tr>
<tr>
<td>Poland</td>
<td>45</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>22</td>
</tr>
<tr>
<td>U.S.A.</td>
<td>20</td>
</tr>
<tr>
<td>Spain</td>
<td>11</td>
</tr>
</tbody>
</table>

[4]
Introduction

It is the purpose of this issue to probe into the complexities of the heterogenous topic of American book publishing. It does not lend itself to division into mutually exclusive segments for it thrives on inconsistencies and depends on the fickle taste and judgment of its public. This diversity is due to subject matter and the pattern of publishing operations which developed over the last three hundred years with minimal restrictions from the government.

To do justice to the topic, a three-pronged approach was chosen:

Two papers cover publishing from 1946 to 1957 on an industry-wide basis and present economic and production developments.

Ten papers consider the various branches of publishing and are divided into two groups:

b. individually or collectively subsidized productions: vanity press, government and foundation, association

Finally, eight additional papers beginning with one on reference and subscription book publishing makes the transition to the third avenue of approach which stresses subject. This paper is mainly devoted to the humanities and social sciences and is followed by others on religious, art and architecture, music, law, science and technical, medical, and children’s books.

Correspondingly the choice of authors is based on the consideration that three professions should be drawn on for contributions; those who are directly engaged in book production and distribution, those who teach the use of books in library schools, and those who deal with books in the varied activities of librarians. Each contributor was asked to provide a short historical introduction to his subject and to focus his attention primarily on the period of 1946-57. Beyond this, the treatment and method of research was left to the individual authors.

Our appreciation as a team goes particularly to Managing Editor Harold Lancour who gave us complete editorial freedom and all the space we claimed to need, to Messrs. P. S. Jennison and C. B. Grannis who arranged for visits of many contributors with publishers, and to the countless publishers who welcomed us to their offices and responded to our letters and questionnaires. Their assistance and the cooperation of our authors made this issue possible. The issue editor’s personal appreciation goes to G. F. Purdy who stimulated his interest in publishing and assisted with arrangements during his last eighteen
FRANK L. SCHICK

months at Wayne State University libraries when this issue was prepared.

References

2. Ibid., p. 5.
5. Ibid., Table 5, p. 23.
6. Ibid., Table 11, p. 27.
7. World Production: 5,000 Million Books a Year, op. cit.
The value of any description or analysis of economic developments in publishing in the postwar period is heavily dependent upon the availability and accuracy of comprehensive statistical data. The previous lack of detailed factual information has made many articles and books on the book publishing industry rather vague and impressionistic. Fortunately, both the quantity and the quality of industry-wide data is now much better; but there are still important gaps which remain to be filled.

At the present time there are four basic sources of statistics on book publishing and distribution: the annual title statistics compiled by Publishers’ Weekly which also are reproduced along with other data on the industry in the American Library Annual; the periodic Federal Census of Manufactures and Census of Business; the monthly and annual foreign trade reports of the Bureau of the Census; and the annual internal industry surveys conducted for the American Textbook Publishers Institute and the American Book Publishers Council. All of these major sources, supplemented by minor sources and estimates where necessary, have been drawn upon in developing the primary statistical tables which follow.

With respect to the statistics on titles published, reliance must be placed upon the monthly and annual tables compiled by Publishers’ Weekly, which show the following changes between the years 1946 and 1957. (See Table I.)

The increase in the total number of titles published in 1957 as compared with 1946—70 per cent—seems large, but represents little more than a recovery from the low output of the war years. In 1940 total title production was 11,328, a level not reached again until several years after World War II.

In using these book title statistics it is necessary to bear in mind

The author is Associate Managing Director and Economist, American Book Publishers Council.
**TABLE I**

*United States Book Production 1946–1957*

<table>
<thead>
<tr>
<th>Classification</th>
<th>1946</th>
<th>1957</th>
<th>Increase, 1946-57, total books</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Books</td>
<td>New</td>
<td>Books</td>
</tr>
<tr>
<td></td>
<td>Editions Total</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Agriculture, Gardening</td>
<td>37</td>
<td>18</td>
<td>55</td>
</tr>
<tr>
<td>Biography</td>
<td>406</td>
<td>50</td>
<td>456</td>
</tr>
<tr>
<td>Business</td>
<td>166</td>
<td>50</td>
<td>216</td>
</tr>
<tr>
<td>Education</td>
<td>128</td>
<td>19</td>
<td>147</td>
</tr>
<tr>
<td>Fiction</td>
<td>1,134</td>
<td>588</td>
<td>1,722</td>
</tr>
<tr>
<td>Fine Arts</td>
<td>236</td>
<td>31</td>
<td>267</td>
</tr>
<tr>
<td>Games, Sports</td>
<td>110</td>
<td>24</td>
<td>134</td>
</tr>
<tr>
<td>General Literature and Criticism</td>
<td>288</td>
<td>54</td>
<td>337</td>
</tr>
<tr>
<td>Geography, Travel</td>
<td>103</td>
<td>30</td>
<td>133</td>
</tr>
<tr>
<td>History</td>
<td>306</td>
<td>53</td>
<td>359</td>
</tr>
<tr>
<td>Home Economics</td>
<td>116</td>
<td>28</td>
<td>144</td>
</tr>
<tr>
<td>Juvenile</td>
<td>798</td>
<td>79</td>
<td>977</td>
</tr>
<tr>
<td>Law</td>
<td>98</td>
<td>28</td>
<td>124</td>
</tr>
<tr>
<td>Medicine, Hygiene</td>
<td>195</td>
<td>105</td>
<td>300</td>
</tr>
<tr>
<td>Music</td>
<td>54</td>
<td>17</td>
<td>71</td>
</tr>
<tr>
<td>Philology</td>
<td>76</td>
<td>32</td>
<td>108</td>
</tr>
<tr>
<td>Philosophy, Ethics</td>
<td>164</td>
<td>28</td>
<td>192</td>
</tr>
<tr>
<td>Poetry, Drama</td>
<td>392</td>
<td>49</td>
<td>441</td>
</tr>
<tr>
<td>Religion</td>
<td>479</td>
<td>51</td>
<td>530</td>
</tr>
<tr>
<td>Science</td>
<td>244</td>
<td>108</td>
<td>350</td>
</tr>
<tr>
<td>Sociology, Economics</td>
<td>284</td>
<td>27</td>
<td>311</td>
</tr>
<tr>
<td>Technical and Military Books</td>
<td>261</td>
<td>76</td>
<td>337</td>
</tr>
<tr>
<td>Miscellaneous</td>
<td>100</td>
<td>24</td>
<td>124</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>6,170</td>
<td>1,565</td>
<td>7,735</td>
</tr>
</tbody>
</table>

that they are not comparable with those of other countries. Despite the efforts of Unesco in recent years, there are as yet no international standards for the compilation of national book publishing output. Therefore when it is said in R. E. Bowker's *Books for All*² that in recent years the United States has published about 12,000 book titles, the U.S.S.R. 37,000, the United Kingdom 20,000, and India 18,000, it should be borne in mind that each of these totals represents some-
thing quite different in each case. As compared with other countries the United States title statistics compiled by Publisher's Weekly tend to minimize United States publishing output because our data include hardly any federal, state, and local government publications and very little of the pamphlet material which is counted in a good many other countries. In Great Britain, for example, a book is a publication priced at sixpence (seven U.S. cents) or more.

Title statistics, of course, provide almost no indication of the actual physical volume of book publishing, that is the dollar value and the number of copies of books produced and distributed. For this information it is necessary to turn to the Federal Census of Manufactures \(^3\) for earlier years and to the annual surveys of the Textbook Institute

### TABLE II

Sales of Books by Publishers, 1947 and 1957

(millions)

<table>
<thead>
<tr>
<th>Category</th>
<th>1947 (census)</th>
<th>1957 (estimate)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Number of Copies</td>
<td>Dollar Receipts</td>
</tr>
<tr>
<td>Adult Trade Books</td>
<td>45.0</td>
<td>$55.6</td>
</tr>
<tr>
<td>Juvenile Books ($1.00 and over retail)]}</td>
<td>58.7</td>
<td>20.3</td>
</tr>
<tr>
<td>Juvenile Books (under $1.00 retail)</td>
<td>42.5</td>
<td>28.9</td>
</tr>
<tr>
<td>Bibles, Testaments and Hymnals</td>
<td>95.5</td>
<td>14.3</td>
</tr>
<tr>
<td>Other Religious Books</td>
<td>16.6</td>
<td>N.A.</td>
</tr>
<tr>
<td>Paperbound Books, newsstand type</td>
<td>54.4</td>
<td>65.4</td>
</tr>
<tr>
<td>Other Paperbound Books *</td>
<td>N.A.</td>
<td>N.A.</td>
</tr>
<tr>
<td>Book Club Books</td>
<td>N.A.</td>
<td>N.A.</td>
</tr>
<tr>
<td>University Press Books</td>
<td>N.A.</td>
<td>N.A.</td>
</tr>
<tr>
<td>(except textbooks)*</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Business Technical and Scientific Books—</td>
<td>17.5</td>
<td>45.8</td>
</tr>
<tr>
<td>Law and Medical Books (except textbooks)</td>
<td>189.1</td>
<td>120.8</td>
</tr>
<tr>
<td>Textbooks (incl. workbooks)</td>
<td>14.6</td>
<td>63.9</td>
</tr>
<tr>
<td>Encyclopedias</td>
<td>24.9</td>
<td>20.1</td>
</tr>
<tr>
<td>Total</td>
<td>487.2</td>
<td>$435.1</td>
</tr>
</tbody>
</table>

* For 1947 these two categories are not identifiable in the census data, but were presumably included principally under the category shown as adult trade books in this table.
ROBERT W. FRASE

and the Publishers Council for more recent years. The previous table draws upon the census for 1947, and estimates based on the two industry surveys for 1957.

The total figures for each individual category of books in Table II are not strictly comparable as between 1946 and 1957 because of the differences in the classifications used in the census and in the industry surveys. The table does indicate realistically, however, that the pattern of growth in this period has been quite uneven. The large increases have been paperbound books, juveniles, textbooks, and encyclopedias. The sales of hard-bound trade, or general, books sold through bookstores have increased much more slowly, and are indeed now only about one-third higher than in 1929.

How was this volume of books distributed in 1956? On this subject, unfortunately, information is not very precise. The 1954 Census of Manufactures did attempt to collect some information on this question but that data is now considerably out of date. The Table III represents the author’s estimate of the distribution of 1956 sales in the four major channels of distribution at retail prices, of books sold to individual consumers. This total excludes exports, sales to federal, state, and local agencies, school systems, public, college, and school libraries. No comparable estimates can be made for 1946 or 1957.

Since comparable figures on distribution channels are not available for earlier years, no detailed comparison can be made of the changes which have occurred. It is obvious, however, that the greatest areas of growth have been in sales by subscription, principally of encyclopedias, on newsstands and in retail outlets other than the general book store.

It may be of interest at this point to compare total consumer purchases of books with other goods and services with which they compete for the consumer’s time and money. The only statistical series available for such a comparison is that on estimated consumer expenditures compiled by the U.S. Department of Commerce and published annually in the July (National Income) issue of the Survey of Current Business. This is the source of the data in Table IV. In the opinion of the author the estimates for books and maps in this table are probably too high for 1946 and too low for 1956, for which latter year something on the order of $730,000,000 would be closer to the mark. Even if these book consumption figures are adjusted, however, they would still show a lag behind the postwar growth in personal expenditures for a number of competing leisure time activities.
<table>
<thead>
<tr>
<th>Category of Books</th>
<th>Per cent sold ultimately to individual domestic consumers</th>
<th>Total sales at retail prices</th>
<th>Book Clubs and direct mail</th>
<th>Book stores and book depts. of department stores</th>
<th>Subscription</th>
<th>Newstand and other retail outlets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adult Trade Books</td>
<td>70%</td>
<td>$74.2</td>
<td>3.5</td>
<td>62.7</td>
<td></td>
<td>$8.0</td>
</tr>
<tr>
<td>Juvenile Books ($1.00 and over retail)</td>
<td>30%</td>
<td>17.7</td>
<td>1.0</td>
<td>16.2</td>
<td></td>
<td>0.5</td>
</tr>
<tr>
<td>Juvenile Books (under $1.00 retail)</td>
<td>90%</td>
<td>26.7</td>
<td></td>
<td>5.7</td>
<td></td>
<td>21.0</td>
</tr>
<tr>
<td>Bibles, Testaments, and Hymnals</td>
<td>80%</td>
<td>34.8</td>
<td>2.0</td>
<td>17.1</td>
<td>7.0</td>
<td>8.7</td>
</tr>
<tr>
<td>Other Religious Books</td>
<td>80%</td>
<td>21.5</td>
<td>4.3</td>
<td>14.0</td>
<td>1.1</td>
<td>2.1</td>
</tr>
<tr>
<td>Hard-bound Reprint Books</td>
<td>80%</td>
<td>9.6</td>
<td></td>
<td>8.0</td>
<td></td>
<td>1.6</td>
</tr>
<tr>
<td>Paperbound Books, newsstand type</td>
<td>80%</td>
<td>60.0</td>
<td></td>
<td>5.0</td>
<td></td>
<td>55.0</td>
</tr>
<tr>
<td>Other Paperbound Books</td>
<td>85%</td>
<td>7.6</td>
<td></td>
<td>6.0</td>
<td></td>
<td>1.6</td>
</tr>
<tr>
<td>Book Clubs Books</td>
<td>90%</td>
<td>88.3</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>University Press Books (except textbooks)</td>
<td>60%</td>
<td>4.1</td>
<td>.7</td>
<td>3.0</td>
<td></td>
<td>0.4</td>
</tr>
<tr>
<td>Business Technical and Scientific Books—</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Law and Medical Books except textbooks</td>
<td>60%</td>
<td>65.6</td>
<td>14.4</td>
<td>18.4</td>
<td>28.2</td>
<td>4.6</td>
</tr>
<tr>
<td>Other Books</td>
<td>80%</td>
<td>49.6</td>
<td>19.6</td>
<td>12.0</td>
<td>6.0</td>
<td>12.0</td>
</tr>
<tr>
<td>Textbooks</td>
<td>26%</td>
<td>80.0</td>
<td>8.0</td>
<td>4.0</td>
<td></td>
<td>68.0</td>
</tr>
<tr>
<td>Encyclopedias</td>
<td>92%</td>
<td>175.5</td>
<td></td>
<td>1.3</td>
<td>174.2</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>$715.2</td>
<td>141.8</td>
<td>173.4</td>
<td>216.5</td>
<td>$183.5</td>
</tr>
</tbody>
</table>

Note: Excludes exports, sales to federal, state, and local government agencies, school systems and public, college, and school libraries.
ROBERT W. FRASE

TABLE IV

*Estimated Personal Consumption Expenditures for Selected Types of “Recreation,” 1946 and 1956*

(millions of dollars)

<table>
<thead>
<tr>
<th>Item</th>
<th>1946</th>
<th>1956</th>
<th>Per cent change 1946-1956</th>
</tr>
</thead>
<tbody>
<tr>
<td>Magazines, newspapers, and sheet music *</td>
<td>$1,099</td>
<td>$1,824</td>
<td>+ 66%</td>
</tr>
<tr>
<td>Radio and television receivers, records and musical instruments *</td>
<td>1,143</td>
<td>2,442</td>
<td>+ 114%</td>
</tr>
<tr>
<td>Radio and television repairs</td>
<td>115</td>
<td>756</td>
<td>+ 557%</td>
</tr>
<tr>
<td>Motion picture admissions</td>
<td>1,692</td>
<td>1,908</td>
<td>- 23%</td>
</tr>
<tr>
<td>Total of above</td>
<td>4,049</td>
<td>6,920</td>
<td>+ 56%</td>
</tr>
<tr>
<td>Books and maps *</td>
<td>594</td>
<td>592</td>
<td>0%</td>
</tr>
<tr>
<td>Per cent books and maps to total of other four items</td>
<td>14.7%</td>
<td>9.4%</td>
<td></td>
</tr>
</tbody>
</table>

* The expenditures for sheet music, musical instruments, and maps are minor factors in the totals for the categories in which they appear.

On changes in book prices very little information is available except for a limited category of trade books—hard-bound new novels, biographies, and histories—compiled for certain years by *Publisher’s Weekly*. This series shows a net increase in the average retail price of these categories of books of 36 per cent between 1949 and 1957. If the total receipts of publishers in 1947 and 1957 are divided by the total number of copies of books sold in those years, the actual increase in average unit price comes out to a little more than 25 per cent. Although comprehensive statistics are not available, it seems clear that in the postwar period book prices have increased somewhat less than the prices of most other consumer goods and less than the materials and the labor used in book publishing and distribution. This has been made possible on the whole by a larger volume of sales. There is a basic “leverage” in the economics of book publishing which rapidly reduces the unit cost of manufacturer as the size of the edition is increased. The cost of setting type and making plates is very nearly the same for an edition of 5,000 as for one of 100,000 copies. Thus the cost of manufacture of a book in a small edition may
Economic Development in Publishing

be $2 or more per copy whereas in an edition of 100,000 it may be reduced to less than one-half of this amount.

One of the most rapidly developing market areas for American book publishing in the last decade has been in the export field. Substantial American book exports are very largely a postwar development. In the thirties our book exports amounted to about $4 million per year, less than 2 per cent of domestic sales. Even these small exports were heavily concentrated in sales to Canada and the then territory of the Philippines where the United States supplied the school textbook needs. In 1957, the last period for which full year data are available, book exports had grown to over $36 million as reported by the Bureau of the Census. This was an understatement of the true volume because small shipments, principally by mail, are not counted. It is generally thought that the true volume of exports may be as much as 50 per cent higher. The 1946 and 1957 export figures of the Bureau of Census are shown in Table V.

Imports of books into the United States have also increased rapidly during the postwar period, from a low of $6.2 million in 1946 when European book production had not yet recovered from the war to a high of $15.1 million in 1957. These are also Bureau of Census figures but unlike the book export data of the Bureau the import figures in Table VI represent a much higher proportion of the true volume.

All of these figures on book exports and imports refer, of course, to the actual movement of physical books out of and into the United States. They do not include what may be an equally large volume of exports and imports of the content of books in the form of foreign editions and translations of American works and vice versa. There are

<p>| TABLE V |
| United States Book Exports, 1946 and 1957 |</p>
<table>
<thead>
<tr>
<th>Category</th>
<th>1946</th>
<th>1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bound Educational Textbooks</td>
<td>$5,870,000</td>
<td>$11,012,117</td>
</tr>
<tr>
<td>Bibles and Testaments</td>
<td>1,247,428</td>
<td></td>
</tr>
<tr>
<td>Dictionaries and Encyclopedias, including Yearbooks</td>
<td>6,087,567</td>
<td></td>
</tr>
<tr>
<td>Books, Literature, fictional and non-fictional</td>
<td>12,823,000</td>
<td>7,167,132</td>
</tr>
<tr>
<td>Books, Bound, other</td>
<td>10,191,745</td>
<td></td>
</tr>
<tr>
<td>Books, unbound, in sheets</td>
<td>713,000</td>
<td>870,047</td>
</tr>
<tr>
<td>Total</td>
<td>$19,406,000</td>
<td>$36,576,036</td>
</tr>
</tbody>
</table>

[13]
TABLE VI

United States Book Imports, 1946 and 1957

<table>
<thead>
<tr>
<th>Category</th>
<th>1946</th>
<th>1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Books in foreign languages</td>
<td>$1,646,000</td>
<td>$1,848,430</td>
</tr>
<tr>
<td>Books and maps over 20 years old</td>
<td>1,382,000</td>
<td>1,358,429</td>
</tr>
<tr>
<td>Bibles and Testaments</td>
<td>398,000</td>
<td>1,248,152</td>
</tr>
<tr>
<td>All other books</td>
<td>2,747,000</td>
<td>10,678,407</td>
</tr>
<tr>
<td>Total</td>
<td>$6,173,000</td>
<td>$15,133,418</td>
</tr>
</tbody>
</table>

no good statistics in this area, even with respect to the production of titles, and data on the dollar volume or the number of copies is completely lacking. The Index Translationum issued by Unesco for 1948 and subsequent years provides fairly complete data on book titles published in translation; but does not include the large number of titles which are republished in the same language in other countries.

This general survey of book publishing during the postwar period has dealt only with major trends in the industry. A more detailed account of developments for particular types of books and specialized aspects of book publishing appears in other articles in this issue. For the industry as a whole the last decade has been one of large and rapid growth, probably greater than at any previous time in our history. Great as this growth has been, however, it has not matched the increase in the potential market for books during these years, which have been marked by unparalleled prosperity, increases in leisure time and growth of population, school and college enrollments and the educational level of the American people. Nor has the growth of book sales and book reading kept pace with competing leisure time activities. In the decade ahead, even greater opportunities for increases in book use may present themselves as D. M. Lacy has pointed out in his 1956 Bowker Lecture, Books and the Future; but to make the most of these opportunities will require the best efforts of all those interested in books and the role they can play in society.

References

Economic Development in Publishing


ADDITIONAL REFERENCES


Physical Development of Bookmaking and Printing

MARSHALL LEE

This paper deals with all kinds of books manufactured for sale. While each category cannot be discussed in detail, the bookmaking problems of all groups have a common base; unless otherwise indicated, the statements that follow can be regarded as generally applicable.

Initially, certain basic terms should be defined: bookmaking encompasses design, composition, illustration, platemaking, printing, binding, and the materials used therein; design is the conception, planning, and specification of the physical form of the book; production is the execution of the design; cover refers to an attached outer covering of the book; and jacket refers to a separate wrapper.

Bookmaking is so much a product of its economic and cultural environment that any treatment of its development must relate to the factors which control and affect it: (1) The needs of other departments of publishing (editorial, sales, etc.); (2) Industry factors (technical improvements, labor supply, etc.); (3) Economic conditions in general as well as within the industry; and (4) cultural patterns (aesthetics, reading habits, education, leisure).

The history of bookmaking in America reveals its close association with the broad problems of publishing. Indeed, from 1639, when the first book was printed in the colonies until the nineteenth century, the printer was publisher and bookseller as well, and in some notable instances, still is. Working with presses little different from Gutenberg’s, he became increasingly involved in the complexities of publishing until it was impractical to operate these functions and the craft of printing from one office. Separation began with the advent of the steam-powered press about 1815, when printing became a major business in itself. With power presses capable of devouring all the handmade paper produced, it was fortunate that papermaking m-

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machines came along at the same time to satisfy the demand. The first mechanical typecasting equipment was introduced about 1838 and mass production of books became possible.

Rapid expansion had an unfortunate effect on typographic development. Where the hand printer was confined to a few basic typefaces, the machine-age printer had types of every description—and many that defied description. The result, beginning at mid-century, was typographic chaos. About 1890, a reaction set in against machine-made monstrosities. In England, William Morris revived the handcrafts of medieval bookmaking. In America, a few scholar-printers, such as DeVinne, Updike, and Rogers, restored the typography of the seventeenth and eighteenth centuries. Although no more creative than Morris', this movement introduced the mature traditions of printing to machine technology.

The last basic bottleneck in printing was resolved by the perfection of typesetting machinery—the Linotype in 1886, and the Monotype in 1887. About this time machinery was introduced into the bindery also, although some operations are only now being mechanized.

The separation of printer and publisher which had begun at the start of the nineteenth century was far advanced at its end. Where the association remained, it was generally the publisher who owned a printing plant rather than the printer who published books.

New distribution methods created the need for protective wrappers which developed rapidly from pieces of plain paper to the modern full-color jacket. While books changed little in four hundred years, jackets evolved entirely during the first quarter of the twentieth century.

At the beginning of the second quarter a distinction between printer and typographer/designer took form. By then technical developments permitted a wide enough range of expression in book design to attract some full-time designers. This trend was given further impetus in the thirties through the advent of offset lithography.

World War II interrupted the progress of bookmaking as it did every other activity. The principal effects were a shortage of personnel and materials, and the suspension of technical advances. At the end of the war the demand for books was high and the supply limited. This combination opened an era of activity and promise.

In the period from 1946 through 1957, the Korean War, at midpoint, marks a distinct break in the train of events. The first phase
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can be considered postwar adjustment. During this time, wartime shortages disappeared; volume was heavy, due to a backlog of demand; inflation ruled; renewed attention was turned to technical improvements. Towards the end of this phase came a recession which shifted the advantage from seller to buyer and television began to loom as a threat to book-reading.

With the end of the Korean War and its period of readjustment, a phase of expansion commenced. Prices stabilized and business picked up as the effects of the World War II baby crop began to be felt. Full warehouses increased competition among suppliers while at one point demand threatened to outstrip manufacturing facilities. The renewal of bookmaking in Europe brought a trend to importation. Such was the background against which the development of bookmaking took place during the period 1946-57. The general effects were:

1. Intensification of the search for cost-saving materials and methods.
2. Development of some superior products and methods as a by-product of this search. (For example, the phototypesetter, sought as a cheaper way of typesetting, can produce a sharper image than metal type and is, in some ways, more versatile.)
3. Design assumed greater importance in the minds of publishers as a result of keener competition, particularly in textbooks and children's books.
4. Competition between suppliers of materials resulted in new offerings of increased variety.
5. Shortages and the pressures of rising prices conditioned publishers to the acceptance of lower standards of craftsmanship. This attitude worked back to the craftsmen and reinforced the trend.
6. Mass market distribution in the field of paperbacks created a new area of production and design problems.

The high cost of typesetting is an obstacle to the publication of small editions and plays havoc with the break-even point of large ones; therefore strenuous research efforts have been made in this field. During the first postwar years considerable hope was held for composing typewriters which can deliver camera copy without setting type and require less skilled labor. However, these machines have not won wide reader acceptance and are employed mostly to produce short-run titles and school workbooks.
Physical Development of Bookmaking and Printing

The perfection of photographic typesetting machines has been more significant. They have the same advantage as the composing typewriters in bypassing metal type, but are much more complex. While they meet all the demands of composition, they are not big cost-savers—due largely to their need of skilled operators and a high initial cost. Their potential economy is in work requiring complicated make-up.

Wartime electronic development has led to several applications in bookmaking, notably the use of electronic compilers in the preparation of reference books.

New typefaces have been few. In text sizes, the only noteworthy innovations are Times Roman—used for its economy of space, Eldorado—which has not yet had much success, and Monticello—which has had limited use in scholarly publishing. In display faces (18 point and up) the trend has been towards a revival of nineteenth century designs rather than the invention of new ones. Indeed, most of the interesting new faces are European and not so readily available. Of the latter, only the more personal scripts seem to have been widely adopted. Among revivals, Cheltenham and the Gothics are popular; and recently there has been a resurgence of heavy serifed modified Egyptians, such as Clarendon, Fortune, and the almost unclassifiable Latin. In general, the tendency is toward wide faces. While fads in typography usually begin in advertising, they tend to find their way into books. For the most part, book typography has remained with the traditional faces—Baskerville, Garamond, Bulmer, Janson, etc. Use of advertising types has been more frequent in textbooks, than in tradebooks.

There has been progress in the evolution of a contemporary typographic style and little sentiment prevails for repetition of antique modes. Excellent books are still done in these styles, but they are of diminishing importance. On the other hand, the widespread acceptance of contemporary typographic forms has led to some “modern” clichés. The outward forms—sans serif types, off-centered arrangements, and striking contrasts, are being used without much underlying meaning and frequently without real competence. As a result only a small part of the work described as “modern” is creatively valid.

An outstanding development has been the greatly increased use of color in textbooks and children’s books, accompanied by a decreased use in tradebooks. Competition for an expanding school market has involved the publishers in a race to produce more attractive books.
This has meant adding color until, today, the schoolbook with four color illustration is not uncommon and one without color is rare. A parallel development is found in children's books. While the primary reason for the increased use of color is competition, it is true that children of today are accustomed to far more color than were their parents. Publishers are responding to a demand created by advertising, the movies, and magazines. It is interesting to note that this has taken place during a time when sharply rising costs created pressures to economize. Two factors were helpful. The increase in juvenile population enabled larger runs to carry the cost of illustrations; the use of high-speed, multi-color presses reduced the expense of running extra colors. Nevertheless, the increase in cost has been astronomical. Also, the results have not always been successful esthetically. Where color is used to impress rather than express, vulgarization is hard to avoid. Some publishers put this strong graphic device in the hands of inexperienced people instead of hiring competent designers. In tradebooks, where large runs (which make multicolor printing economical) are relatively rare, there has been a decrease in the use of color.

The greatest impetus to the use of illustration has been offset lithography. Although a prewar development, it assumed major importance in the past decade. The quality of offset printing, first regarded as a "cheap" process, has improved until it can now sometimes rival sheet-fed gravure. By cutting engraving and make-up costs, and rendering unnecessary the use of expensive coated paper, offset has made illustration practicable where it would not otherwise be so. Furthermore, since cost is not increased by enlargement of the text area, the designer has more leeway in offset books. As a result of these advantages, there has been an increase in all categories of illustrated and photographic books. In textbooks and children's books, competition has increased the use of illustration as well as color. In fact, the use of both in school books has grown to the extent that there is doubt that so much is desirable or that publishers and school administrations can stand the cost. A movement was begun recently to find an end to the folly of this costly competition. In illustration as in color, tradebooks have seen a decrease rather than an increase. Again, the tight economy of tradebook publishing has been the main factor.

The work of "fine" artists (i.e. those who depend on the sale of their pictures rather than making pictures for commercial purposes) in book illustration has seen a small increase. In tradebooks, where
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the use of "fine" art appears most logical, economic limitations inhibited what might have been an important trend.

The question of "modern" illustration has had its airing during this period. The exponents of realistic, "humanistic" illustration have had strong things to say, but the modern school appears to have prevailed in the children's book and the adult tradebook. In teen age juveniles and most school books, illustrations have been mostly of the realistic kind. The choice seems to depend rather on the individual publisher's preference than on philosophical considerations.

One technique which has benefited publishers of multicolored illustration is the transparent color overlay. By this process, the artist renders each color on a separate sheet, thus eliminating the need for the costly photographic color separation. Another platemaking process of interest to artists and publishers was the direct positive method. Used before the war only to a small extent, it acquired importance during the past few years. In this process the artist has to work directly on a sheet of grained transparent plastic, which takes the place of the engraver's negative. Thus, the camera is eliminated entirely, reproduction is more faithful, and finer work can be reproduced. Since the advantages are considerable this process will undoubtedly be of increasing significance.

Electronic scanning, a method of making expensive color separations without dependence on the skilled human eye, is now in production. The speed and accuracy of this process promise both economy and high quality. At present, and unless new methods change the picture, process (multicolor, halftone) plates can often be made more cheaply in Europe where skilled craftsmen receive relatively low wages. Although complications are substantial, savings on large orders have encouraged many publishers to buy their color plates abroad. In addition, the quality of these plates is usually higher than here.

Considerable effort has been made to find substitutes for the expensive electrotype plate. At the end of the war a method of making molded plastic plates was invented which has been improved to the point where these substitutes can almost equal the quality of electros at two-thirds of their price. The recent use of rubber plates on rotary presses has been of interest. While quality of work is not high, books can be produced quickly and cheaply in this way.

Magnesium, which can be extracted from sea water, has excellent etching properties and is said to harden with use. Shortly after the
war, photoengraved magnesium plates were offered as letterpress printing's answer to offset's threat—since any copy made for the offset printer's camera could be used to make a magnesium plate, which could then be printed by letterpress. Some technical difficulties have not been entirely overcome and the cost of these plates has been higher than expected. An even more promising invention is the new nylon plate. Photosensitive throughout, this plate is made without etching or molding in much the same way as a photographic print. Used now on an experimental basis by *Time-Life* magazines, nylon plates have exciting possibilities for book printing.

Pioneered by the Armed Services Editions during World War II, the use of high-speed roll-fed, rotary presses for books has helped to make the low price of postwar paperbacks possible and to hold the cost of text and reference books down. Feasible only for large runs, rotary presses originally developed for newspaper and magazine printing can reduce unit costs considerably. Some of these presses can receive a roll of paper at one end and deliver folded signatures with multicolor printing at the other. The application of this machinery to book production is one of the most significant accomplishments of the postwar period.

Another trend has been toward larger presses. With handling costs rising, printers have sought to reduce the number of forms by increasing the number of pages per form. Today a press exists which will print sixty-four pages of a 6” x 9” book on each side of a sheet. Unfortunately, larger presses tend to lower quality of presswork as well as costs.

Whenever high costs of book production are discussed, inevitably the idea of standardizing sizes is raised. In the first postwar years renewed efforts were made in this direction. With the exception of series and sets, these attempts have generally failed. The vagaries of authors, the public's fickleness, variations in manuscripts, and competition tend to frustrate standardization and probably always will.

One invention which reduces costs and improves quality is the machine-made makeready sheet. Replacing tedious preparation of the numerous underlays needed to equalize pressures in letterpress printing, this device can save hours of expensive press time and eliminate human error in discovering and correcting inequalities.

Offset lithography, prominently mentioned for its effect on the use
of illustration, has had increasing use in the printing of British books here. To avoid the expense of resetting, sets of proofs are imported and reproduced in this manner. Dry offset, which substitutes a relief plate for the lithographic plate, is an interesting innovation which has not yet found an important place in book printing. Its most significant characteristic is the elimination of water from the offset process.

In paper, the first postwar move was to restore high-bulking stock. Although these sheets virtually assure poor printing, tradebook publishers could not resist the lure of thick books.

Expanded use of offset lithography has resulted in the creation of antique stock which can be printed by this process. It is now possible to do halftone printing on this new material which looks like ordinary book paper and costs about the same.

An important recent development for textbooks was the introduction of pigmented sheets which have the opacity and printing qualities of coated paper, but are lighter in weight and avoid surface glare.

One company has offered a line of colored stock at something near the price of average text paper. Whether tinted text paper gains general acceptance remains to be seen, but it is pointed out that lower contrast between ink and paper improves readability.

Supplies of paper became normal shortly after the war and have remained adequate except for brief periods in 1951 and 1956, when slow deliveries in some lines were experienced.

Wartime shortages of cotton necessitated a search for book cloth substitutes which increased postwar costs perpetuated. Several substitutes of similar construction were introduced; a base stock of kraft paper is printed with color, embossed with a cloth or leather pattern, and coated. Prices range between ten and twenty-five cents per square yard (against twenty-five to forty-four cents for lower grades of cloth), depending on quality and finish. Their strength is less than that of average cloth but is adequate for many tradebooks. (Schoolbook cloths must meet specifications set by state boards.) After widespread acceptance, paper substitutes declined in use when libraries objected to their relatively short life. Unfortunately, this experience has made librarians wary of any substitutes for cloth.
Actually, some recent products have properties equal to the cheaper lines which cloth manufacturers offer as competition to substitutes. More promising are plastics, such as vinyl, which are superior in most respects to even medium-grade cloth, but not yet perfected for book use. When they are, a basic overhaul of state textbook requirements will be called for. A study in this direction is now being made by the Book Manufacturer's Institute.

A major cost-saving feature is the three-piece binding. By using a machine which can put different materials on sides and spine for about the same cost as making a one-piece cover, it is possible to have cloth at the hinges (where the strength is needed) and a much cheaper paper on the sides, with a substantial over-all saving. The esthetic advantage is a larger choice of possible materials, colors, and combinations. A variation is the two-piece cover which uses different materials on the upper and lower halves of the case. While there is also a standard machine which can accomplish this, it is a less efficient operation, and is seldom used.

Printing cloth by offset before the cover is made (rather than stamping the finished cover) is under some circumstances economical, but preprinted covers have been used mainly on non-jacketed books. Comparatively few trade titles appeared in this fashion, but in textbooks, which normally have no jackets, a major trend is underway.

During the last few years, competition has transformed the typical school book cover from a somber, stamped cloth to a brightly colored pictorial design. Since design has not always kept pace with expanding graphic resources, many covers today are merely gaudy. This is most unfortunate when one realizes that the visual means employed are capable of producing great works of art.

A drawback of preprinted covers is the fact that they must be handled in sheets rather than in the much faster roll form. Attempts to use roll-fed equipment encounter difficulty in registering printing with casemaking. Another technical problem, the protection of the printed surface against abrasion, was solved through the use of close-bonding inks and protective coatings. Lately, considerable success has been achieved in this field. A method which is used on series, textbooks, and other very large runs is the application of an over-all design by the textile printing process, after which the cloth is finished. Titles are then stamped on finished covers.

Perfect binding, the process of trimming and gluing the back of a book instead of sewing, has been used for many years on paperbound
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books, but the discovery of suitable adhesives was necessary before it became practical to bind hard-cover books in this manner. The strength of such bindings is now comparable, if not equal, to the sewn ones. It would appear to be only a matter of time before this process is improved sufficiently to be put to general use.

Other technical improvements in binding have been of relatively minor nature with the exception of building-in machines, which perform in a few seconds the final binding operation which formerly involved placing each book in a press, to be left for twenty-four hours to dry.

Some advance has been made in the supply and use of colored pigment leaf for stamping covers. More colors are now available and designers have exercised more ingenuity in utilizing them. Multicolor stampings in one impression have been exploited to the maximum. Magnesium dies have cut deeply into the use of brass for stamping. Priced by area rather than difficulty of design, magnesium dies provide important economies under some conditions. They are, in quality, still inferior to brass.

Colored endpapers have had more use in spite of tight budgets. One firm has recently introduced a line of paper specifically for end-sheet use which are colored on one side. Another company is about to offer a new line of dyed-through stock for this purpose.

In cover materials there has been a large expansion. The cloth manufacturers first introduced a line cheaper than the lowest priced prewar material (about thirty-five cents per yard against forty-two cents) and then, after Korea, offered a still cheaper line (about twenty-five cents per yard) to compete with substitutes and three-piece covers. They also added many colors. More recently there has been competition in the medium grade field, with at least two firms offering new lines at savings of five to six cents per yard. Paper suppliers enlarged the choice, and some papers are now available in rolls for three-piece covers.

The problem of providing a binding of sufficient strength for library use (and thereby obviating the need for pre-binding) occupied the attention of tradebook publishers. Side-stitching, far from satisfactory, has been the most successful solution thus far.

The design of paperback covers and hard bindings have been drawing closer together. Paper covers have moved from lurid illustration to the excellent designs of the better lines, while hard binding is moving from the stamped cloth to the printed multicolor design.
The employment of top graphic artists for the design of "quality" paperbacks was a significant esthetic development. The first publishers of these series set very high standards which the competition kept up. While these books are sold to a presumably discriminating market, this applies also to many tradebooks which do not have jackets of such fine design. These developments have had an important bearing on the evolution of the jacket.

In most respects, the jacket is a duplication of the book's cover. Only as a sales device, with a temporary protective function, is it unique. Considering that it is rarely removed by the book's owner, its relation to the cover becomes dubious. For several years, efforts have been made to combine the two features. The problem is to give the cover the selling and protective attributes of the jacket, while retaining its permanent esthetic and structural value. The technical aspect is solved through offset printing on cloth (whereby any effect can be achieved) and the use of coatings or plastic lamination. Artistically, there has been less success because a "selling" design tends to shout while a "permanent" design tends to whisper. At least, so goes the argument. In "quality" paperback covers designs attract attention and yet are handsome enough for the home library. The solution is simply in finding good designers. Depending on the size of editions, the savings involved in non-jacketed books can be from half to the full cost of the jacket. The problem of the "blurb" is solved by printing it on the first page of the book or the back of the cover at no cost, on a separate slip or the end paper at little cost.

In the design of jackets the trend in quality has been upward. The value of good design in this field seems cumulative. Each time a superlative jacket appears, standards are raised generally due to emulation and even imitation. The example of the best paperback covers has had beneficial effects.

Styles in jacket design have tended to derive from technical developments. The transparent overlay sheets with their characteristic luminous color had a strong influence. The split-fountain technique, whereby several colors can be printed side by side simultaneously, has also been much in evidence. Its most obvious characteristic is the rainbow effect achieved when the colors are allowed to run into each other. By this technique striking results can be had at very low cost.
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A more modest effect can be obtained by the use of colored varnish. On jackets where varnish is necessary, color can be added at practically no extra cost. Varnishing and lamination with plastics have been used increasingly as more products are packaged in glossy wrappings.

Jacketing can now be done by machine and will probably be entirely mechanized within a few years.

In 1947, the Book Jacket Designers Guild was formed. It sponsored a series of excellent annual exhibitions and aimed to raise standards. It withered away by 1953 due to lack of interest, a rather unfortunate development since the displays and accelerated the spread of good influences in jacket design.

Heightened competition in publishing resulted in a wider acceptance of the value of design and focused greater attention on its problems. As with jackets, publishers sought the participation of graphic designers from other fields. Since book design is a semi-technical field, these attempts have not always been successful. Amateur book design is on the decrease, although it is still responsible for a large proportion of American books. Somewhat higher standards generally, have been evident in the past five years. The two problems which beset the profession are the lack of educational facilities and the serious dearth of regular, professional criticism of book design. Schools like Yale, Carnegie, Rochester, and Pratt Institute, offer valuable courses and many other universities provide for book design instruction in their evening programs, but there is no school which has a full curriculum for book design as found in the graphic schools of Europe.

Unlike other artists, book designers have no external means of determining the effect of their work. Unless his contributions are included in one of the few exhibitions such as the Fifty Books of the Year, the chances are that the designer never hears a word of criticism or approval. Some efforts in this direction have been made by trade journals and the clinics of the American Institute of Graphic Arts, but comparatively little has been accomplished. A basic difficulty is the fact that evaluations by literary critics without graphic qualifications is no more desirable than comments by design critics who have not the time to read the texts.

The controversy between schools of design came to a head in 1951 when the “Books for Our Time” exhibition was opened in New York under the auspices of the Trade Book Clinic of the American Institute of Graphic Arts. The basic division occurred between those who
felt that the book designer should give graphic expression to the author's work and those who believed that the book should be visually neutral. Since this writer was the Exhibition's Chairman it suffices to state that arguments existed without evaluating them.

The A.I.G.A. has broadened its activities during the last few years to encompass nearly all types of graphic design. Previously, the emphasis was on books, almost to the exclusion of all else. The present trend has been of value to book people in making them more aware of related fields. Special clinics in tradebooks, textbooks, and magazines have been formed. In 1947 a school was established in New York City by the A.I.G.A. where one can learn printing by experience. Exhibitions of broad interest and high quality are being offered. The enlarged outlook of this organization has benefited all concerned.

The main currents of bookmaking since World War II have been irregular but show a definite wave of advance. Technology has gone forward, but mainly to the benefit of large editions. While this has been of value in expanding the book-reading public, it has left another problem, the profitable publication of good, limited-interest books, in as bad need of solution as ever.

A less welcome advance has been in the costs of book manufacturing. While business has had its ups and downs, prices have moved steadily upward and there is no immediate prospect of relief.

In design, a modest general advance is discernible, with textbooks leading the way. Sharp competition in this field has resulted in considerable over-design, but it is probable that a cutback will take place before long.

Materials have seen improvement in quality and variety, but a major advance awaits development of entirely new, probably pure plastic, materials. This would appear to be not very far off.

Radical changes in bookmaking are becoming possible, but are not likely to come about soon. The means are at hand for a complete departure from the conventional book; probably microfilm read from a pocket viewer with built-in light and magnifying lens. However, the complex apparatus and 500-year tradition of bookmaking will not give way so quickly—and there is good reason to question whether they should.
Throughout the book publishing industry, the period since the end of World War II has been one of unprecedented organization. It has also been a period of market study and increasing effort towards concerted exploitation of markets, and of attempts to modernize business procedures to help combat steadily rising costs. The trade book branch of the industry—the branch that sells the books meant mainly for retail sale—has experienced these problems as have all the other branches.

In addition, trade book publishers and their distributors have had some large problems of their own. The number one problem is inadequate retail distribution. Two other problems are outstanding. One is that ever since the wartime boom tapered off in 1947, many trade books have failed to make a profit on sales alone, so that there has been heavy reliance on income from subsidiary rights to show profits in the total trade book operation. The other major factor is that the reading public is confronted by increasing and competing distractions, not merely television and other media of communication, but the whole tempo of life itself in the present era.

On the other hand, the American trade book industry has taken constructive and cooperative action as never before in its history through the development of more sustained industry-wide promotion and the attempt to bring more order into the admittedly clumsy structure of book distribution.

Other matters of significance to general and trade book publishing should not be overlooked: price-cutting, fair practice litigations, the aggressive development of foreign trade in American books and the successful fight for American participation in the Universal Copyright Convention.

The essential pattern of trade publishing procedure has undergone
no drastic change during this period. Manuscripts for the most part come to publishers through the established literary agents, aside from the tiny percentage which is accepted after being received unsolicited, and aside from direct-mail items which are originated and commissioned by the publishers. The publishers arrange for the production, then sell the books to retail bookstores or department store book sections and other book outlets, distributing them primarily through wholesalers and also in part directly. It is in warehousing, shipping, billing, order-processing, bookselling, and the handling of returns that the trade hopes to make money-saving, businesslike improvements. The books are promoted largely through advertisements which are usually planned and placed in the literary pages of newspapers and magazines by specialized agencies. During the last decade publishers have made an especially marked advance in sales promotion and publicity.

A look at *The World Almanac* and other references that cite census figures shows that, potentially at least, the market for American trade books has grown immensely since the end of World War II. The United States population increased from about 142,000,000 in 1942 to about 175,000,000 in 1957.

The Bureau of the Census reported in mid-1957 that barely over one-fifth of a cent out of each consumer dollar after taxes was spent on books in 1956. Roughly, the same proportion was true twenty or more years ago. This does not, however, include trade book and other book purchases by libraries and schools. Gallup polls indicated that in 1937, 29 per cent of Americans questioned were currently reading a book (other than a textbook or the Bible) which they could name; from then on the percentage of readers decreased in 1949 to 21 per cent, in 1955 to 17 per cent and stood again in 1957 at 17 per cent. Brightening this picture is the steady growth in school, university, public, and special library sales. The 1958 *American Library Annual* estimates conservatively that book budgets in American libraries for books of all kinds (not only trade books) amounted to $90,000,000 in 1957.

With these figures in mind, trade book leaders agree that the growth of the industry has not been fast enough; while the promise for the future is great, present performance lags. Concerted efforts are needed to expand the active audience of book readers. If reading is convincingly promoted, books must still be made more easily accessible in order to be sold.
Definitive over-all statistics about sales in the nation’s retail book outlets do not exist, although the industry hopes, by cooperating with the Bureau of the Census, to get such figures in future years. It is hard, also, to determine just how many book outlets there are. The American Book Trade Directory lists 8,000 to 9,000 in its successive editions; qualitative estimates within the industry, however, number the “adequate” book retail operations at anywhere from 400 or 500 to 800 or 900. Clearly, a better geographical distribution and a larger number of effective bookstores are needed to make new trade books easily accessible and familiar to all potential readers who are not already active patrons of the growing library systems. The average percentage profit on operations, before income tax, in the bookstores was reported by the American Booksellers Association to be about two in 1949 and three in 1955—a viable though not enticing average. Bookstore staff salaries, improved over the levels of a decade ago, are still considered low in terms of the education and business background which sound bookselling requires. It is true that among the nation’s most imaginative and vigorous retailers are booksellers, but in general, financial incentives are not compelling.

The ordinary bookseller’s life is not luxurious, but he has not taken his lot passively. The postwar era has seen widespread effort in the book retailing field to modernize, to promote effectively, and to fight for orderly trade practices which will help to maintain profits and retain and enlarge the clientele.

A veritable revolution in store design and arrangement has been going on. Color, brilliant lighting, intensive use of windows, new fixtures for extensive front-cover display and other modern retail techniques are exemplified in the Doubleday Book Shops chain, the Baptist Bookstores in the South, the Cokesbury Bookstores, the Burrows chain in Ohio, Kroch’s & Brentano’s vast book emporium in Chicago, Brentano’s in New York, Elder’s in San Francisco, and scores of other chains, individual shops and department store book sections. Throughout the college stores the same techniques are applied, together with special arrangement of stock to encourage self-service; especially significant is the role of the new higher-priced paperbacks in improving campus bookstore service. Bookselling chains, independent shops, and department stores have moved into the burgeoning shopping centers to make books accessible where suburban customers converge.

Few bookstores confine their merchandise strictly to books and
stationery, and growing attention has been paid to additional lines to increase dollar volume and draw traffic. Most of the sidelines are compatible with books: among them, toys, games, fine art reproductions, and records. Record departments have suffered from discount-house price-competition in major cities. To aid bookstores in finding good sources for sidelines, the American Booksellers Association (A.B.A.) has provided since 1955 a directory of such sources for its members. Library rentals, once an important factor in bookstore traffic-building, were receding by 1950 partly because of the appeal of the low-cost, newsstand-distributed paperbacks. But in the past three years, many stores were making up the difference by selling increased quantities of the new paperback reprints and original editions of fine literature.

A.B.A. conventions gave attention throughout the era to bookstore promotion techniques. Publishers greatly increased their offering of part payment for bookstore ads in local papers on a 50-50 or even better basis. A number of stores sponsored local radio broadcasts of book talks and interviews, notably those given by Gilbert Highet; many more benefited from the public service broadcasts sponsored by libraries and universities. Books, Inc., a San Francisco bookstore, pioneered a regular television promotion in 1950. Los Angeles area booksellers then jointly sponsored a successful half-hour TV program devoted to new books, The Cavalcade of Books. San Francisco area shops followed suit in 1956. In 1957, the spectacular Sunrise Semester TV literary course given by New York University brought new demands and extra sales to shops that displayed the discussed books.

Cooperation on problems chronically affecting the trade has had ups and downs during the postwar period, but over the years the trade organizations have moved closer together. In 1949, the nineteen-year-old Joint Board of Publishers and Booksellers expired when the publishers, on advice of counsel, withdrew from this organization. Joint discussion of operational problems lagged for a time. However, in 1951, booksellers assisted a committee of the American Book Publishers Council in making a study, which resulted in the publication of *The Situation and Outlook for the Book Trade*, a none-too-cheerful report which incorporated recommendations reflected in improved practices which have since taken place. The A.B.A. and the A.B.P.C. later engaged in highly fruitful discussions of the expensive but necessary service of supplying to customers single copies of books not currently in a bookseller’s stock; in 1957, this resulted in a plan
and a set of forms which is expected to ease and speed the handling of “single copy orders.”

The A.B.A. added valuable services for its members. It issued in 1947 an annual basic stock list to aid stores in essential buying; it has provided since 1948 the Book Buyers Handbook, which reports annually the publishers’ discount and returns policies for bookstore guidance and reference; in addition, it makes available monthly lists of books eligible for return; tax information; in cooperation with the Publishers Council, an insurance service of industry-wide scope; a trade fair at its annual national conventions which, with publishers’ backing, has become in the past five years an important aspect of bookstore planning. Numerous regional meetings are held which are especially useful for small dealers who cannot attend the national conventions. The National Association of College Stores and the Christian Booksellers Association have initiated similar services and trade fairs, and have held institutes and issue instructional materials about store design, management, and techniques of sale for their members. Probably the most vital new trade tools of the era have been Bowker’s annual 120,000-title Books in Print index and the companion, Subject Guide.

Not yet solved, and at the moment more or less subdued, is the bookstores’ chronic complaint that publishers compete with their own outlets by selling many books directly by mail and by releasing other titles for sale or free distribution by book clubs. Publishers continue to argue that the inadequacy of bookstore service leaves them no choice but to sell through varied means and that the mail-order and book club advertisements demonstrably increase bookstore sales of the titles in question. However, booksellers point out that for economic and for legal reasons they must generally maintain established book prices. Against these prices book club and some mail-order advertising makes for invidious comparison. Booksellers who complained about this situation to the Federal Trade Commission, and, in fact, the Commission itself, so far have made little progress with legal actions.

Meanwhile, federal fair trade laws (permitting states to authorize price-maintenance of manufacturers’ goods offered at retail) have in 1956 and 1957 broken down in practice due to Supreme and State Court decisions. The ruinous price-wars of the 30’s have not been repeated, but price-cutting and some loss-leader selling in the book field are now not uncommon. These practices dismay booksellers who are not in an economic position to meet this serious cut-price competition.
Price competition has continued to be a matter of concern for retailers. Some book outlets have dealt with it by specializing in publishers' remainders at greatly reduced prices; some of the specialists have obtained exclusive stocks of some remainders, to the annoyance of other, more general bookstores. A great many shops have in the past three or four years made the new paperbacks, priced mostly under $2, their chief means of low-price appeal to customers, and have done so with success. At the same time, booksellers have encountered only moderate resistance to the high prices of major books of art, pictorial history, and fiction.

Censorship, especially by local police action and local pressure groups, has had less impact on specific hard-cover trade books than on newsstand paperbacks. Some court decisions, however, are significant for all types of book publishers. The concept that a book must be judged in its entirety and not by isolated sections or passages was widely applied in lower federal courts. In 1957, the U.S. Supreme Court established this principle and ruled that the adult public may not be quarantined against books unsuited for children. On the other hand, the Court refused to accord obscenity (defined as prurient interest) the protection of a free press, and left certain issues in dispute.

Book wholesale houses, holding a crucial position in the book distribution mechanism, have, during the years since World War II, attempted to improve their procedures. Various proposals for fundamental reforms have been discussed in the industry. Without going into detail about improvements by specific jobbing firms, it can be said that the established companies have increasingly mechanized their operations and jobbers performing primarily a regional distribution have expanded. On the publishers' side, several groups of firms have combined forces to set up consolidated warehouses and shipping points in low-cost areas just outside of the chief centers of publishing. Even with these facilities it remains difficult to assure immediate deliveries of books to retailers and other customers not located in the same city as the supplying jobber or warehouse. For this and related reasons, several surveys have been made concerning the possibility of unified systems of regional distribution points. So far, the costs of such projects have seemed prohibitive, and the industry has decided to concentrate rather on improvements of the existing mechanism.

One can see most clearly within the publishing end of the trade
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book field the contemporary trends towards organization and co-operation, the search for more business-like procedures, more sophisticated promotion techniques, and the concern with market research and expansion. It would be unrealistic to avoid mentioning here the overlapping functions in an industry where no part of the trade is an entity by itself. Since problems confronting one actually concern all, the achievements of one branch of the industry are rarely accomplished independently.

Individually, but with considerable consultation with colleagues and outside experts, many firms have streamlined their warehousing, packing and shipping facilities with highly mechanized work-flow systems. By 1957, fully two dozen important trade book houses were applying punched-card billing and other aspects of electronic data processing to all or most of their business operations. The installation of these systems in several cases disrupted distribution temporarily, but after the techniques were mastered, service was generally improved and costs became more readily subject to analysis and control, whether absolute cost reductions were possible or not.

Noteworthy among the business aids developed by the American Book Publishers Council (an organization built in 1947 upon the skeleton of the old Book Publishers Bureau) were the refinement of its credit reporting service, the steady development of its statistical reports and its group discussions of operating techniques. One invaluable secondary result of the statistical surveys, carried on by Stanley Hunt Associates, has been the rationalization and greater uniformity of publishers’ individual accounting systems. The significant contribution of the surveys, of course, has been the increasingly accurate picture of sales and cost breakdowns of the industry to an extent never known before. The facts now annually assembled provide yardsticks against which publishers assess their own performance and which are essential aids to wise management.

In the promotion and advertising area, cooperative advertising (sharing costs with booksellers, at local rather than national rates) has played an increased role as a means of advertising books outside the major book media and of supporting to some degree the newspaper in many parts of the country. The advertising budget is a substantial part of trade publishing expenses but the size of the country requires funds to be shrewdly allocated lest they be too thinly spread. Mostly since the end of World War II, a corps of publicity executives and aides has grown up virtually as a new profession within trade book
publishing. The men and women in this field make adroit use of the
newspaper columns, magazine booksections, radio and television pro-
grams which can adapt books for their own purposes. Sales managers
in publishing firms have shown great imagination in applying modern
merchandising techniques to book sales. Special quantity and dis-
count offers are used to move a promising book, to compensate for
booksellers’ complaints about competition and to stimulate store pro-
motions. Enticing, often elaborately colorful mailing pieces are pre-
pared for bookstores and their participation in distributing centrally
produced seasonal or monthly catalogs is arranged. Through the long-
established Publishers' Adclub, the promotion and advertising per-
sonnel exchange views and compile lists of review and publicity media
on an increasing scale.

At least as fundamental and still more conspicuous are the co-
operative developments in certain areas of broad concern: the pro-
motion of reading habits, the battle against censorship, the develop-
ment of foreign trade, the backing of Universal Copyright.

Institutional promotion of children’s reading has been carried on
for almost forty years by the Children’s Book Council, and this group’s
cosponsorship of book fairs around the U.S.A. in the postwar period
has been significant. The American Book Publishers Council has
moved into still wider fields. In 1948, it conducted pilot studies of
market analysis and cooperative promotion in Ohio. A Committee on
Reading Development was set up from which grew new, unprece-
dented liaison and conferences with the American Library Association,
the Agricultural Extension Service, the major national educational
organizations, all emphasizing the public interest in the cause of
books. These new contacts led in 1954 to the formation of a nonprofit
group of distinguished citizens, the National Book Committee, dedi-
cated to “the wider and wiser use of books.” Among this committee’s
accomplishments have been a much-discussed report on a 1954 con-
ference on lifetime reading habits, two conferences on foreign trade,
the sponsorship of a major sociological study of “the freedom to read,”
a conference on college students’ reading, and the preparation of
National Library Week, held early in 1958 as the first all-out national
book promotion campaign held in the United States. The industry’s
own National Book Awards have, meanwhile, provided nationwide
book promotion every winter.

These are only some of the highlights of important organizational
efforts which have taken place in the cause of books since 1946. Such
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efforts had, among other results, a strong impact on the distribution of American books abroad, a subject which has already been covered by an earlier issue of Library Trends. Suffice it to say here that the flow of books and translations not only from but to the U.S.A. has been enormously stimulated by the agencies of industry, government, private foundations and organizations, and by the reciprocity inherent in the Universal Copyright Convention.

Despite commercial pressures, "best-sellerism," club and reprint temptations and the difficulties of making a profit on titles of high value but limited audience, the industry is consciously putting forth every effort not merely to produce merchandise but also to serve literature and knowledge. It is for these reasons that the outlook for a growing, appreciative response to American writing is bright and promising.

References

University Press Publishing

CHESTER KERR

Significantly this paper has been placed between trade book and text book publishing. As is true of Switzerland on the map of Europe, the area of university presses touches borders with two powerful neighbors, trades with both, shares the language of each, yet belongs to neither. It gained its independence several centuries ago and has managed to preserve it.

University press publishing has, of course, much in common with trade publishing. Scholarly houses buy their paper, cloth, and ink from the same sources, often use the same commercial book manufacturers and binders, rely on some of the same general review and advertising media, use essentially the same direct-mail facilities, and depend on many of the same wholesale and retail outlets for distribution. It is even true that a certain percentage, very likely small, of the books published by university presses could as well be brought out by trade houses, and vice-versa.

In the other direction, a certain percentage of university press titles, again quite small, could be labeled textbooks. In general, scholarly publishers leave textbook publishing to the commercial firms which are so well equipped to develop and distribute such books. But inevitably a few texts which begin with local use come out under university press imprints and of course many university press books have supplementary use as texts or collateral reading.

The bulk of the books brought out each year by American university presses are works of scholarship or the fruits thereof, books designed to assist in the dissemination of knowledge, not only among scholars but also among all educated people. “It is one of the noblest duties of a University to advance knowledge,” said Daniel Coit Gilman, first president of Johns Hopkins in a report endorsing the function of publication at his new young university, “and to diffuse it not merely among those who can attend the daily lectures... but far and wide.”

Mr. Kerr is Secretary, Yale University Press.

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How far and how wide American university presses have succeeded in making the results of scholarship known and readily usable through books in the past eighty-odd years may be judged from some facts and figures. From 1869, when Andrew White set up the first American “university press” at Cornell, through 1957, the leading university presses on this continent have brought out approximately 25,000 titles. In 1957, the rate of annual output reached almost 1300 or about 10 per cent of the total annual output of all publishers in the United States. It should also be noted that of the books in print in the United States today, one out of every seven carries a university press imprint. In addition, some 118 scholarly journals are currently handled by university presses. One more figure: the total sales volume of the leading university presses in 1957 topped $8,000,000, only a fraction of the total book sales volume for the United States but impressive for its rate of increase as a sum almost double that for the same group only ten years ago.

Themselves scattered far and wide, the roster of American university presses today includes presses in every section of the United States, unlike the commercial houses who are largely concentrated on the eastern seaboard or in or around Chicago. Sizable scholarly publishing programs are now in force at the University of California and at Stanford; at Oklahoma, Texas, and North Carolina; at Chicago, Minnesota, Illinois, Indiana, Michigan, and Wisconsin; at Cornell, Rutgers, Pennsylvania, Johns Hopkins, Columbia, Princeton, Harvard, and Yale. Smaller but growing programs are in force at another dozen institutions; one of the newest was organized as Wayne State University Press in 1956. The Association of American University Presses, which requires its members to publish at the rate of five new titles a year, now includes some forty presses, among them presses at the University of Hawaii and Toronto University. In size of annual output, the presses publishing more than fifty new books in 1957 were Harvard, Columbia, Yale, and Chicago, in that order, with California and Princeton close behind.

Although President White is believed to have had the Oxford and Cambridge models in mind, the press he set up at Ithaca in 1869 was presented to his trustees as a project designed primarily to provide students of journalism with a workshop and the university with reduced printing costs, and on this basis the trustees of 1884 found it wanting and ordered it discontinued. White’s friend Gilman had better luck at Johns Hopkins where two scholarly journals, the American
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Journal of Mathematics and the American Chemical Journal, were founded in 1878 and 1879 respectively, and where The Johns Hopkins Press itself was formally established in 1890. Similar efforts followed rapidly at Chicago and at Columbia and by the turn of the century these three publishing organizations were firmly launched to become the pioneer American university presses.

Presses were also launched in one form or another before the end of the nineteenth century at the state universities of Pennsylvania and California but it was not until the 1930's that either of these university presses assumed its present form. Meanwhile, three more private institutions entered book publishing: Princeton in 1905 under the influence of one of its devoted alumni, Charles Scribner, head of the distinguished publishing house; Yale in 1908 when G. P. Day and his famous brother Clarence persuaded the university to sponsor a publishing program; and Harvard in 1913 when such antecedents as a printing office and a publications agency were brought together at the instigation of C. C. Lane. Presses were set up soon after at Loyola University in Chicago, at New York University, and at the University of Illinois. Together with a few abortive organizations at other universities, this completed the roster of presses established in the first fifty years after the beginning at Cornell.

In those years a record of distinguished publishing was already in the making. No one disputed George Day when he rose before the Association of American Universities in New Haven in 1914 to make the claims that “the various associations affiliated with many of our American universities under the general title of university presses have fairly challenged attention everywhere by the results of their activities” and “there is very general interest not only in their purpose but also in the efficiency of the methods by which they seek to achieve this purpose.” Five years later the editor of the Authors League Bulletin prefaced a 1919 article on scholarly publishing with these remarks: “A new group of publishing houses is arising in this country following a successful and ancient English precedent. Presses connected with certain of our universities are undertaking the publication of scholarly books and some of them are so extending their lists that they have practically entered the general publishing field.” The article itself was by Paul Tomlinson, then manager of the Princeton University Press, who found the growing market for university press books an encouraging sign of the times, “one to promote confidence in the future.” “Their opportunity,” said Tomlinson, as the United States
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stood ready to enter the 1920's, "is just as big as they want to make it."

To take advantage of this opportunity, new university presses sprouted all over the American landscape during the next two decades. Impressive establishments were set in motion, often out of older beginnings, at Stanford and the University of Washington, in New York at Fordham University, and at Chapel Hill where one of the first great regional presses was developed first by the librarian, L. R. Wilson, and then by the energetic, young W. T. Couch. Howard Odum's Institute for Research in Social Science helped provide the early lists for the University of North Carolina Press and generous outside financial support from the Laura Spellman Rockefeller Memorial helped the young press to its feet.

Equally impressive organizations came into being at the University of Minnesota where Margaret S. Harding became the first of several dynamic women to enter this branch of publishing and at the University of Oklahoma where W. B. Bizzell reaffirmed the Gilman doctrine and brought to the task a young Tulsa newspaperman and Rhodes scholar, J. A. Brandt. Other regional presses appeared at New Mexico and Louisiana State universities and at Durham, North Carolina, (soon after Trinity College became Duke University). The presses at Pennsylvania and Cornell were reactivated, the press at Berkeley, California, took on new dimensions, and a press was begun at Ann Arbor and another at Ames, Iowa, where the journalism school set up a printing plant which soon blossomed into a publishing organization. Other presses got their starts at Rutgers, at Southern Methodist, at Pittsburgh, at the University of Wisconsin, and at the University of Georgia. By 1939 the roster of healthy and flourishing presses had grown to a point where one critic called it the most notable development in book publishing since the turn of the century.10 In this same period, it may be noted, the number of graduate students in American universities had grown from 5,831 to 106,119—and the end of rapid growth was not in sight in 1957.11

In 1931, a commercial publisher, Joseph Brewer, sounded a complaint that was to become heard increasingly, that it was growing harder and harder for a serious-minded trade house to issue serious works with only limited market possibilities and yet to make ends meet.12 The day may be at hand, Brewer said, when the whole protection of knowledge and the preservation of works of scholarship must be turned over to university presses and other endowed publishing institutions. Brewer's article in Publishers' Weekly drew a series
of responses from scholarly publishers, among them one from Donald Bean, then director of the University of Chicago Press, who approved in principle the idea of transferring this responsibility but was not willing to let the commercial publishers entirely off the hook and warned that university presses would need more funds, more experience, and more efficiency in their operations before they could assume even a sizable share of the burden.  

At least another half dozen new presses took shape during the 1940's and the older ones grew in stature, tested first by the war and then by the wave of expansion which swept American universities in the first years of peace. The moat between the academic world and the lay world had been bridged and more and more university presses set out to serve, as one director put it, “not only the scholarly world but the world in which the scholar lives.”

It can be seen from this brief history of American scholarly publishing that university presses in this country come in all sizes and shapes, are located in all parts of the nation, and are attached to all kinds of institutions. The links which attach them to their parent institutions are of several kinds but it may be said that in all cases the attachment is real; the universities whose names they bear retain responsibility for these organizations even in cases where the presses enjoy separate corporate status. In two out of three cases, this responsibility is administered through a control board or committee to whom the director is responsible in the first instance; in the rest, he answers directly to the university administration. All forty presses belonging to the Association of American University Presses are non-profit organizations and enjoy exemption from federal income taxes. Only a little over half of them enjoy the privilege of keeping their own accounts in the accepted publishing pattern; the others must depend on the accounting procedures of their universities, with or without some modification.

In all but three cases (Loyola, Michigan State, and Oklahoma) the power to accept a manuscript is vested either directly in an editorial committee or in a director who accepts the veto power of such a committee. Customarily, such committees are made up of local faculty members and/or members of the university administration. Many of these committees are working committees, that is, their members read manuscripts, and of course readers’ reports from outside the committee and from outside the university are in wide use. These
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procedures often mean that an author must wait longer for a decision from a university press than he would from a trade house, but at the same time if his manuscript is accepted he may take satisfaction that it has already run the gantlet of some of his peers before review copies are even ready to be sent out. He may also secure valuable advice or suggestions about revisions. The majority of university presses take their responsibility seriously to maintain critical standards of writing, either by refusing certain books, even when these may come from scholars of repute in their own communities, or by improving them through constructive editorial advice and assistance.

University presses have also been at pains in recent years to smooth the relationship with their authors by offering lectures or seminars on the techniques of publishing, or turning out manuals, brochures, style guides, and reports to their faculty. The process of providing scholars with a knowledge of publishing, of what is expected of them, and what they may expect of the publisher, is a never-ending one. No press, especially one that calls its shots as it sees them ever enjoys the unstinting admiration of the entire academic community it serves, but an increasing number of scholars are taking advantage of competent and professional publishing services and in so doing are improving their chances of communicating the results of their research to the world.

Once his manuscript has been accepted by a university press, the scholar may or may not be reimbursed. About 30 per cent of the books published in recent years by American university presses have been royalty-free, while in the case of another 55 per cent royalties were paid, either from the beginning or after enough copies have been sold to permit the press to recover its manufacturing costs. In other cases, (amounting to about 12 per cent), the author retained title to the publication rights and in effect commissioned the press to manufacture and distribute his book; this custom, which has been practiced heavily by a few presses, is happily beginning to disappear.

The whole problem of author subsidies has been greatly eased in recent years by the growing realization on the part of universities that they cannot fairly require their scholars to publish or perish and at the same time offer them only publishing facilities which require subventions from their limited salaries. The Ford Foundation is setting in motion an exciting five-year program of subsidies for university press books in the humanities and social sciences. Most university
press directors hope that the Ford action will lead other foundations to a long-overdue recognition of their duty to subsidize scholarly publication as well as research.

The time is past when a competent university press of any stature can be sensibly directed on a part-time basis. Ten years ago, only a little over half the directors of presses in the Association could report that they had no other outside teaching or administrative duties. Today, every press in the Association has a full-time director, now a requirement of membership. Ten years ago, just over half of these directors came to their jobs from teaching or other university work, while today this is only true of a third; one in every four of these directors today came from commercial publishing, a marked increase in the past ten years. They are not paid as well as they were or would be in trade publishing—university press salaries are customarily keyed to academic scales—but they have presumably found their compensations, including pride of profession, satisfaction with their surroundings, and security.

What do the university presses publish? A few out-and-out textbooks, and even a few volumes of fiction, verse, and drama, customarily for good and sufficient local reasons. The bulk of their lists are made up of works of scholarship, books in which scholars are conveying to other scholars, in or outside their own fields, and to educated laymen, the results of their investigations and learning. Almost 80 per cent of these publications are in the humanities and social sciences. Another 15 per cent of university press lists is made up of books in the biological and physical sciences; this figure may be expected to increase in view of the new surge in the sciences but will always be held down by the fact that much of the results of scientific research is conveyed through journals rather than books.

On the average, each university press finds from about 40 to 50 per cent of its list among the scholars on its campus. The rest comes from outside, in large part from scholars whose universities have no presses or who prefer to migrate regardless of local publishing opportunities. Many presses deny any limitations to their fields of interest, while some others claim special interests. In a recent survey, Columbia, Cornell, Johns Hopkins, Princeton, and Yale showed strong interest in humanities and social sciences, while Chicago, Columbia, Cornell, Iowa, Kansas, Nebraska, and Princeton indicated a liking for the biological and physical sciences.17 Catholic and Loyola publish heavily in the field of religion, as might be expected; Columbia re-
ported a new preference for works in the physical sciences, mathematics, and medicine, and Yale has lately announced moves to develop its list of science books. With a new subsidiary imprint, the Belknap Press, Harvard is on the lookout for books in the general field of American civilization. Duke has long had a special interest in Hispanic American studies. The most pronounced editorial preference among the greatest number of presses is, as one would suppose, their interest in regional material and certainly their contributions in this field have been impressive.

On the whole, university press books cost too much. Their chief market is among scholars who cannot always afford the price tags it has become necessary to put on such books. These high prices stem chiefly from manufacturing costs which, in the small runs that characterize scholarly publishing, have become prohibitive. Increases in printing materials and wages in the postwar years have been steadily passed along to the customer, meaning in the first instance the university presses; it has become their task to find subsidies or other means of preventing these costs from reaching the ultimate consumer, whether it be the librarian or the scholar. It is not unusual for a book manufacturer to charge a unit price of $3 for materials, composition, printing, and binding 1,000 or 1,500 copies of a 400-page book containing a not unusual amount of the scholarly apparatus of tables and footnotes. With discounts, promotion costs, royalties, and a reasonable sum for overhead, the university publisher cannot afford to price such a volume at less than $9 and a dollar or two more is probably necessary to break even. Stockholders and their profits are not his concern, it will be remembered. Obviously this price would be too high for the market to bear and something has to give; the author may have to part with royalties, illustrative matter may be restricted, and other corners are cut. Sometimes a subvention may be poured into venture, from press funds or university departmental sources, or from outside, or, worst of all, from the author himself.

This is not a happy picture and the problem has come under increasing attack in recent years. Typewriter composition, with unjustified right-hand margins and offset printing, has provided a partial solution, but the savings have not proved to be as great as were first surmised and the resistance to the appearance of a book turned out by these "cold type" methods is sizable, among reviewers and promotion committees, as well as authors themselves. At least a dozen university presses operate their own printing plants or have access
to university plants which can manufacture their books, and in these cases a greater control over costs, not to mention schedules is possible. But the problem of manufacturing economies persists even in these surroundings.

To make a frontal assault, the Association of American University Presses has just launched an extensive study of materials, methods, and equipment used in the production of the low-run scholarly book. Ample funds have been provided by the Ford Foundation for this survey and if its results, which will be available in 1959, are as good as they are expected to be, some real progress may be in sight.

Meanwhile, university presses will and should continue to lead the way in the field of good design, which need not mean expensive design. Many university presses have long subscribed to the policy that they have an obligation to turn out well-made books. The annual Fifty Books Exhibition of the American Institute of Graphic Arts has seldom included less than half a dozen university press books in the past thirty years and once or twice the scholarly houses have taken a third of the prizes. Good design, several presses have found, pays as it attracts authors and buyers.

How do these university press books find their consumers? The increase of the total sales volume is partially due to higher retail prices. The demand for university press titles has grown with the postwar growth of the academic world and so has the ability to market their books. It is not always easy to persuade an author that a university press knows how to promote, advertise, and sell his book as well as a trade house, but commercial publishers are the first to admit that at least twenty university presses can do these things very efficiently indeed.

Some of the techniques have been borrowed from trade publishing. There was a burst of outright copying twenty or thirty years ago, which even led to sales combinations among scholarly and trade publishers, but gradually university presses have learned to adapt trade distribution techniques to their own special products. Regional combinations of university presses using the same sales force have sprung up all over the country and there is an increasing amount of talk among directors about the geographical and economic advantages of joint warehousing. Many presses use New York advertising agencies. When it seems suitable to advertise in the *New York Times* or the *Saturday Review* or *Harper’s* or the *New Yorker* they do so with pro-
fessional skill. They also are the chief advertising support of many quarterly reviews and scholarly journals. Perhaps their greatest skill has been developed in the field of direct-mail, where through their own cooperative mailing lists or other special collections of names they have learned to ferret out the few people who will want to know of the existence of a new work of interest to them but not necessarily to many others.

No remarks about the distribution of university press books would be complete without acknowledgement of the growing market for these books in foreign countries. Approximately 11 per cent of all university press sales in 1955 were achieved outside the United States, a figure over double that for trade titles. In the libraries of the rest of the world, an impressive number of American books bear university press imprints.

University presses have other tasks beside book publications. Nine presses handle the bulk of the scholarly journals mentioned above. Chicago handles some twenty-eight in all, Stanford nine, Duke, Johns Hopkins, and Toronto are each responsible for seven, and California, Catholic, Columbia, and North Carolina each for five. At ten presses the management is responsible for all university bulletins and catalogs, whether editing or printing or distribution or some combination of these. Columbia University Press managed until recently the university bookstore.

With one or two exceptions, no university press can make ends meet on its publishing operations and the problem facing each press is to bridge the gap between sales income and over-all expenses. In 1955 subsidies accounted for 23 per cent of every dollar of university press income. These subsidies came in the first instance from parent institutions, which supplied almost 70 per cent of the need, with foundations adding 10 per cent and other outside organizations and educational institutions providing another 10 per cent. The author’s share of the subsidy load dropped from 8 per cent in 1948 to 5 per cent in 1955. With the present Ford program and increased university aid this downward trend should continue.

University presses cooperate among themselves to a pleasant degree. In the past fifteen years, they have slowly developed an effective Association which offers a growing number of services, foremost among them an annual meeting where an astonishing amount of information and opinion is exchanged to good purpose. The Association is currently considering plans for further strengthening of its joint enter-
prises, including a complete quarterly checklist to be distributed to several hundred thousand scholars and libraries at home and abroad. Its exhibit program through which the latest university press titles are shown at library meetings and gatherings of academic associations, has become steadily more effective in recent years.

It is now almost ninety years since Andrew White made the first move. During the past twenty of these, American university presses have come of age. Today they constitute a permanent part of the American publishing scene and their role in helping scholars and educated laymen meet the tasks facing our society has become significant. This function was characterized several years ago by one university press director as the job of “closing the most dangerous gap in our national structure—the gap between knowledge potentially useful and knowledge put to work.” The opportunity to perform this task capably and with effect is greater today than it has ever been.

References

5. Information made available to the author through confidential data.
15. Kerr, op. cit., ref. no. 4, pp. 8-10.
University Press Publishing


17. Kerr, op. cit., ref. no. 4, p. 23.

18. This information will be made public for the first time, probably through Publishers' Weekly while this article is on press.

19. Kerr, op. cit., ref. no. 4, p. 34.


ADDITIONAL REFERENCES


Textbook Publishing

LLOYD W. KING and
M. FRANK REDDING

The products of the textbook publishing industry consist of textbooks, laboratory manuals, workbooks, texts, reference books, and related printed materials of instruction. The American Textbook Publishers Institute, a professional and trade organization formed in 1942, enrolls seventy-five publishers of such materials. Their total business accounts for over 95 per cent of the industry's output.

Administratively, the Institute is divided into four sections: elementary and high school (elhi), college, reference book, and testing. This article will, therefore, consider trends in the publishing of elhi and college textbooks, educational tests used in schools and colleges, and will touch briefly on trends in the publishing of encyclopedias and books of reference.

There has been a growing market in the sales of elementary and high school textbooks within the past decade. The Annual Survey of the Textbook Publishing Industry for 1956 reveals the following figures indicating the growth in the sales of elhi books over the past ten years. (See Table I.)

The same source indicates a change in the type of books sold by the educational publishers. The following table shows a differentiation between the sales of textbooks and workbooks based on annual surveys of forty-one identical textbook publishers. (See Table II.)

The implications here are that the sales of hardbound textbooks have not kept up with the sales of workbooks and other expendable materials. As a matter of fact textbook sales have not even kept pace with the growth in total school expenditures in this country over the past ten years.

This has been in part due to faulty budgeting procedures on the part of school administrators.
Textbook Publishing

TABLE I
Growth of Elihi Book Sales

<table>
<thead>
<tr>
<th>Year</th>
<th>Elementary</th>
<th>High School</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946</td>
<td>$34,800,000</td>
<td>$25,300,000</td>
</tr>
<tr>
<td>1947</td>
<td>42,700,000</td>
<td>28,950,000</td>
</tr>
<tr>
<td>1948</td>
<td>48,750,000</td>
<td>31,200,000</td>
</tr>
<tr>
<td>1949</td>
<td>54,900,000</td>
<td>32,050,000</td>
</tr>
<tr>
<td>1950</td>
<td>61,100,000</td>
<td>33,200,000</td>
</tr>
<tr>
<td>1951</td>
<td>66,150,000</td>
<td>32,200,000</td>
</tr>
<tr>
<td>1952</td>
<td>74,900,000</td>
<td>35,400,000</td>
</tr>
<tr>
<td>1953</td>
<td>83,700,000</td>
<td>39,700,000</td>
</tr>
<tr>
<td>1954</td>
<td>89,800,000</td>
<td>42,200,000</td>
</tr>
<tr>
<td>1955</td>
<td>96,600,000</td>
<td>46,600,000</td>
</tr>
<tr>
<td>1956</td>
<td>104,900,000</td>
<td>53,600,000</td>
</tr>
</tbody>
</table>

part of school administrators and directors of instruction. School superintendents have not always fully recognized the implications of annual enrollment increases upon textbook needs. There has been a failure to understand that simply increasing the budget for printed materials of instruction by the percentage of increase in enrollment does not provide for the outlay of funds needed to equip each of the new enrollees with a complete set of textbooks. As a recent Institute publication\(^2\) points out: "The figures for the nation as a whole over the past ten years strongly suggest that the supply of books per pupil has

TABLE II
Sale of Textbooks and Workbooks

<table>
<thead>
<tr>
<th>Year</th>
<th>Elementary</th>
<th>High School</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Textbooks</td>
<td>Workbooks</td>
</tr>
<tr>
<td></td>
<td>Thousands of Units</td>
<td></td>
</tr>
<tr>
<td>1948</td>
<td>82,822</td>
<td>29,831</td>
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<td>82,867</td>
<td>30,264</td>
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<tr>
<td>1950</td>
<td>86,556</td>
<td>33,440</td>
</tr>
<tr>
<td>1951</td>
<td>87,976</td>
<td>35,295</td>
</tr>
<tr>
<td>1952</td>
<td>88,068</td>
<td>38,157</td>
</tr>
<tr>
<td>1953</td>
<td>42,230</td>
<td>43,359</td>
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<td>1954</td>
<td>40,438</td>
<td>46,982</td>
</tr>
<tr>
<td>1955</td>
<td>41,590</td>
<td>48,113</td>
</tr>
<tr>
<td>1956</td>
<td>41,733</td>
<td>50,847</td>
</tr>
</tbody>
</table>
diminished every year since enrollment increases began because of failure to recognize this need for increasing the total book inventory by the percentage of increase in enrollment. Over 7,000,000 more children populate our public elementary schools today than in 1946. But school systems have budgeted and bought textbooks for only about a quarter of them! It is not surprising, therefore, that the total book inventory has lagged so far behind need that it now provides 20 per cent fewer textbooks per child than it did in 1946."

The physical characteristics of elementary and high school textbooks have changed radically in the past ten years. The trend has been toward a growing emphasis on design, on the use of color and illustrations and on books with "eye appeal." Unfortunately, this trend is not always in the best interest of education. There is a temptation simply to use color for its own sake or to include a good deal of illustrative material which may or may not be conducive to good teaching. The findings of a study made at Indiana University indicate that illustrations and color may be helpful in the case of textual materials which are otherwise uninteresting but color and black-and-white illustrations produced almost exactly the same number of recalls. Material with sufficient intrinsic interest carried itself even without color illustrations.3

Methods of selecting elementary and high school textbooks vary widely. Some states still use a uniform adoption system, which works to place the same books in the hands of pupils at the same grade level all over the state. Other states use a multiple list system which provides that each school district may make a choice from among five or more textbooks to be used. Finally, the open list system allows each school district to select books to be used without any restrictions whatever. The trend is away from the uniform adoption to the multiple and open list method. More and more, teacher committees are adopting textbooks for use in their own school systems.

The past decade has seen textbooks very carefully scrutinized by both lay and professional people. It was alleged, by various groups around the country, that certain textbooks contained subversive doctrines and were thus harmful to the pupils using them. In some instances, these allegations arose because schools had kept textbooks in use too long and the obsolescence of the materials in them gave rise to charges of subversion. Actually, the experience in New York State, an "open" state where any and all textbooks might be found, was that a commission appointed to hear complaints on allegedly
subversive textbooks found not one such instance. Today textbooks are examined within a much better climate of public opinion.

The public attention to printed materials of instruction during the past decade indicates the growing recognition of the essential role such books play in the education of youngsters. Professional educators are coming more and more to recognize the place of the textbook as second only to the teacher in classroom importance. Concurrently, educators have come to recognize that the textbook is in no way inimical to the use of other instructional media in the classroom. Movies, film strips, television, and other realia all serve with the textbook in helping to educate the child. Educators now stress that it is not the textbook or but rather the textbook and other media of instruction.

There has been a trend toward the consolidation or absorption of elhi companies over the past ten years. For one thing, textbook publishing requires an immense investment of capital. It is quite possible to spend as much as $1,000,000 on an elementary series of six books before a single copy is sold. A textbook operation is not maintained readily or easily. For this reason, some of the smaller textbook publishers are likely to find it difficult to compete against the giants in the field with the result that they may join their less economic operations to those of their larger and more profitable competitors.

At present, more elementary textbooks are being produced than high school or college textbooks: the proportion of the total textbook sales in 1956 was approximately 45 per cent elementary, 24 per cent high school, and 30 per cent college. The bookstore enters hardly at all into the sale of elementary books which go directly to school systems, and only peripherally into high school books except for the resale of used books. At the college level the bookseller is more important because he is the only outlet for the sale, whether he operates his store as part of the institution or as a private business.

Elementary and high school textbooks are generally sold directly to the schools on a wholesale basis, through publishers' representatives. College textbooks, however, are sold somewhat differently. The publisher's representative, generally known as a college traveler, does not deal directly with his purchaser. He must call upon a faculty member, review with him the outstanding features of his book, and trust that he will find it desirable to ask his students to purchase the book for use in his course. The books for student use are ordered by bookstores on the basis of the adoption made by faculty members.
College business enjoyed a boom during the war and immediate postwar years. The so-called “G.I. Bill of Rights,” which provided textbooks for the veterans at colleges during the immediate postwar years, had a healthy effect on the college textbook industry. Interestingly enough, the G.I. Bill also had a healthy effect upon the student veterans whose splendid academic records have been in part, at least, attributed to their being fully supplied with printed materials of instruction.

The Annual Survey of the Textbook Publishing Industry for 1956 indicates the following to be the annual sales of college textbooks, at wholesale prices, during the last decade:

<table>
<thead>
<tr>
<th>Year</th>
<th>College Textbook Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946</td>
<td>$47,150,000</td>
</tr>
<tr>
<td>1947</td>
<td>53,150,000</td>
</tr>
<tr>
<td>1948</td>
<td>51,400,000</td>
</tr>
<tr>
<td>1949</td>
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<tr>
<td>1950</td>
<td>49,100,000</td>
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<tr>
<td>1951</td>
<td>43,200,000</td>
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<tr>
<td>1952</td>
<td>42,900,000</td>
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<td>1953</td>
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<td>1954</td>
<td>50,700,000</td>
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<tr>
<td>1955</td>
<td>60,300,000</td>
</tr>
<tr>
<td>1956</td>
<td>68,800,000</td>
</tr>
</tbody>
</table>

The college market has once again been growing as the American people send their children for higher education in increasing numbers. When the full impact of the population growth in the war years reaches the colleges (about 1960), it is expected that college business will expand considerably. It is for this reason that a number of textbook publishing companies are now considering entering the field of college publishing.

The trend is toward better merchandising of textbooks in college bookstores. Traditionally, the college store has performed merely a service function with respect to procuring and distributing textbooks to the student body. Within the past few years, however, college stores have experimented with self-service methods and other merchandising plans for textbooks. The results have been favorable and sales have improved. In an effort to encourage bookstores to sell more
textbooks, publishers have been generally moving in the direction of more generous return policies. It has been found, for example, that textbooks which are displayed well and have remained on the bookstore shelves beyond the normal selling season are being purchased by students, faculty members, and others not directly involved in the course for which the books were adopted. This loosening of returns policies has also cut down on the number of re-orders which have plagued both bookstores and publishers over the years.

College textbooks are growing bigger and better looking. Physically, the books have begun to reflect the concern for good design and the use of color that now characterizes the elementary and high school books. Some publishers are experimenting with the use of colorful jackets, in contrast to the traditional Kraft paper wrappers. As the economics of college textbook publishing grow, we may expect that the physical appearance of the product itself will continue to be enhanced.

The trend toward increasing the physical attractiveness of books is even more marked in the encyclopedia field. Reference book publishers are introducing better paper, more color, more illustrative material, and improved plate work in their volumes. Perhaps the most significant trend in this area of publishing is the increased acceptance of continuous revision. As a standard procedure for encyclopedia publishers, it is now well accepted that the encyclopedia undergo revision continuously in order that it may be kept current in every edition. Accompanying this editorial technique is the appearance annually of a single volume reference work which includes all of the significant additions to general human knowledge from the preceding year. The encyclopedia publishers are also concerned with the increased professionalization of their sales representative particularly those representatives working in the school and college field. The result is that encyclopedia salesmen are gaining new recognition as professional co-workers in the educational field.

The publishers of standardized tests have enjoyed a healthy growth over the past ten years. The following figures from the annual survey of the industry reflect these sales, exclusive of the objective tests which are based on or planned to accompany specific textbooks or workbooks.6 (See Table IV.)

The current national emphasis on the discovery and wise utilization of talented youngsters at every level forecasts healthy growth for the publishers of standardized tests. Effective evaluation of education
TABLE IV

Sales of Standardized Tests

<table>
<thead>
<tr>
<th>Year</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1946</td>
<td>$2,580,000</td>
</tr>
<tr>
<td>1947</td>
<td>3,050,000</td>
</tr>
<tr>
<td>1948</td>
<td>3,470,000</td>
</tr>
<tr>
<td>1949</td>
<td>3,520,000</td>
</tr>
<tr>
<td>1950</td>
<td>3,660,000</td>
</tr>
<tr>
<td>1951</td>
<td>4,000,000</td>
</tr>
<tr>
<td>1952</td>
<td>4,350,000</td>
</tr>
<tr>
<td>1953</td>
<td>5,060,000</td>
</tr>
<tr>
<td>1954</td>
<td>5,840,000</td>
</tr>
<tr>
<td>1955</td>
<td>6,400,000</td>
</tr>
<tr>
<td>1956</td>
<td>7,250,000</td>
</tr>
</tbody>
</table>

demands accurate measurement in mental ability and in basic skills from kindergarten to college. The building and distributing of evaluation instruments will surely become one of the significant contributions of the textbook publishing industry in the next decade.

In fact, the publishers of educational materials at all levels and in all areas may well regard the future optimistically. The increased birth rate as well as the increasing numbers of students seeking to enlarge their educational experiences assures a growing market. In the face of ever increasing demands on the educational dollar, printed materials of instruction assume an even greater importance because they are by nature the most economical medium of instruction. And finally, the future of our industry is encouraging because of the fundamental belief of the American people in their own free system of education of which textbook publishing is an integral part.

References

5. Ibid.
Private Presses and Collector’s Editions

H. RICHARD ARCHER

The lack of adequate information relating to the subject of private presses and collector’s editions is partly due to the prevalent assumption that such books have only a limited appeal, and that a relatively small number of these publications are made available to buyers who frequently have tastes and interests that are more esoteric than those of the majority of American readers.

No one has successfully defined a “private press” to the satisfaction of those interested in the publications produced by these irregular and oftentimes interesting ventures. For the purpose of this article, a private press item is considered to be any book or pamphlet printed in an edition limited to fewer than 500 copies, and sold at a stated price to the collector or librarian, usually for less than the cost of materials and labor, or given free of charge. It is hardly necessary to stress the fact that these books are rarely money makers from the regular trade publisher’s point of view.

Generally, a private press operates differently from the general trade publisher. It may be organized to satisfy some inner urge of the proprietor-craftsman who has the desire to print and distribute books which are usually not accepted by a trade publisher, although there have been cases where books reissued by commercial firms have achieved a measure of success.

In the United States, Great Britain, and on the Continent private presses are sometimes operated as one man shops, and many of their printers gain personal satisfaction by earning a reputation for high quality work. From the times of Baskerville and Morris to the present, the outstanding contribution of the private press printer has been his ability to demonstrate “that printing can be thought of as an enjoyable and adventurous occupation.”

The term “collector’s editions” as used here, applies to publications which are produced by printers or publishers for a market which they

The author is Custodian, The Chapin Library, Williams College.
feel is waiting for the books on which they have risked their labor and capital. The contents of these books are of more than temporary interest; usually they are not topical or sensational writings and are produced according to well conceived formats appropriate to the text.

Many collectors think of themselves as connoisseurs of books, whether they read them or not, and frequently acquire them to satisfy their taste for desirable artifacts, or the decoration of their bookshelves. There is a demand for books representing this aspect of publishing, since they have flourished, in a small way, for over fifty years. Some of these items emphasize the gaudy, the “de luxe” and the unusual, no matter how bizarre it may be.

These books appeal to certain collectors and cannot be overlooked. There are presses that make it their chief aim to print and distribute collector’s editions, and there are books which become collector’s items but are not issued by private presses. Consequently there is no hard and fast rule whereby librarians and dealers can determine which books are likely to become collector’s items. Private presses are usually owned and operated by the printer, who is identical with the publisher, and he attempts to promote and sell his own books.

The private press movement, as we know it today in the United States, originated in England in the 1890’s, although the roots may be seen as early as the mid-eighteenth century. The cradle days of private presses in the United States date from the late nineteenth century, although there were certain minor examples as early as 1867 (Fair Hill Press), 1877 (Palmetto Press), and about 1879 (Appledore Press). However, until F. W. Goudy founded The Village Press at Park Ridge, Illinois, in 1903, there were no American presses which could compare favorably with their English counterparts. As early as 1900, Clarke Conwell established the Elston Press at New Rochelle, New York, which existed for four years and was strongly influenced by William Morris and his followers in England.

From the Alderbrink, Blue Sky, Kirgate, Bandar-Log and their kin, after 1920, a new generation of private presses came into being through famous typographers like C. P. Rollins, Will Bradley, T. M. Cleland, D. B. Updike, Bruce Rogers, Will Ransom, and W. A. Dwiggins. Many of these operated with their own hand-presses and equipment. From them the movement spread and can be traced through the work of Dard Hunter (Chillicothe, Ohio), Henry W. Kent (The Metropolitan Museum of Art), Porter Garnett (The Laboratory Press at Pittsburgh), and others who played important roles in combating
Private Presses and Collector's Editions

the influence of Elbert Hubbard, who was primarily responsible for inspiring devotees to the cult of private presses.

Thomas Bird Mosher (Portland, Maine), published many editions for collectors and was able to carry on a thriving business from 1891 to 1925. The Riverside Press (Cambridge, Massachusetts) with Bruce Rogers as typographer for over a decade (1896–1914), John Henry Nash of San Francisco (active from 1906 to 1936), and various others were responsible for a large number of collector’s editions before the depression was felt in the United States.

Three typographers from abroad were dominating forces in the 1920’s and 1930’s, Rudolf Koch in Germany, and Eric Gill and Francis Meynell of England, as they helped to encourage many private presses in the United States. Much of the best commercial printing done after 1920, owes something to these experimental craftsmen, amateurs and professionals alike, who formed a connecting link to the great printers of the past and pointed the way for the younger members to follow.

Various organizations have been active in sponsoring and promoting the activities of private presses. Among the groups which helped to publicize printers and their books are: The Typophiles (New York), The Society of Typographic Arts (Chicago), The Society of Printers (Boston), The Rounce & Coffin Club (Los Angeles), and The American Institute of Graphic Arts.

The firms which have been active in maintaining the high standards include a number of the important university presses, among them, Princeton, Chicago, California, Oklahoma, Harvard, Columbia, and North Carolina. Representative of other establishments which have printed and distributed books of high quality are: The Lakeside Press which is owned by R. R. Donnelley & Sons in Chicago, The Meriden Gravure Company in Connecticut, The Marchbanks Press in New York City, and The Anthoensen Press in Portland, Maine. Although other distinguished firms were operating during the first half of the century, few survived to match the reputations of The Merrymount Press of D. B. Updike, Elmer Adler’s Pynson Printers, the DeVinne Press, and William E. Rudge which are no longer active.

A commercial firm which enjoyed great success as a publisher of collector’s editions, is the Peter Pauper Press, a division of the Walpole Printing Office, owned and operated by Peter and Edna Beilenson in Mount Vernon, New York. Of the eleven private presses which contributed to The Annual of Bookmaking, 1927–1937, seven are no longer actively engaged in book production, and five of these are no
longer in business. The other two issue infrequently collectors editions. The four presses which continued operations are George Grady, Overbrook Press, Walpole Printing Office, and Ward Ritchie (now Anderson, Ritchie & Simon).


The most active private presses of the recent decade are owned and operated by amateur printers whose number seems to be increasing steadily. The size of this group indicates that there are now more adherents to the ideas of William Morris and his followers than at any time since the prosperous 1920's.

Anyone examining collector's editions issued by private presses between 1946 and 1957 will be impressed with the number of publications sponsored by private book clubs and typographic associations. These volumes are designed and printed by the owners of private presses or by the better known commercial printing establishments with reputations for superior work. Since 1946, clubs like the Grolier Club (New York), The Rowfant Club (Cleveland), The Caxton Club (Chicago), The Zamorano Club (Los Angeles), The Club of Odd Volumes (Boston), The Roxburghe Club (San Francisco), and The Book Club of California have been particularly active and successful.

Usually book club publications appear in limited editions and are reserved for members, but occasionally some copies are made available to libraries and non-members, at somewhat higher prices. Some libraries arrange for the acquisition of these volumes through regular members who may be associated with the friends of libraries organizations.

The Limited Editions Club and The Heritage Club permit library memberships, and qualify as publishers of collector's editions. Many college, university, and metropolitan public libraries have acquired complete collections of their books, which are frequently new translations or scholarly texts especially prepared for their subscribers.

The Limited Editions Club, operating since 1929, was founded by George Macy. Its books are designed by some of the world's outstanding printers and illustrated, especially for the Club, by leading
Private Presses and Collector’s Editions

artists. The membership is limited to 1,500 subscribers and normally, the members receive twelve books a year. The members may pay in advance or as each book is published; those paying in advance are allowed a moderate discount on the publications of that year.

The international character of the publications distributed by the Club is one of the notable features. Some of the outstanding printing houses in France, Germany, Great Britain, Sweden, China, Japan, Spain, Italy, Holland, Russia, and Czechoslovakia have contributed a wide variety of books, beautifully illustrated by native artists, and issued in the English and occasionally in a foreign language. Among the illustrators one can find such dissimilar and familiar artists as Eric Gill, Henri Matisse, Rockwell Kent, E. A. Wilson, W. A. Dwiggins, Miguel Covarrubias, Valenti Angelo, John Austen, Fritz Kredel, André Derain, and Graham Sutherland.

The Heritage Club, with its publications designed for limited budgets, can be considered as the impecunious collector’s imitation of the Limited Editions Club. By means of direct mail and magazine advertising, thousands of readers are reached who can acquire less costly editions of many of the same books. The Heritage Club reproduces the same texts and illustrations on cheaper paper by the offset process bound with less expensive materials. Individual Heritage books, priced from $2.50 to $3.95 per volume, cost less than a third of Limited Editions Club releases but present good values, although certain bibliophiles will not admit them to their special collections of costlier or more desirable items.

Included among the books published by the private presses operating during the post World War II period are many reprints of the past, including classical and familiar writings like Voltaire’s Candide, Montaigne’s Essays, Defoe’s Robinson Crusoe, Chaucer’s Canterbury Tales, Mrs. Browning’s Sonnets From the Portuguese, Aesop’s Fables, and Dante’s Divine Comedy.

Sometimes the writings of contemporary authors are published, often illustrated by talented artists, like Steinbeck’s Grapes of Wrath, Alexander Calder’s Fables, William Everson’s Privacy of Speech, James Stephens’ Crock of Gold, Robert Frost’s Complete Poems, Adrian Wilson’s Printing for Theatre, and Dorothy Abbe’s edition of W. A. Dwiggins’ Prelude to Eden, published by Puterschein-Hingham.

An active field of publication in recent years has been exploited by various book clubs and private presses by issuing reprints of early travels, overland narratives, and frontier journals. These are usually
scholarly editions, with illustrations, maps and photographs, all of which appeal to collectors of Americana and local history. In this class are such books as Benton's *Visit to Chicago* printed by The Prairie Press for the Caxton Club, *The Peyote Ritual* with illustrations by a gifted Indian artist printed by the Grabhorn Press, *The Malibu* by W. W. Robinson and L. C. Powell with illustrations by Irene Robinson, printed by the Plantin Press and Robinson Jeffers' *Themes in my Poems*, printed by Mallette Dean.

Frequently these books have regional appeal and as they usually reach an audience of between three hundred and a thousand, the unit price per book is somewhat higher than might be the case with a regular trade edition published for wider distribution. However, the quality of the printing and the materials used is frequently superior to those found in the popular trade book.

Of the fifty-six printers, designers, presses and publishers whose works are listed in Will Ransom's *Selective Check Lists of Press Books* (1945-1950) about 50 per cent are from England and the Continent. Of the American presses listed, the following have been active during the recent decade. The Allen Press, formerly the L-D Allen Press; The Book Club of California, which commissions various presses such as the Grabhorn Press, Lawton Kennedy, Adrian Wilson, Black Vine Press, The Greenwood Press, Mallette Dean and others to design and print its books; The Cummington Press which moved from Massachusetts to Iowa in 1956; The Grolier Club which sponsors publications printed by various presses; Victor Hammer whose recent books have been printed by Jacob Hammer and issued by the Anvil Press at Lexington, Kentucky; The Overbrook Press, Frank Altschul's very active and qualified enterprise; The Oriole Press of Joseph Ishill of New Jersey; J. D. Hart's Press in Berkeley, California, which rarely offers its publications for sale; The Prairie Press of Carroll Coleman, formerly of Muscatine and now of Iowa City, working also at the University of Iowa; The Spiral Press, Joseph Blumenthal's important and long-established press now located in New York City; The Typophiles whose members include many of the most talented and productive designers and printers in the country, as well as librarians and collectors and whose Chap Books and other printing distributed to members have been under the direction of P. A. Bennett since 1935; and the Heritage and Limited Editions Club books which qualify for inclusion because many private presses have produced their books.

Of the dozen names mentioned above, four are of organizations
which do not actually produce their own books. In addition, the bibliophilic and typographic organizations, i.e., Caxton, Rowfant, Club of Odd Volumes, Zamorano, Roxburghe, Philobiblon, and the Westerners, as well as Beta Phi Mu, the Library Science Scholastic Honorary, are instrumental in the distribution of collector’s editions.

It is not easy to obtain information from the trade journals about the private book club publications and the editions issued by the more specialized private presses. There are periodicals issued for book-collectors and typophiles which impart this information to interested librarians and collectors. Among these journals should be mentioned, The Book Club of California Quarterly Newsletter, The Book Collector, Print, Graphis, Printing and Graphic Arts, Antiquarian Bookman, and Typographica. Book-dealers specializing in these materials are also valuable sources of contact, as they help to keep collectors informed about projected editions which will be limited in supply. Their names and addresses are listed in the Bookman’s Yearbook published by Antiquarian Bookman and the annual volumes of American Book-Prices Current, as well as in the above mentioned journals.

Librarians frequently encounter difficulties when attempting to acquire collector’s editions because these items are limited in supply and critical reviews often do not appear until after the editions are sold out. Notices concerning these books are found only rarely in the more popular magazines and journals providing book information and advertising is also rather uncommon since private presses and publishing book clubs cannot afford promotion which would not bring sufficient sales to justify the expense.

The Will Ransom Records at the Newberry Library in Chicago contain valuable data not available elsewhere. The collection consists of 151 loose leaf binders which contain historical and bibliographical information on private presses and their personnel. In addition there are forty-six large filing boxes filled with prospectuses, descriptions, ephemera of all sorts, and Ransom’s correspondence with artists, printers, designers, and publishers which provides the documentary sources for his researches which covered a period of over fifty years.3

The result of Ransom’s earlier labors appeared in his Private Presses and Their Books4 which presents the history and development of the subject and a definitive list of the books and miscellaneous printing produced by hundreds of private presses in the United States and abroad, prior to 1929. For the more recent information about the
presses established after that date his *Selective Check Lists of Press Books*,\(^5\) issued in twelve parts, 1945-1950 is useful. Thomas Rae of the Signet Press in Greenock, Scotland, in association with Geoffrey Handley-Taylor, is preparing a detailed checklist of all existing private presses in the English-speaking world which will help bring their fragmentary record more up to date.\(^6\)

Since the publications of private presses and collector's editions are not in the main stream of American book production, one cannot expect that the future will change conditions experienced during the past decade. The current emphasis on cheaper editions and paperbacks makes it unlikely that the private presses' output will increase because they are primarily designed for the luxury market and will appeal only to those who understand and appreciate the urge to collect books which are more than vehicles of communication, published to provide amusement or diversion for the majority of readers who are seldom aware of the format of the books they read. Librarians are faced with the financial problems and responsibility of preserving examples of good printing, fine typography, and the ephemera produced by the outstanding printers of the present and the past. They have to make choices and exercise their ingenuity in order to balance the values involved.

The finest examples of private press books and collector's editions, intelligently conceived and artistically produced, reflect the understanding and development of a craft which has been one of the important influences in the cultural history of mankind.

**References**


**ADDITIONAL REFERENCES**

Private Presses and Collector's Editions


Book Club Publishing

DONALD E. STROUT

THIRTY-TWO YEARS AGO, the first American book club sent out its first choice to 4,620 members.1 Multiply this one club by 100 and the 4,620 members by 1,500 and you have an approximate idea of the magnitude of the present-day American book club enterprise.

The book club finds its archetype in German book publishing. Conceived as an idea to bolster a sagging market and combat the chaos of the post World War I years, the German clubs were publisher-operated by mail on a set subscription basis—four choices a year in a distinctive format at a bargain rate.2 The first such was the Volksverband der Bücherfreunde in 1919. In 1924, the newly formed Deutsche Buch Gemeinschaft, destined for a 400,000 membership by 1938, offered the added inducements of alternates and a magazine for members.3

Closely defined and often vertically operated by one firm from papermaking to sales, these clubs contained the seeds of later book club operation on the Continent and in the United States—mail-order distribution to members, club (as distinct from trade) editions, minimum number of choices yearly, and a bulletin for members. The British book clubs of today, aptly summarized by John Baker,4 are much more closely regulated and controlled than the American clubs, although, as in the United States, in both Britain5 and France6 one hears the booksellers lament the threat they pose, as they play their dual role of publisher (producing the product, guiding the sales effort, and setting the price), and (retailer selling direct by mail to consumer).

The middle 1920's in the United States found the once enormously successful sales of sets of books, door-to-door and by mail, dwindling. These sales had set the stage, and indeed provided the founders, for

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the first American book club, at once like its German predecessors in subscription by mail to members and yet unlike them in its emphasis on new books, chosen by a jury of experts, bought outright from various publishers, and sold by an independent organization. The story of Harry Scherman, Robert Haas, the beginnings of the Book-of-the-Month Club,* and its subsequent history is too well known to need further mention.7-8 Thanks to the Club's numerous and detailed reports, studies of membership, and the statements and speeches of both management and judges,9-11 BOMC is the best documented and most often cited of any of the clubs, past or present.

Next to become active on the American scene, though incorporated by Samuel Craig five years before BOMC, was the Literary Guild of America,* referred to at its inception as a “publishing book club” 12-13—a distinction which serves to emphasize how much more closely it resembled the German clubs than did BOMC. Club and publisher were synonymous; subscriptions were accepted and paid for on an annual basis—a practice also adopted but early abandoned by BOMC; and price comparison with the trade edition was emphasized. Like BOMC, the LC’s choices were to be new, i.e., current, books. Unlike BOMC, which at first bought copies of the publisher’s own trade edition at 70 per cent discount for distribution to members,14 LG rented the publisher’s original plates on a flat fee basis and published its own club edition—a practice to which BOMC turned within four years,15 and which most of the later clubs followed.

By 1930, no less than fifteen clubs, not counting those issuing limited editions, were in operation.16 Of these, six (Book League of America, BOMC, Catholic Book Club, Junior Literary Guild, LG, and Religious Book Club), to which could be added a seventh (Limited Editions Club), are still in operation—a remarkable record of longevity, considering the rate at which clubs are born and die.

Sixteen years and another world war later, the book clubs had increased to some fifty or more and were collectively experiencing their best year of their twenty year history. The reasons for this appear numerous and involved, but certainly, as F. L. Mott points out, the increased wartime reading by civilians at home and (through the paperbound Armed Services Editions) by servicemen overseas, along with improved methods of fast printing and binding, were important related factors.17 The birth of seventeen clubs in 1946 attests the

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* Hereafter referred to as BOMC.
** Hereafter referred to as LG.
vigor of the clubs; the disappearance of nine of the seventeen within two years is a sad but sufficient commentary on book club mortality.

The fifty or more clubs involving three to four million members then, as now, ran the gamut in size from giant to midget, and to speak of an “average” size would be an absurdity. The “special interest” clubs were in evidence—indeed one or two, like Religious Book Club (1927), Catholic Book Club (1928) and Limited Editions Club (1929), had been around for some time. There were clubs for mystery and history readers, “one-worlders,” laborers, Negroes, and executives. Several clubs for the younger set—Junior Literary Guild (1929), Junior Heritage Club (1945), and Literary Guild’s Young People’s Division (1946)—were functioning; numerous others similarly conceived had been short-lived, despite such eye-catching titles as Surprise Package Book Club and Bread, Butter ‘n Sugar. The newly formed TAB (Teen Age Book Club) combined an appeal to an age group with the burgeoning popularity of the paperback. Among the giant clubs, the prestige approach (“These are the best books in the eyes of the experts”) jockeyed with the price differential approach (“Let the club provide you with good reading at a bargain rate”) for favor, and the two approaches tended to become all but indistinguishable as the clubs sought to extend their membership lists. At least one club operator, having profitably tapped one economic level with an essentially snob appeal (Limited Editions Club), addressed the same appeal, couched in more popular terms, to a second level (Heritage Club and Junior Heritage Club), and finally approached a third level (Readers Club), all the while preserving the original dual emphasis on quality of content and quality of book design.

If the two decades prior to 1947 were years of formation and growth, they were years of dissension and controversy as well. As O. H. Cheney, in his now classic Survey, pithily expressed it, “The detonating question as to whether the selection of a title by a club helps or hinders the bookstore sales lights another of those flaming controversies which are fed with ‘if’ statistics.” Although that survey appeared twenty-seven years ago, none of the numerous later accounts of the bookseller-publisher-book club controversy with which the literature is replete approaches it in candor, color, and near clairvoyance.

From the outset, bookseller hostility was assured. BOMC’s initial offer of fifteen books for the price of twelve in one year—an offer quickly withdrawn—and with LG’s “antagonistic advertising” pro-
claiming bookish desolation throughout the land and emphasizing price comparison.\textsuperscript{22} won them few friends in the retail trade.

The early days found publisher ranged alongside bookseller in protesting the upstart clubs as the latest "menace" to the industry. LG's club edition was an unwelcome competitor to his trade edition. Although BOMC managed to avoid that particular bone of contention by using the trade edition in its early years, it soon found itself under prolonged attack by Dutton's crusty John Macrae for its methods of selection as well as for its allegedly deleterious effects upon the reading public at large.\textsuperscript{23-24} Following Macrae's impassioned speech at the American Booksellers' Association 1929 convention, the A.B.A. issued what proved to be the first,\textsuperscript{25} and perhaps the most sharply worded, of a long series of protests against the clubs.

With the passage of time, publisher opposition diminished, a fact doubtless attributable to the very considerable financial advantage which the sale of rights to clubs with growing memberships represented. Meanwhile, for the bookseller, such developments as the exemption of book clubs from the fair trade contracts of the 1930's,\textsuperscript{26} the use or abuse of that exemption by department stores (Macy's et al.), and the clubs' increased emphasis on free books were new sources of friction. In the 1940's, except for sporadic outbursts, things took a turn for the better. One survey showed that, of 225 booksellers interviewed, 42 per cent felt that book clubs helped their sales, while only 25 per cent held the opposite view.\textsuperscript{27} However, the two-decade-old controversy, though softening, was not settled. It remained for the Federal Trade Commission's decisions of the 1950's to resolve, at least legally, issues raised years before.\textsuperscript{28-29} The A.B.A.'s "leased plates project" ended unsuccessfully when it was held that the exclusive leasing of plates by publisher was within the law. The use of "free books" by the clubs in advertising was upheld; the right of publisher to specify simultaneous release of trade and club edition was upheld; the right of club choices to price protection was denied—the last a kind of Pyrrhic victory for the bookseller who could now cut the price of his trade edition to the level of the book club price, if he chose.

By 1947, the basic pattern of the book club in America was set. Either for price or for prestige, adults and juveniles were exhorted to join. Their reward for joining was a "premium" book or books; their reward for remaining, a "dividend," based on the number of books they chose, usually one dividend for every two to four books chosen.
Most clubs offered choices on a monthly basis; most required a minimum purchase, usually four books, yearly. Many offered “alternates,” which, like the “selections,” counted toward dividend credit. Some clubs were selling memberships through bookstores—a practice later to be abandoned by virtually all clubs save the LC. Except for a few of the smaller clubs, members of the clubs selling new books were receiving a club edition which was essentially a reprint or pre-print of the publisher’s trade edition, with differences centering on such physical matters as binding and paper; perhaps “side-print” or “extra print” or “special run” would actually describe this process more exactly. BOMC, with a board of judges, and LG, with a single editor, exemplified the two major methods of selection, though marked variants in this pattern were discernible in the “people’s choice”-Gallup poll-based method of choosing for Sears Roebuck’s People’s Book Club and the student-panel method used at the start by TAB.

Except for the magazine-operated book clubs, most, if not all, of the other methods of club operation in 1957 were observable a decade ago: several clubs operated by one publishing house, dealing in both reprints and originals from all publishers; a giant independent corporation dealing in the choosing, production, sales, and distribution of new books to members; a club or clubs operated by one publisher to distribute principally, if not entirely, titles from his own list; clubs operated as part of a giant mail-order house—all furnishing books by mail to persons whose divergence in age was exceeded only by their disparity of interests.

The avoidance of statistics prior to 1947 has been not only deliberate, but necessary. The failure of the book industry to provide reliable comprehensive figures up to that time for its total operations—let alone the detail of book clubs—has been lamented by virtually every writer from Cheney to William Miller, whose phrase “the obfuscation of trade publishing statistics” is all but classic. Thanks largely to the efforts of the American Book Publishers Council, statistical data are somewhat more available for recent years.

At the end of 1956, there were 108 clubs in operation, excluding foreign language and import clubs, according to A.B.P.C. and Literary Market Place. The records of these 108 clubs constitute the sole primary source on the present-day book club picture. Therefore questionnaires were prepared and sent to each of them, requesting details of the club’s history and current (1956) operation, and assuring anonymity of treatment. Information, some of it too fragmentary
or generalized to be useful, was furnished by fifty-five clubs, representing an estimated 80 per cent of the book club business; twenty clubs declined to furnish information as “delicate,” “contrary to company policy,” “sensitive,” or “not available”; thirty-three clubs failed to acknowledge either a first or a second request.

The results of the questionnaire along with other relevant data from reliable, though secondary, sources are presented in the sections that follow.

Management and operation of clubs. Management of the 108 clubs was centered in 52 offices, with 1 (Doubleday) operating 21 clubs, 1 (Yoseloff) operating 8 clubs, 5 others operating 3 or more each, and 7 operating 2 each. It has been estimated by A.B.P.C. that 90 per cent of the book club business is concentrated in 70 clubs operated by 27 publishers.

The last decade witnessed the advent of magazines as successful book club operators. Most massive are Reader’s Digest (Condensed Book Club) and Scholastic Magazine (which took over TAB from Pocket Books); less spectacular, though successful, are Weekly Reader (Children’s Book Club), Christian Herald (Family Book Shelf), Parents’ Magazine (Book Club for Children), and Jubilee whose book club is characterized by them as “essentially a remainder operation.”

Methods of selection. Replies from 32 clubs (24 adult, 8 juvenile) indicated preliminary screening by staff and/or outside readers, with an increasing preference for centering the final choice in one staff editor rather than in an outside board of judges. Even in BOMC, management balances the judges’ monthly “selection” with an “alternate” of its own choosing. Doubleday’s literary czar, John Beecroft, determines the regular reading fare of more than two million adults. Yoseloff reported “all selections . . . made internally” for 8 clubs. Several juvenile clubs embellish this method with an outside board of editorial consultants.

Alternates. The 12 reports (9 adult, 3 juvenile) reflected no uniformity in the practice of offering alternates. Of the 12 clubs, 6 (3 adult, 3 juvenile) reported they offered no alternates. The other 6 reported that from 2 to 20 per cent of membership took alternates; the average was 10 per cent. All replies except one were from smaller clubs. Statistics on this point are lacking in the literature.

Age, birth and mortality rate of clubs. 45 clubs (35 adult, 10
juvenile) reported. Of these, 33 (27 adult, 6 juvenile) had started after 1946, 19 of them in the last 5 years. It is notable that only 8 adult and 4 juvenile clubs of the 45 were over 10 years of age.

*Literary Market Place* and *Publishers’ Weekly* yielded information on the beginning dates of all except 4 of the remaining 63 clubs. This information, combined with that reported above, shows that, of 108 clubs (90 adult known, 4 adult unknown, 14 juvenile) 71 (64 adult, 7 juvenile) started after 1946, 46 of them within the last 5 years; only 33 (26 adult, 7 juvenile) were over 10 years of age. An analysis of the clubs by the decade in which they began reveals the startling fact that whereas only 6 were formed in the 1920’s, and 4 in the 1930’s, 32 were formed in the 1940’s and 62 in the 1950’s.

A few other figures from the last decade may illustrate the relatively undocumented birth and mortality rate of clubs. Between 1947 and 1956, a total of 109 clubs (97 adult, 12 juvenile) were born; 37 of these (32 adult, 5 juvenile) died. Deaths were recorded for an additional 22 born before 1947, bringing the total deaths to 59 for the decade. Of these 59, 44 had a life span of 3 years or less; only 7 had a life span of more than 5 years.

Information from publishers and the 1957/58 *Literary Market Place* shows the birth and death cycle continuing. During 1957, 10 clubs (all adult) died, merged, or became inactive; 10 new clubs (2 juvenile and 8 “special interest” adult) were formed.

The letters from publishers reporting clubs discontinued shed some light on the reasons clubs fail to survive. The interests of members change; the rate of rejections becomes too high; the supply of titles for special clubs proves limited or self-exhausting, as in the “how-to” clubs; clubs reach a point where the cost of extending their membership becomes prohibitively high.

*Membership in first year of club, year in which membership was highest, and membership for that year.* Because of the small number of clubs reporting (13) and the disparity in their ages (from 1 to 30 years), it is impossible to generalize as to whether clubs grow by any consistent pattern. The phenomenally rapid growth of the early clubs was often noted in the literature; the clubs formed in the 1950’s have been largely ignored—perhaps, with but two or three exceptions, because they are “special interest” clubs, who must be content with small and steady, rather than massive and spectacular, memberships.

*Current membership.* Based on replies from 23 clubs (20 adult, 3 juvenile), club membership in the United States can be safely esti-
Book Club Publishing

estimated to exceed 7 million. The 23 clubs reported 6,797,869; of the 85 not reporting, at least 3 are major clubs, with 5-figure or 6-figure memberships each. Almost half (3,077,866) were in 13 clubs formed after 1946. The section on Subject emphasis of clubs contains further details on membership.

Publishers' Weekly estimated the 1947 membership of 51 clubs to be 4 million. In the next decade, membership in individual clubs fluctuated drastically, with some older clubs reporting sharp declines. BOMC reported 464,000 as of January 1, 1954, as against their all-time high of nearly twice that figure in 1946. By contrast, the new clubs reported sharp gains. TAB's 70,000 of 1947 had grown to 850,000 by 1956; Weekly Reader Children's Book Club, formed in 1953, had nearly 300,000 members by 1957; Reader's Digest Condensed Book Club went from 450,000 in 1951 to a currently advertised 2.5 million.

Membership turnover. Clubs were not asked to report on this point. Over the years, only BOMC has reported meaningful figures. In February 1949, it reported 503,283 U.S. members, of whom only about 28 per cent had been members for more than 3 years, and less than 1 per cent for more than 15 years. Later that year, it was reported that 4 million had joined since the club started, a number which had increased to 6.6 million by 1955. On another occasion a BOMC spokesman indicated that 50 per cent cancel out each year. It is widely stated in the literature that about as many people drop out as join a book club, an assertion apparently deriving from a BMI finding that 13 per cent of the persons interviewed had formerly been book club members while 14 per cent held current memberships.

Historical record of total books SOLD (choices, alternates, extras) and DISTRIBUTED (gifts, premiums, dividends and/or bonuses).* Data were so fragmentary (10 clubs replying) as to be inconclusive. It is regrettable that 98 clubs were either unwilling or unable to furnish information on this point, since the massive impact of the clubs—both large and small—over the years is hinted at by the reply of one small club alone which, although only four years old, had already sent over 74,000 books to its steady 2,000 membership, as well as by an earlier (1949) report from BOMC of 100 million books sent to its members over a twenty-three-year period.

Current record of books SOLD and DISTRIBUTED: copy and

* These are the categories as used by the American Book Publishers Council in compiling its annual statistics.
dollar volume. Reports from 9 clubs showed their total copies sold and distributed in 1956 as 11,843,838, with 9,227,161 (77.9%) sold, and 2,616,677 (22.1%) distributed. Incidentally, the percentages varied by only one-tenth of 1 per cent from those reported by A.B.P.C. for the 65,978,000 copies sold and distributed by 70 clubs in that same year. Reports from 2 other clubs on sales show how wide the range in volume of business is—from 25 copies to 2.5 million copies of a single selection.

Dollar volume of total book club sales* increased from an estimated $65,400,000 for 1947 to $93,161,000 for 1956, as compared with an increase in copies from $54,400,000 to 65,978,000. In 1947, book club sales accounted for 15 per cent of receipts from all book sales; for 11 per cent of the estimated total sales in 1956.†

From 1954 to 1956, annual dollar sales of general books which ("all types of books except textbooks and encyclopedias") increased 25 per cent; book clubs as a part of general books held their own, with an increase of 24 per cent.

The 1954 Census of Manufacturers revealed that book club sales of their own editions and publisher sales of bound books to the clubs totalled $65,761,000, or 31.9%, of trade book sales receipts for that year.

Canadian and foreign sales more than doubled from 1952 to 1956, both in copies (from 1,929,000 to 4,001,000) and in receipts (from $2,326,000 to $5,468,000). Reader's Digest Condensed Book Club alone currently claims approximately a million subscribers to its foreign editions.

Rejections. The book club publishers were particularly reticent on this point. Only 9 reported. The range was 13 per cent (for a club with 24,000 members) to 60 per cent (for a club with 29,000 members); the average was 40 per cent, a figure in line with an earlier BOMC report of 40 per cent to 60 per cent. All replies except one were from smaller clubs. Perhaps it should be noted that there are practically no references in the literature to this aspect of club operation.

Subject emphasis of clubs. The following summary combines 50 replies (38 adult, 12 juvenile) with information from other reliable sources. Membership breakdown, based on 23 replies, is furnished except where club identity would be revealed.

* "Sales" as used by A.B.P.C. includes books sold and distributed.
† Based on figures in Frase, ref. 48.
Book Club Publishing

Format and treatment of club choices. The range in format is very wide, running the gamut from finely printed limited editions of classics, specially designed for members, through popularly priced fine editions, hard-bound club editions similar to or identical with trade editions, and publishers' originals bought for club distribution, to inexpensive hard-bound and paperbound originals and reprints.

Until the 1950's, clubs had been largely content to deal in uncut versions. The overnight success of Reader's Digest Condensed Book Club (450,000 members after one year) sparked the formation of at least 6 others (Books Abridged, Classics Appreciation Society, Best-in-Books, Condensed Classics, Condensed Religious Books, Catholic Digest) presenting in a single volume excerpts, adaptations, condensations, and sometimes complete texts, in any combination. This is perhaps the decade's unique contribution to the book club idea.

<table>
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<th>Subject Emphasis</th>
<th>Total Clubs</th>
<th>Replies</th>
<th>Info. on Members</th>
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| JUVENILE                  |             |         |                  |            |
| General fiction, nonfiction| 6           | 6       | 2                | withheld   |
| Nonfiction only           | 3           | 2       | 1                | withheld   |
| Classics                  | 3 **        | 2       |                  |            |
| Religious                 | 2           |         |                  |            |
| Totals                    | 14          | 12      | 3                | 1,278,803† |

* Includes 6 "fine printing"
** Includes 1 "fine printing"
† Totals include figures withheld for individual clubs
Relations with publishers. Asked for information on royalty rates, plate rental contracts, and/or other agreements with publishers, 25 clubs (18 adult, 7 juvenile) replied. Of these, 4 (2 adult, 2 juvenile) use publishers' original editions, and 1 specializes in its own edition of condensed classics. The remaining 20 pay royalties to the publisher who in turn splits (usually on a 50-50 basis) with author. Eighteen of the 20 rent publishers' plates on contract and manufacture their own editions; 2 clubs, selling paperbounds and condensations, cannot, of course, use publishers' plates.

Book club royalties, according to C. B. Grannis, account for about one-half of the "subsidiary income" to trade publishers from sale of rights to the use of their books. Samples of contracts with publishers furnished by 5 major clubs reveal a royalty range per copy of from 5 to 15 cents; one club pays 10 per cent of the club's list price. A total minimum royalty is guaranteed, usually for major clubs running into five figures. It is unfortunate that smaller clubs failed to reply, since their part in the picture of subsidiary rights is far less known but to publishers with whom they deal no less important.

Relations with libraries. Clubs were asked to give the percentage of membership represented by libraries. Replies were received from 16 clubs (10 adult, 6 juvenile). All adult clubs reported library memberships as "insignificant."

However, the answers from the juvenile clubs reflect a variety of attitudes toward libraries. One small club is almost entirely a service to libraries; another club invites library memberships by offering books with reinforced bindings and water-repellent covers on annual subscription; still another gives free books to the library in ratio to the number of copies ordered by individuals; a fourth supplies special display and exhibit materials. By contrast, two clubs refuse to accept library memberships; as one club put it, "We consider such sales in the original publisher's domain. We encourage home reading, home ownership."

Book club choices, "best sellers," and "notable books." The surprising failure of over 100 clubs to supply titles of books sold and distributed for the last ten years forces reliance upon secondary sources—Alice P. Hackett's Best Sellers and the brief monthly lists of club choices in Publishers' Weekly, which afford useful, though fragmentary, information on book club choices and best sellers.

The exclusive identification of book club choices with best sellers*  

* "Best seller" as used throughout refers to bookstore sales alone.
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has been overemphasized. The clubs choose several hundred titles annually (214 titles for 16 adult clubs alone reported for 1957 in Publishers' Weekly); the listed best sellers number only 20. Moreover, the relationship between club choice and best seller is not so simple as it has been made to appear. A club may, by the act of choosing a new book, create a best seller. A book already a best seller without benefit of club choice may be selected by one of the reprint clubs. A “sleeper” for months or even years may be selected by a club, experience a kind of renascence, and become a best seller. Miss Hackett cites innumerable examples where club choice and best seller are identical, and the industry generally recognizes that book club choices tend to help, rather than hinder, retail sales. It is safe to say that of any given annual list of 20 best sellers one-third to one-half have been sold or distributed by the clubs. A comparison of selections alone (excluding alternates and free books) listed in Publishers' Weekly for 1947 and 1957 with the best sellers for those same years shows that 9 of the 1947 and 6 of the 1957 best sellers were club choices.

The nagging question—whether there is any identification between book club selections and books of acknowledged merit—still remains. Subject to the limitation that the American Library Association’s annual Notable Books List, like the club selections, reflects an upper middle class intellectual level which places a higher value on conformity and conservatism than on creativeness, a comparison of the two for 1947–56 shows that there is. Of the 458 titles on these lists, 170, or 37 per cent, were selections of 22 book clubs. Clubs most often represented were BOMC (with 80 titles), Book Find (31), History (19), Nonfiction—now discontinued (11), and Family Bookshelf—started in 1949 (7). Publishers most often represented were Harper (21), Little, Brown (20), Houghton Mifflin (15), Doubleday (10), and Random House (10); the remaining 94 titles were thinly spread among 29 publishers. From the foregoing evidence, it would appear that book club selections are as well represented on quality as on quantity lists.

In 1931, Cheney wrote: “The book clubs do not constitute a ‘menace’ to the industry; they are simply another method of distribution—of minor importance. They are not helping appreciably to widen book distribution and have probably reached the limits of their economic and operating development.” Actually Cheney was wrong—and
right. The clubs have indeed proved no “menace,” but their importance is more than “minor” and their operations reach far beyond the limits which Cheney envisaged.

As of 1956, they have increased in number—to over one hundred, and in membership—to over seven million. They have increased in variety—with something for practically everyone from antique collector to yachtsman. They are born and die from year to year with astonishing frequency. The magazine-operated club has made its successful debut along with the phenomenally successful clubs offering abridgements and condensations. The juvenile clubs are experiencing unprecedented success. Multiple clubs, aimed at every economic and educational level and catering to a variety of interests, are centralized in one office. The “liberal” and “progressive” clubs, evident in the 1940’s, have all but disappeared. The old-line, long established clubs have witnessed a levelling off or a decline in their membership. Born of the intense competition for new members, the emphasis on price comparison and giveaways is greater than ever. The voices of opposition from publisher and bookseller are largely stilled, the former welcoming the income that a club choice brings and the latter seeing hope in the market-building qualities of some, if not all, of the clubs. Statistics on book club operation, though still imperfect, are much improved. In a word, to quote A. A. Knopf: “[The book clubs] have operated from the beginning on the assumption that the consumer is king . . . and book clubs, obviously, are here to stay.”

A look into the future is irresistible. One may argue that, since book clubs tend to attract persons who have attended college, and since the next decade will witness the greatest college enrollments in history, book clubs face a paradise of prosperity. But this new-found education, like other factors tending to favor the clubs—increased leisure, deurbanization, earlier retirements, may turn out quite the opposite, and may involve some entirely different set of values from the reading and ownership of books.

Mass magazines like Life may extend their penetration of the book industry to the book clubs as well. Certainly the success of Reader’s Digest’s club is not likely to go unchallenged. Some publisher or magazine may see in the success of TAB the possibility of a paper-bound book club for adults, at either the mass or the class level, in spite of the short-lived existence of the Paper Editions Book Club. Foreign markets in a shrinking world could prove as profitable to other clubs as they have to Reader’s Digest.
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Whatever its future, the book club has established itself as a substantial segment of the book industry. To assess its total impact adequately is all but impossible. Perhaps here there are only questions—few, if any, answers. Club concentration has been on a few titles—but has this been at the expense of the many? Attention has been on the new book—but has this been at the expense of the old? Some of the clubs’ choices have been bad—but is an individual’s choice infallible? Clubs have attracted bargain hunters—but is the ownership of a book the less estimable because the owner got it free? Club choice by one of the giants may have meant a best seller—but are best sellers per se bad? Club selection to a publisher may mean the difference between red ink and black on the ledger but is he not enabled thereby to publish a few more books of limited appeal or by little-known authors for a smaller audience?

Undeniably, the cumulative millions who have belonged to clubs have included countless thousands to whom regular exposure to books was a new experience. But measurement of impact defies a solitary statistic. Impact is many things—not simply the joining of a club, nor the buying of a book. It is reading a promotion piece, seeing a title, going to a library, browsing among the paperbounds; it is seeing and hearing and half-remembering. And in all of these, book clubs have played a part—how great a part no one can say. Hard though it is to count, it is far harder to weigh.

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20. Ibid., pp. 258-260, and passim.


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44. Link and Hopf, op. cit., p. 90.
49. Viewpoints in Book Publishing . . . , op. cit.
52. Cheney, op. cit., p. 279.

[81]
According to figures available to the Reprint Expediting Service, 866 formerly out-of-print books have been either reprinted or announced to be in preparation for reprinting in the United States since June 1955. Of this total 368 are paperback issues and 498 are hard-cover, some of which were simultaneously published in a paperback edition.

The Reprint Expediting Service makes no claim that the figure quoted represents the total number of books reprinted during the period. However, these statistics do give some indication of the trend of reprinting in this country. The ratio of hard-cover titles may not be so large if account is taken of the in-print books published in paperback editions.

The term reprint has been variously defined. It has been used as a synonym for "unauthorized edition" or "an edition issued without the consent of the author or the original publisher" and as a synonym for rebinds and popular copyrights. Rebind is an expression of nineteenth century vintage and denoted the practice of some publishers to rebind their most popular fiction titles in paper to sell for fifty cents or less. Popular copyrights, a term of later origin, relates to the publication of cheap editions by firms which reprinted popular books using the original plates by permission of the original publishers or copyright owners.

Strictly defined, a reprint is a new printing from the original plates in cheaper form than the original. This definition has been expanded within recent years to include books printed from newly set or re-set plates, not necessarily cheaper in price or form than the original edition.

In the years before 1850, most publishing firms in the United States,
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including such old and respectable firms as Harper Brothers, Little, Brown & Company, D. Appleton & Company, G. P. Putnam's Sons, and Houghton Mifflin Company, were very largely hard-cover reprint houses. They relied heavily on English books, many of which were published in unauthorized editions.

Decreasing dependence on the use of English authors by American publishers is described to some extent by the following table provided by D. P. O’Harra in his series of articles, “Book Publishing in the United States to 1901.”

| Proportion of Books by American and British Authors Published in the U.S., 1820–1856 |
|---------------------------------|-----|-----|-----|-----|-----|
|      | 1820 | 1830 | 1840 | 1850 | 1856 |
| American | 30   | 40   | 55   | 70   | 80   |
| British  | 70   | 60   | 45   | 30   | 20   |

O’Harra further illustrates this situation by observing that Harpers, previous to 1853, published 722 original works and 827 reprints, most of the reprints presumably British.

In this sense, therefore, American publishing can be said to have begun primarily as a reprinting business. Publishers earlier than 1840–50 were faced with two difficult conditions which forced them to indulge in a form of piracy.

First, there was little native literature available. The early years of the nineteenth century had provided relatively few writers with such popularity as that attained by Hawthorne, Emerson, Longfellow, and Whittier towards mid-century and later. There were relatively few people then in the United States or elsewhere who knew of, were interested in, or respected American writing.

Secondly, and by contrast, the reputation of English writers was undeniable, and their books published in England were in demand in this country. It was a relatively easy matter for an enterprising American publisher to obtain copies of British books, re-set them, and issue them under his own imprint without asking permission or making payment to author or original publisher.

The practice of piracy was fairly widespread during the later decades. It led to frequent chaos in publishing and produced cheap and shoddy books, poorly printed on inferior paper and full of errors. The almost simultaneous publication of identical titles by different firms competing with each other was common.

[83]
The period from 1850 to 1890 can be characterized as one of almost sheer abandon on the part of publishers, although the movement for self-regulation steadily gained strength. A number of firms, notably Harper, Dodd, Mead & Company, Holt, D. Appleton, Houghton Mifflin Company, and G. P. Putnam's Sons, were careful to make some arrangements both among themselves and with the authors and publishers whose works they reprinted, but gentlemen's agreements were not the rule.

Publishers of reprints competed with booksellers in the sale of their own books, frequently underselling them after allowing the bookseller a 30 to 35 per cent discount. All of this made the book buying public happy, since books sold frequently for less than list price. Publishers eventually began to lose both public esteem and profits and a number of them were forced out of business.

The need became urgent for publishers to organize themselves into a more cohesive group and to devise a set of rules and regulations to govern their activities. Both of these developments had occurred by 1891, the date of the first international copyright law, under the terms of which foreign authors would receive copyright protection in the United States if their countries granted similar rights to American writers. The importance of this law to the future of the publishing trade cannot be overemphasized as it effectively barred the practice of piracy and helped raise the standards of publishers. It also helped to drive out the cheap paper reprint and to raise book prices generally.

At about this time, the popular copyrights won wide acceptance, and the reprint, more or less as it is known today, began to appear. Conditions were ripe for this development since American writing had increased in volume and prestige. Chain and department stores offered new domestic outlets and foreign markets had also become increasingly receptive to American books.

To the restrictions imposed by the copyright law were added those established by the newly organized trade associations, the Publisher's Board of Trade, and The American Book Trade Union, which attempted to govern such matters as author's royalties, book dealer's discounts, retail price maintenance, and other trade practices.

The first publishing firm of the Gilded Age to attempt cloth-bound reprints was J. B. Alden, who in 1879 introduced pocket-size books to be sold for fifty cents per copy. He was followed by J. W. Lovell, who in 1887 began binding his formerly paperbound reprints in
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cloth, to be sold for twenty-five cents through certain department stores. This venture failed due to high manufacturing cost.

It remained for Alexander Grosset and George Dunlap in the early 1900's to develop a highly successful business of rebinding in cloth many of the cheap paper books dumped after the passage of the international copyright law, and selling them for thirty-nine or fifty cents. Later, they conceived the plan of renting plates of books on a royalty basis and issuing these in cloth. The A. L. Burt Company also adopted this plan, and the Home Library was the only line of reprints of classics to survive into the twentieth century.

These pioneers in the hard-cover reprint field were followed by many others including such names as F. N. Doubleday, Bennett Cerf, Donald Klopfer, Eugene Reynal, Max Salop, and Ben Zevin. The series of cloth-bound reprints associated with these names, many of them no longer now in print, have become the common coinage of the publishing and library fraternities.

Their were the books which were to become familiar to many Americans over the years, as the distinctive formats of Modern Library books, Sun Dial, Blue Ribbon, Star Dollar, Novels of Distinction, Appleton Dollar Library, and others rapidly began to dominate bookstore and library shelves. Indeed many a hue and cry were raised in the early twenties and thirties by firms which feared that the price competition offered by these cheaper but still handsome and durable books was making a shambles of the business prospects of publishers of originals. The pages of Publishers' Weekly during this period offer considerable testimony to this suspected competition. Years later, in 1940, Grosset and Dunlap and Garden City Publishing Company complained, in their turn, that hard-cover reprints of mysteries and westerns were being driven out of bookstores by the cheaper paperbacks.

Not only did publishers have native replinters to fear, but the process was beginning to reverse itself. English firms, eager for American sales, established branches in this country. Three of these are particularly worthy of mention with respect to hard-cover reprints, namely E. M. Dent & Company with its Everyman Library sold through Dutton, the Oxford University Press with its World's Classics, and Thomas Nelson and Company which issued Nelson's Classics.

The battle for permission to reprint nonfiction titles was fought out during the Depression years. Publishers and booksellers ranged and
raged against each other. Some booksellers claimed that the lower-priced reprints tended to discourage the sale of the higher-priced originals and that the public, in general, seemed to be willing to wait for the reprint before it consented to buy. Some publishers, among whom were Eugene Reynal and Robert de Graff, took the opposite view, arguing that reprints on the whole stimulated book sales. The debate was eventually resolved when the American Booksellers Association and the Joint Board of the National Association of Book Publishers recommended in July 1931 that (1) no book of fiction should be reprinted until at least one year after original publication, and (2) that the period for nonfiction should be no less than two years, preferably three to five.

Reprint publishers had, however, other matters to contend with. To the rapid growth of chain stores, five-and-dime stores, and department stores were added newly born book clubs which opened new avenues to the book-buying public. As their sales increased, distribution costs rose. Candy and newspaper concessionaires in railroad stations, cigar stores, and the corner drugstores adopted books along with their other merchandise.

Costs continued to rise steadily in all sectors of the book publishing industry, particularly with respect to labor, paper, and binding. Retail prices, however, did not rise proportionately. Publishers depended more on larger editions and sales for profit. Reprints, in the editions mentioned above, sold usually for one dollar as against thirty-nine or fifty cents in former years.

Reprint publishers, as it was repeatedly and often enviously pointed out, had the added advantage of being able to capitalize on all the advertising and promotion given their books by the original publishers, thus lowering their selling and advertising costs. This was counterbalanced by the fact that while reprints accounted for a goodly proportion of bookstore sales, their publishers operated on a smaller profit margin. Royalty arrangements were customarily made with both the original publisher and author on the basis of 10 per cent of the retail price, half going to the author and half to the publisher.

Three firms dominated the hard-cover reprint field during most of the thirties and forties, Doubleday, Grosset and Dunlap, and the World Publishing Company of Cleveland. The development of the photo-offset method of reproduction and the typewriter-like typesetting machines encouraged many smaller firms to enter the reprint field. The chief advantages of these methods lay in the lower cost of
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manufacture. By virtue of this, publishers were enabled to issue small editions at low prices and still hope to recover their investment with profit. The availability of the original plates was no longer a major factor, nor a drawback in cases where the plates had been destroyed. It was only necessary to obtain a single copy of a book in good condition for the publisher to proceed.

Accordingly, during the past two decades, there has appeared on the scene, a number of small, new firms which are more or less exclusively engaged in the reprint of both hard- and soft-cover books, like Peter Smith, Frederick Ungar Press, Grove Press, and the Pageant Book Company fall into this category. These firms seek reprint rights for books from original publishers or authors depending upon the copyright ownership, and for varying fees depending on the parties involved.

In recent years many of the old-line firms have begun to place emphasis on reprinting out-of-print titles from their backlists in addition to those issued in series. These titles are being issued both in hard and soft covers, and produced either from the original plates or by newer techniques.

The increased interest of librarians and the growing importance of the library market to publishers have influenced them to reprint some titles. Pressures from the library world for hard-cover reprints did not begin to materialize until the early thirties when they made concerted moves towards encouraging publishers in this direction.

The first of these attempts occurred in 1931 when the Committee on Book Buying of the American Library Association proposed collecting from librarians lists of out-of-print books which they considered worthy of reprinting. Titles would be gathered from want lists or culled from standard bibliographical sources, and estimates would be made as to the number of copies which would be bought should the books be reprinted. All this information would then be forwarded to the National Association of Book Publishers for distribution among the publishers of the titles in question.

Another proposal, one year later, offered publishers access to librarians through the American Library Association for their advice on the publication of new as well as out-of-print books in advance of publication. Under this plan, a clearinghouse would be set up by the American Library Association and a special assistant would be appointed on a salary to coordinate the work of compiling lists of popular, scholarly, and children's books together with indications for
transmission to the copyright owning publishers of the number of copies of each title which could be sold to libraries. The A.L.A. Bulletin and the Booklist were proposed as media of communication.

In 1933, C. L. Cannon, chairman of the Committee on Book Buying, distributed questionnaires containing lists of out-of-print books to 100 public, college, and university libraries. The returns were, however, very disappointing as only half the librarians answered the questionnaires, and very little consistent demand was noted for any one title from these returns.

These proposals and others like them proved to be unworkable because of the desultory response from librarians. In 1939, the Committee on Out-of-Print Books was established by the American Library Association which had received a grant of $10,000 from the Carnegie Corporation to finance the reprinting of selected out-of-print titles.

This Committee, which operated for thirteen years, was successful in having only four books reprinted. The Committee solicited titles from libraries, and the American Library Association from the $10,000 grant paid all manufacturing costs, rewarding the publisher for his services at the rate of 10 per cent of the costs plus a 33⅓ per cent commission on all sales. The publisher employed under these terms was Peter Smith, who had years earlier pioneered the library market for reprints on his own initiative. In 1930, he had begun to reprint out-of-print books selected upon consultation with the New York Public Library and other libraries. He either leased plates from original publishers or used the offset method when they were not available.

As late as 1953, there were approximately fifteen different committees within the American Library Association concerned with promoting reprinting of books in various fields. The clamor of so many competing voices failed to attract the notice of publishers whose interest could be aroused only by a coordinated, unified agency representing national library needs.

In an effort to provide such an agency, the former Board on Acquisitions of Library Materials persuaded these committees to disband. It established in April 1955 a Committee on Reprinting, charged with the task of setting up an agency which would be responsible for (1) regularly soliciting out-of-print titles from libraries of all types all over the country, (2) compiling the necessary information concerning library demand for these titles, (3) transmitting this information to the publishers concerned, and (4) regularly publicizing news of its activities and publishers’ efforts in the area of reprinting.
Consequently the Reprint Expediting Service was established with an office in The Cooper Union Library in New York City to be operated on a part-time basis for an experimental two-year period. Funds were solicited from libraries and publishers to finance the costs of a small part-time staff and the publication of the quarterly Reprint Expediting Service Bulletin. The Service has since been put on a subscription basis at nominal rates. More than three hundred libraries have currently subscribed to the Bulletin and forty-five publishing firms have memberships.

Questionnaires containing titles submitted by librarians, publishers, and scholars are mailed quarterly to several hundred libraries which indicate their interest in any or all of the titles listed by signifying their willingness to purchase one or more copies should they be reprinted. According to the returns, publishers are notified concerning the votes tabulated and asked to state their willingness to reprint or to release reprint rights to other interested parties. This information and lists of newly reprinted or announced reprints are published in the Bulletin.

By means of this program librarians are afforded continual access to publishers, and publishers are offered a mechanism which they may use to assess library opinion for out-of-print titles which they may wish to reprint. Since its establishment the Reprint Expediting Service has polled libraries with respect to almost four hundred books, approximately one-fourth of which have been reprinted.

The augmentation of the Service—in terms of wider participation by libraries and publishers alike, an extension of its facilities to other areas such as that of establishing a regular book reviewing medium for reprints and compiling marketing and statistical information—can do much to aid and encourage publishers.

The Service can be of help by selecting books for publication. There is at present no very accurate method of determining which out-of-print books are most in demand, but with the facilities provided by the Reprint Expediting Service, a means for determining such titles plus a measure of library demand for them is made possible.

Because of the increased book budgets of school, college, and public libraries, many reprint firms consider them a permanent market, and a significant number of reprints are being brought back with this in mind. Library response is, therefore, important to the continuation of hard-cover reprinting. This is especially true in view of the growth in school enrollment since World War II and the resulting expansion.
Consequently, many libraries find it difficult to obtain copies of older standard works now out-of-print.

In an address before the 1957 meeting of the American Book Publishers Council, F. H. Wagman stated, "The demands of this market will be heavy for books published during the preceding 30 years. For a new university library, publishers' backlists, the out-of-print market and reprint editions are very important." This augurs well for the future of the hard-cover reprint, since the majority of libraries seem to prefer them to paperbacks.

Other potential markets for these publishers, besides those provided by the regular trade channels, are the U.S. government via such agencies as the U.S. Information Agency and the armed services. In 1954, for example, the U.S. Air Force launched its Book Program designed to "... encourage and support the writing and publication of a book literature of the air. One of the important elements of the Program is promoting hard-cover air books throughout the Air Force World-wide and establishing means for publishers to market hard-cover literature within the Air Force..." The out-of-print book comes within the scope of this effort since many now classic books which are desired are no longer in print. Overseas markets have also been growing within recent years for all types of American books.

Manufacturing costs, paper, binding, and advertising costs show no signs of decreasing. Since reprints rarely receive attention in the usual book-reviewing media, extensive advertising is essential. Prices of hard-cover reprints have therefore tended to remain high—in most cases higher than the originals but usually much lower than the prices added and obtained for these books in the antiquarian market.

Present indications seem to point to an increase of hard-cover reprinting in the immediate future. Many publishers, both for original and reprint titles, have evinced more than casual interest in the efforts of the Reprint Expediting Service, and their response to the reports of titles in demand by librarians has been encouraging. It remains for librarians to support their interest by purchasing copies of reprinted books. Assuming that this will be the case, the future of the hard-cover reprint will be assured as publishers consider reprinting increasingly as a normal activity of their program.

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Paperback Publishing

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Paperbound books or paperbacks (to use the twentieth century variant) probably played intermittently over a longer period a more significant role in America than in any other country of western civilization. Throughout its history, the basic pattern of this mode of publishing was strongly influenced by British examples which were freely adapted to fit American needs and techniques of production and distribution. In spite of occasional outward similarities our paperbacks never had a direct relation to developments in countries of the Romance language group in Europe, Central, and South America.

The long history of American inexpensive paperbound publishing has been generally overlooked because our knowledge of colonial printing, particularly of ephemera, is fairly incomplete. In addition this type of publishing did not progress evenly over the last three hundred years but resulted since the eighteenth century in short peaks of production which were followed by periods of near abandonment. At no time did paperbounds entirely disappear among our publications.

During colonial times, most of our early settlers were too busy fighting nature and the Indians to enjoy much leisure time, too poor to be able to afford expensively bound books, and too unsophisticated to appreciate good literature. Unfavorable economic conditions combined with a lack of materials and skilled labor to prevent the production of more ambitious books. The limited demands for serious, religious, and scholarly works were mostly satisfied through importations from Great Britain and Europe. Consequently colonial printing productions were at first channelled into a supplementary position which adequately served local needs by supplying small booklets in pamphlet format.

The idea to provide printed materials as cheaply as possible by spending near nothing on binding in order to reach the largest potential readership goes back to the incunabula period. To sacrifice desirability and appearance appealed particularly to those who aimed to spread religious and political beliefs. These tendencies resulted in the colonial productions of tracts, pamphlets, and sermons. Government documents, chapbooks, and, somewhat later, almanacs made up the book needs during the seventeenth and eighteenth centuries.

In the 1830's, several magazines adopted the practice of serializing fiction which had already been successful in Great Britain. Eventually, these journals issued whole novels in pamphlet format for newsstand sale in New York and Boston. The potential materials were also issued without separate wrappers as newspaper supplements and magazine extras to permit distribution through the mails. When postal regulations required regular book rates for these "supplements" and "extras," the first big paperback wave came to a sudden end by 1845.

The second peak period started slowly in the 1860's and reached its height between 1870 and 1890 with an avalanche of "dime novels" and countless inexpensive "libraries" which stressed, at first, western novels but deteriorated later into cheap crime, detective, and mystery stories of the "Nick Carter" type. During this quarter century some of the "libraries" provided the American public with excellent works of British and American authors. Based frequently on the exercise of literary piracy, expressed by complete disregard for royalty payments, the second wave of paperbacks collapsed in 1891 when America passed its first Copyright Act.

Overproduction and shoddiness had such widespread effects that no paperbound operation could succeed. Inexpensive hard-bound reprint series, already successful in Great Britain, filled a newly-created gap of book production and dominated the reprint market till the late 1920's.

Sporadic efforts to supply valuable materials on better paper and in attractive covers failed also because very low and competitive prices could be maintained only if sales would have justified editions of from 50,000 to 100,000 copies. The nation's bookstores, numbering less than 10,000, were not too anxious to handle this comparatively unprofitable merchandise and even those who tried, particularly during the Depression, could not sell sufficient quantities.

The solution to the distribution problem was provided by Mercury Books in 1937 and developed and refined by Pocket Books in 1939.
Paperback Publishing

when these firms directed their titles through magazine channels to department stores, drug stores, and newsstands and thus bypassed regular book trade outlets. A study of the successful British operation of Sir Allen Lane’s Penguin Books and the failures of American paperback ventures during the twenties and thirties convinced R. F. de Graff and R. L. Simon (Simon and Schuster) of new possibilities for inexpensive paperback reprints. Their Pocket Books opened in 1939 a new road to the mass market. Careful selection of titles, offered in attractive format at twenty-five cents, resulted in instant success.9

As D. E. Strout pointed out, a definition of paperbacks “is not as simple as it seems.”10 They are best described as full length books of at least one hundred pages ranging in trimsize from 4¾” x 6¾” to 5¾” x 8” (usually 4¼” x 7½”, the original Penguin Book size) presenting reprints and occasionally original materials of fiction and to a lesser extent nonfiction, generally issued as part of a series, covered with a flexible, non-integrated cover of heavier paper stock than the pages it protects. Until the nineteenth century, paperbounds consisted usually of sewn and glued gatherings. In the early twentieth century, smaller books were frequently wire stapled or sewn and editions of 5,000 copies or less are still bound in this manner. Larger editions have been for the last ten years “perfect bound,” a process which dispensels with thread or staples and relies entirely on adhesives. Gatherings are destroyed by a cut which separates the back folds and dips the resulting sheets into synthetic cold or hot melts which have proven very economical due to their quick drying quality. The synthetic adhesives which replaced animal glues permit assembly-line procedures and eliminate storage problems.11 “Perfect binding” which gives paperbacks their neat box-like appearance has improved in quality over the last few years.

The wide acclaim of Pocket Books and the continuing success of Penguin Books which were sold through an American branch invited imitators which soon appeared on the scene. The outbreak of the Second World War with its shortages of paper, manpower, and machinery held expansion in check. Substantial quantities of suitable paperbacks went to the Armed Forces which developed with the assistance of production experts their own Armed Forces Editions; one of the most fruitful cooperative efforts of the publishing industry and the government. Never before have so many homesick, tired readers around the globe owed so much to the selfless efforts of a small group of dedicated publishers and Armed Forces librarians.12
During 1945, the publishing industry began to return to normalcy. As shortages disappeared, new firms entered the paperback field and title production more than tripled (from 112 in 1945 to 353 in 1946). In order to stave off slacking demands, cover illustrations became gaudier and started to arouse criticism. Publishers of pulp magazines and comics added paperback series to their publications; this seemed a natural expansion since the same distribution channels were used to carry all their products from the printing plant to the neighborhood drugstore. Their editors and artists brought influences to bear which resulted in the selection of many low-brow titles. At the same time, covers depicted heroines in ever scantier attire and men were frequently displayed with a gun in hand or no longer capable of holding one. After a decided slump in 1946, demand increased considerably the following year when approximately ninety-five million copies were sold.\textsuperscript{13}

Between 1947 and 1949, the three S's of sex, sadism, and the smoking gun seemed to dominate and to force quality books pretty much into the background. In 1948, the American Penguin branch cut its ties with the parent firm in Great Britain and continued under new ownership as the New American Library of World Literature (NAL), taking over many Penguin policies and personnel, but shaping its publications to suit the American market. NAL, directed by Kurt Enoch and Victor Weybright, and Bantam Books, under the direction of Ian Ballantine, all formerly of Penguin Books, also continued to bring out many titles of literary and informational value, as did Pocket Books under R. F. de Graff and Freeman Lewis.

The information in this article on the developments in paperback publishing from 1950 to 1957 is drawn from several different sources. Part of the data is based on interviews with over forty publishers which were conducted during 1954–55 with the assistance of the American Book Publishers Council. Some is drawn from direct correspondence during 1955–56 with publishers located outside the New York City area. Additional information was gathered in the fall of 1957 from a questionnaire which was prepared by the author in cooperation with Mrs. Anne J. Richter, Book Editor, R. R. Bowker Company. The questionnaire was distributed to all known publishers engaged in paperback publishing and more than 90 per cent response was achieved.

In order to gain ever larger sales opportunities, wire racks with better display facilities were purchased by paperback publishers and
made available to all types of stores willing to handle their products. Thus, by 1950 nearly 100,000 outlets had become a vast coast-to-coast network selling books in drug and candy stores, railroad, bus and air terminals, newsstands and, since 1954, even supermarkets. Average editions were frequently enlarged to 200,000 or 250,000 copies, going on the assumption that only two sales for every store would be sufficient to assure a sellout. This drive for ever-increasing sales is necessitated by the general paradox of publishing which is particularly applicable to paperbacks. The basic costs of production, the price of the manuscript or reprint rights, editing, typesetting, platemaking, layout, and design remain nearly identical whether 5,000 or 200,000 copies are sold. Paper, printing, and binding account for only a small part of the price of the book, and the basic costs distributed over 200,000 copies permit the low price of paperback and enforce the high price of hard-cover editions. The risk taken by the original publisher is also greater since he pits his guess at the sales potential of a title against an unknown reception while the paperback reprinter can draw deductions from previous hard-cover sales.

The strong industry-wide competition extended even to the purchase of reprint rights. Since competitive bidding had driven up costs to exorbitant rates, it occurred to some publishers that it would be more economical to provide readers with original materials. Since reprint royalties are shared equally between authors and their original publishers, many writers of westerns, detective, and mystery stories and light romances found it profitable to enter into direct royalty contracts with paperback publishers. Gold Medal Books of Fawcett specialized in paperback “originals” and paid authors a minimum of $2,000. Women’s Barracks by Tereska Torres, the wife of best seller author Meyer Levin (Compulsion) received a minimum contract of $40,000 for her first book. Other firms, among them Lion Books, solved the problem of title shortage by presenting new anthologies of older short stories and foreign fiction in old and new translations. Ballantine Books experimented with the simultaneous release of original fiction in hardcover and paperback editions.

The poor quality of a large proportion of titles and the sensational covers which were used to sell even serious titles on a strongly competitive market were responsible for giving paperbacks a reputation which resulted in widespread censorship activities and culminated in the creation of the Select Committee on Current Pornographic Materials of the House of Representatives (Gathings Committee)
which held hearings during 1952 and submitted a report at the end of that year. The majority report recommended that the Postmaster General's powers of restricting mailing privileges for certain items be broadened, that legislation prohibiting interstate and international transport of obscene and lewd materials be enacted by Congress and that the industry engage in self-censorship. The minority report agreed with that of the majority in condemning the production and distribution of pornographic materials, but stated that the committee has sat "as a high congressional tribunal which has arbitrarily labeled as 'obscene' a vast array of books, magazines, and other publications . . . [and] has blundered not only into an area of literary criticism but also into an area which the Supreme Court of the United States has declared to have a preferred position in our entire scheme of constitutional government." The committee has "especially singled out the publishers of small, pocket-sized editions for its principal criticism. . . . The committee has rightfully observed that the covers of many of these volumes are extreme and in bad taste . . . [and] in many instances . . . do not reflect the content of the book and are designed to promote sales by catering to the sensational. The book, however, must not be confused with the cover." 

A full discussion of censorship aspects goes beyond the scope of this paper but it should be pointed out that the steps taken by various police officials on local levels are often incompatible with the democratic process, since they differentiate between two formats of publishing (they leave the more expensive hard-cover edition of the same title untouched) and take action without due process of law. Their "suggestions" to wholesalers not to distribute certain paperbacks to retail outlets bypasses the courts. The censorship powers of local police have been considerably curtailed by the 1957 United States Supreme Court decision in favor of Pocket Books' publication The Devil Rides Outside by J. H. Griffin which had originally been banned in Detroit. The court made it clear that local or state authorities could no longer legally prevent the distribution of a book on the ground that it might be unsuited for children. In consequence of the Gathings Committee hearings and pressure from civic and religious groups, paperback publishers began to use more selective judgment in their choice of titles and better taste in cover illustrations which have undergone a remarkable change since 1953. Instead of stressing pictorial illustrations, they made increasingly more use of abstract designs, photographs, attractive colors, and typog-
Paperback Publishing

ography and the best elements of poster art. Many of these covers were also cheaper to produce and more effective. Another aspect which changed the whole approach of paperback publishing was the growing realization that quality titles can be sold successfully.

As the American college population grew at a much faster rate than the financial resources of teachers and students, it was considered likely that campus groups could be interested in inexpensive publications. The new educational trend towards broad survey courses in the humanities and social sciences which stressed collateral readings rather than relying on formal texts pointed the way towards combining the vast but short sales potentialities of the mass market with slower but steady campus demands. Pocket Books, Penguin Books, and NAL had successfully tapped this market with some of their titles in the late 1940’s and have continued to supply valuable materials ever since. Publishers specializing in high school and college reading materials began to make paperbound editions of their books available at a price of about one dollar (Modern Library College Editions, Rinehart Editions, College Outline Series, releases of Dover Publications and others). These specialized series sold well and their success was observed by an astute young man in his early twenties who submitted a careful study of his findings to Doubleday & Company. Consequently, Jason Epstein was appointed to the editorship of Anchor Books, the Doubleday paperbacks which made their striking appearance in 1953. They offered a line of serious, scholarly, and occasionally avant-garde titles at a higher price than mass-market paperbacks; they were printed on better paper in editions of 20,000 copies and had non-glossy, very attractive covers of modernistic design.

The success of Anchor Books changed the picture of paperback production. All types of hard-cover publishers soon began to feel that they should give the same idea a try and most seem to have gained by their willingness to experiment. The mass market is still being served by exclusive paperback and magazine publishers, but the demands of specific segments of readers are filled by an ever increasing number of higher priced paperbacks issued by trade publishers, university presses, textbook, and religious publishers. Anchor Books and the series which followed in rapid succession like A. A. Knopf’s Vintage Books, Viking’s Viking Portable Paperbacks and Compass Books, Harcourt Brace’s Harvest Books, Noonday’s Meridian Books, New Directions Paperbacks, E. P. Dutton’s Everyman Paperbacks, and Grosset & Dunlap’s Universal Library offer superb materials,
primarily as reprints in the field of American and English literature, biography, and occasionally history. They opened bookstores to paperbacks and were particularly welcome in campus stores but also succeeded well in some non-book outlets in selected neighborhoods.

In 1954, Doubleday's Image Books, a Catholic series of similar make-up and quality as Anchor Books, paved the way for other religious series. In 1955, Beacon Press released outstanding works of general philosophical and cultural interests, in keeping with the Unitarian tradition. In 1956 and 1957, Meridian's Living Age Books, and Harper’s Torch Books, of general protestant appeal were started, followed in 1957 by denominational Protestant series, Abingdon's Apex Books and Association Press' Reflection Books, which provided somewhat more popular titles. Cornell University Press was the first to bring out paperbacks with its Great Seal Books in 1955, followed by Indiana, Chicago (Phoenix Books, the most attractive and successful University press series), Michigan, California, and Oxford University Press. Scholarly volumes like Barnes & Noble’s College Outline Series were put into more attractive format and found a wide market among students and general readers. Other textbook firms created new series like D. Van Nostrand's Anvil Books and the Random House Modern Library Paperbacks. By 1956, few new areas remained in which paperbacks were not available; specialized series appeared, like Hill & Wang's Dramabooks, dealing with the theatre arts, and Oceana Publications' Docket Series on law. Music and the graphic arts are well covered by Penguin Books. Books for younger readers are provided by several Penguin series and the Teen Age Book Club releases, though there are undoubtedly improvements to be made in their distribution since they are never evident in drug stores.

The success of the higher-priced series produced a decided change in the mass market. Particularly Dell and Bantam seemed eager to show that they too can bring out excellent materials, particularly in fiction. They redesigned their covers with great taste and skill. Popular Library and Fawcett Publications with their Crest and Premier books followed their lead to a lesser but still remarkable degree with the publication of many first-rate reprints and originals in fiction and nonfiction. Dell and Gold Medal sold several of their titles to the movie industry, and in the last four years movie tie-ins have been increasingly used in promotional campaigns to “See the movie, read the book!” Best sellers are appearing in paper covers at ever faster rates, sometimes nearly simultaneously with the hard-cover edition.
Paperback Publishing

The twenty-five cent book has almost disappeared and larger numbers of seventy-five cent titles are now offered in the inexpensive series.

By the end of 1957, there were close to one hundred series or firms engaged in paperback publishing. A minimum of 6,000 titles were in print as listed in Paperbound Books in Print, an author, title, and selective subject bibliography brought out semi-annually by the R. R. Bowker Company since 1955. The largest publishers in terms of title production over the last five years were the following:  

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During 1947, the industry had produced not quite three hundred titles and sold approximately ninety-five million copies; ten years later, close to three hundred million copies of 1,469 titles were sold. Of these, 1,114 are mass market paperbounds, the remainder publications of hard-cover firms which are distributed through regular trade channels. According to the 1957 Survey of the American Book Publishers Council (estimates) over 233,4 million newsstand type paperbacks were sold for more than $48 million (up 2.9 per cent over 1956) and 6.8 million other paperbound books for nearly $44 million (up 14 per cent over 1956). Mass market books, the lines of which 75 per cent or
more are wholesaled, are handled by national distributors such as the Curtis Circulation Company, which convey them to about 850 independent local news wholesalers which in turn service individual stores. Until the summer of 1957, the American News Company distributed a substantial part of magazines and paperbacks acting as national wholesaler and also as local distributor through its four hundred branches. Since then, this firm has discontinued to handle these items and all paperback distribution was shifted to other wholesalers; a fair part of the slack was taken up by Paper Editions Corporation which distributes also many higher-priced lines to non-book outlets.

Paperback selections for library acquisition can be made from the pages of Publishers' Weekly, from Paperbound Books in Print, and from lists of publishers. The Nation, The Saturday Review, and New York Times Book Review now carry columns in which selected paperbacks are discussed. Mass market titles can be ordered from the local newsdealer or directly from the publishers. Pocket Books, NAL, and other large firms have educational departments which are especially alert to the needs of libraries. Most publishers will deal directly with libraries and grant them discounts of from 10 to 40 per cent. Paperbacks are also distributed to libraries by jobbers like A. C. McClurg and Campbell and Hall. Paper Editions Corporation issues stock lists of a large number of series. Titles brought out by hard-cover publishers present no problem since they can be obtained through the same sources as the other releases of these firms.

Libraries have shown an increasing interest in paperbacks during the recent years. In a survey financed by Dell, NAL, Bantam, and Pocket Books, 2,800 questionnaires on their use were sent out to all types of libraries in November 1957. As of February 1958, 880 replies had been received and, in the absence of a final report, the following data were made available for this paper: over seven hundred of the reporting libraries use paperbacks and nearly five hundred are interested in reinforced editions. The binding of paperbacks for library use presents a special problem and the Bookbinding Committee of the Resources and Technical Service Division of the American Library Association created in 1957 a Paperback Subcommittee to concern itself with two specific tasks: (1) to compile a set of specifications for the most economic preservation of paperbacks—a rebinding process, and (2) to explore possibilities of withholding a certain number of copies of a selected group of paperbacks from "perfect binding" and recommend them for permanent binding by library or edition binders. This group would amount to about 10 to 20 per cent of annual
Paperback Publishing

title production and would include paperbacks which are either original in content or represent out-of-print materials which are unobtainable in other editions. Paperbacks produced by university presses and smaller firms in editions of 5,000 copies or less are usually sewn or stapled and can be easily rebound.

Paperback publishing has affected hardback publishing in various ways. Being still primarily a reprint operation, it has given publishers and authors a substantial income through subsidiary rights. It has alerted trade and specialized publishers to the effectiveness of reprinting their own titles at lower cost and has undoubtedly made the purchase of books possible to millions of readers with limited incomes who would not have bought them otherwise. It seems justified to ask why so much poor and so little valuable reading material is displayed on the racks of drug stores all over the country. The answer lies in the fact that the wholesalers who place them there are dealing with a merchandise which they want to sell as profitably as possible; neither they nor the owners of these stores are as a rule qualified or interested in problems of book selection. They provide the passing reader with what he seems to want, not with what librarians, teachers, ministers, and literary experts think they should get. Lester Asheim and Robert Underbrink recently demonstrated that worthless titles far outnumber those of literary value in the paperback racks of a midwestern town which they chose for a survey. This actually casts little reflection on the publishers who cannot change the function of the wholesaler’s agent or alert the critical perception of the drug store customers beyond the attempt to include in their lists worth-while titles which they have done increasingly over the last few years.

The public’s demand for more good and the rejection of poor titles can be gradually accomplished through the influence of good homes, constructive examples of leisure time use by parents, and enlightened education in schools and churches which will bring about a change in reading habits. By and large it would appear that paperback publishing has done more good than harm, that it has brought books into towns and hamlets where none had ever been sold before and that, if overproduction and competition do not run riot, the paperback boom will stay with us for years to come. Beyond this, it seems possible that eventually the entire format of publishing will undergo a change to the extent that original fiction might make its first appearance in paperbacks and only those novels which have earned wide and apparently lasting recognition will be awarded the permanent distinction of a hard-cover edition.
FRANK L. SCHICK

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Vanity Press Publishing

HOWARD A. SULLIVAN

A definitive history of vanity publishing can probably never be written. There is evidence to indicate that it has existed and at times even flourished during the last thirty-five or forty years, and it is not unreasonable to surmise that it goes back in time beyond that. But much of the published evidence takes the form of accounts of individual experiences with vanity publishers with the identities of all concerned quite carefully concealed, so that while these accounts are undoubtedly true, they are not the stuff from which a documented, statistical history can be compiled. One is also confronted with the impossibility of formulating a tight definition of the term vanity publishing, which would show its historical continuity. Today, when what its critics term vanity publishing has emerged as a statistically significant part of the American book industry, the houses alleged to practice it reject the term and prefer to call themselves “subsidy” or “cooperative” publishers. Perhaps what is needed more than a definition is a new, neutral term so that any partisan discussion can at least have a common point of reference.

The very use of the term vanity publishing implies contempt for the book produced and a judgment on the author and publisher—on the former because he has chosen an unorthodox way of attempting to achieve a recognition his talent does not merit, and on the latter because he has pandered to another’s weakness for his own profit. Traditionally vanity publishing has operated like a kind of confidence game, although one that managed to remain, if at times only barely, within the law. Authors were persuaded, or flattered, or duped if you will, into paying a purported publisher for producing manuscripts which any reputable editor would reject as being totally without merit. Usually the books themselves were examples of wretched presswork and shoddy binding, and showed evidence of only cursory editing and proofreading, if any. The payments asked ranged from a few

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hundred to a few thousand dollars and were all too often scaled to what the traffic would bear rather than to actual costs; and the contracts often contained some startling, and disillusioning provisions regarding the size of the edition, the eventual ownership of the books, and matters of promotion and sale.

Because of the implications, even the harshest critics of vanity publishing recognize that the term must be used with restraint. All author subsidized books are not automatically vanity books in this special connotation of the adjective. For example, books devoted to genealogy or local history, and many scholarly books and graduate theses often have been and are issued at the author's expense without being stigmatized as vanity publications. Privately printed books, whether good or bad, are usually exempt from inclusion in the category, probably because this kind of venture is assumed to be a straight business deal with no elements of flattery or misrepresentation involved. During the post World War II decade something which has enough resemblances to and differences from traditional vanity publishing to stir up hot and inconclusive argument has assumed a position of statistical importance. The houses engaged in this form of enterprise refer to themselves as cooperative or subsidy publishers and frankly and openly advertise that for a fee they will publish books. The militant opposition scorns these new adjectives and considers them euphemisms for "vanity," and even resents the use of the noun publisher. The subsidy houses, while admitting that their procedures differ in some ways from those of "royalty" publishers, which is their term for practitioners of traditional publishing, carefully point out differences between their mode of operation and those of vanity houses in the past. The two attitudes cannot be reconciled here, but they can be examined so that a better understanding of the situation can be effected.

Subsidy publishing has risen to its present statistical eminence from the debacle brought about in 1941 by the federal government's conviction for mail fraud of C. M. Flumiani, who exemplified vanity publishing at its classic worst. Flumiani, the head of Fortuny's and at least two other publishing firms, was accused of having mulcted some five hundred would-be authors of a total of $250,000 in publishing fees by holding out the lure of lush financial returns from sales of books and promising big promotion campaigns and expert editing. The promotion turned out to be a line in a catalog and the editing was done by a high school girl who "accepted" all legible manuscripts,
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up to twenty-five of them a day. He also ran a literary agency which, for a small fee, would "place" a manuscript with one of his own firms; a lecture bureau which registered authors at $30 a head (no lectures were ever booked); and something called the Associated Publishers of North America, which attested to the reputability of all his other firms on an impressive letterhead. During his last eighteen months in business Flumiani issued 117 books and paid out $75 in royalties. A few days after Pearl Harbor he was sentenced to eighteen months in prison, but he had provided a point of departure for a special kind of publishing enterprise which could not be fully exploited until the war ended.¹

Flumiani was not tried for vanity publishing, which was and is no crime, but for conducting a vanity publishing business in an illegal manner. He had demonstrated that there was a bigger potential market for this kind of operation than many people had imagined. While his methods had brought him afoul of the law, some of them, if used with restraint, could function successfully within the bounds of legality and ethics. Today's practitioner feels that vanity publishing does not really exist any more and that he has been responsible for replacing it or converting it into subsidy or cooperative publishing by dealing fairly with authors, by telling them plainly what they are buying and giving them their money's worth. These claims may not be accepted at full value by everyone, but there can be no doubt that the present day subsidy publisher has conscientiously and successfully opened as much distance as possible between himself and an operator like Flumiani.

The present day subsidy publishers want very much to escape the stigma of the vanity designation. The major ones point out that in appearance their products cannot be distinguished from the books of any trade publisher, and in general it is true. They operate from attractive offices at respectable addresses. They boast that they function just like the conventional trade or royalty publisher in all respects but one, and state quite plainly that this one is the requirement of the payment of the costs of publication by the author. This immediate and frank admission of their method of operation is probably the chief difference between the old style vanity publisher and the self-styled subsidy publisher, because in order to survive they must have a constant supply of paying authors, and to reach the authors they must advertise.

Now advertising for manuscripts is not an orthodox practice in the publishing industry and to do so is a departure from tradition.
But the tradition has been breached in some very reputable periodicals and the advertisements of Exposition Press, Vantage Press, and Pageant Press—to name but three, although the three most active and ambitious of the subsidy publishers—can be found regularly in the *Saturday Review* and *Writer’s Digest*. The larger ads sometimes state a brief, if understandably biased, case for the subsidy arrangement in general and for the specific house in particular, often contain testimonials from a few satisfied authors already on the list, and usually call attention to the kinds of promotion campaigns conducted in the past. The smaller ads usually limit themselves to a direct solicitation of manuscripts or of a further inquiry.

An inquiry to any one of the three houses mentioned above will bring by return mail various combinations of booklets, brochures, catalogs, and perhaps even a flyer announcing a prize contest for the best manuscript published or contracted for publication during a specified period. This promotional material is attractively done. The copy is by no means “hard sell” by present advertising standards, and if the Federal Trade Commission from time to time takes exception to some of the wording, no blatantly fraudulent promises are made. There is of course a maximum opportunity for favorable inference. The text almost inevitably contains references to best sellers of the past which were rejected by one or more publishers and to now famous authors who had to pay the costs of publishing their first books. There is also usually a discussion of the rising costs of publishing and their effect on the possibilities of getting a non-commercial book produced the conventional way. No reasonable person will deny the truth of these and other similar statements, but a prudent person will probably hesitate before applying them to his own circumstances.

The actual amount the author must pay for publication is never mentioned in specific figures because, it is explained, it can only be determined after an examination of the manuscript and then is computed on the basis of the number of pages required, the necessity of or desire for illustrations or special art work, in short on the basis of all the factors that must be considered in estimating the production costs of a book no matter how published. In a pamphlet issued by Exposition there is a table of what are termed some typical costs and these range from $950 for sixty-four printed pages in an edition of 1,250 copies, to $4,000 for 352 pages in an edition of 3,000. The payment can sometimes be made in three installments with the last due just before publication. In addition to the cost to the author the con-
tracts usually contain provision for a royalty of 40 per cent of the retail price, and for subsequent printings, if necessary, to be at the publisher's expense with a reduced royalty to the author. The publisher normally retains ownership of the books. Some of the houses also offer the author as much as 90 per cent of the proceeds from the sale of subsidiary rights for motion pictures, reprints, translation, and serialization. Much is made of these generous percentage allowances in contrast to those of conventional publishers, but since they are based on sales, and since, with a few notable exceptions, subsidy books do not sell, they are actually rather meaningless except as window dressing.

It is in the area of promotion and sales that the present day subsidy publishers draw the most criticism, and it is here that they are most vulnerable. Their advertisements and brochures—at least those of the leaders in the field—lay stress on their ability and facilities to use all the media of book promotion: reviews, advertising, autograph parties, and direct mailing. That they can do all this is seldom questioned; the debate usually centers around the degree of accomplishment. Review copies are mailed out and sometimes an author-subsidized book will get a review in a national medium, although more often it will get merely a listing in a "books received" column where it shares the company of the products of some of the nation's leading publishers. Whether the subsidized book is not reviewed because it is not considered worthy or whether its neglect is occasioned by the antipathy review journals have for the imprint it bears is a moot question. For understandable reasons these books can best be promoted in their authors' own cities or locales and their usual critical notices are home town reviews. None of the identifiable subsidy houses appear to have any far flung sales organization and they are not represented in the annual directory of travelers and commission agents appearing in Publishers' Weekly. It seems apparent that while an author can probably get support and advice from his publisher, in most cases any significant number of sales will be through his own efforts.

The catalogs carry listings of books by members of virtually all professions and occupations: lawyers, doctors, teachers, clergymen, sailors, housewives, cowboys, and businessmen, to name those immediately identifiable from the books listed. The lists themselves place these houses among the general publishers because every one of the broad categories commonly used to classify the output of the book industry is amply represented. There are books of history, economics, psy-
Psychology, child rearing, biography, philosophy, travel, self-help and how-to-do-it, religion, personal memoirs, drama, fiction, and poetry. Just reading over the lists leaves one with the impression that they are made up almost completely of one-book authors and that they run rather heavily to memoirs by retired teachers and clergymen, juveniles, novels, and poetry, to give them in ascending order. If these houses can be said to have any speciality it is poetry, but this is not so much the result of deliberate design as the current low status of poetry as a marketable item.

Poets have long been the special prey of vanity publishers and they have always seemed deserving of more sympathy than other victims because for a long time now they have practiced their art in an indifferent and even hostile environment. Even poets of the first rank have difficulty achieving publication in book form through the usual channels, and the difficulty increases geometrically for those of lower rank. Oddly enough, while the audience for poetry seems to diminish steadily, the number of those who feel an urge to write it appears to increase or at least remain constant. Occasional appearance in the local newspaper or in magazines only whets the desire for publication in a more permanent form. At least to a limited extent present day subsidy publishing grew out of the pay-as-you-go poetry anthologies which were popular about twenty years ago. In a quasi autobiography, *The Rogue of Publishers' Row*, Edward Uhlan, president and founder of Exposition Press, gives an account of how he produced these anthologies during the 1930's. He tells how he made up a mailing list from names signed to poetry appearing in magazines and newspapers and solicited manuscripts from the poets for entry in a prize contest. After receiving a poem he would next offer to include it in an anthology if the poet would subscribe for copies at three dollars apiece, two for five dollars. It was the increasing success of this venture that led him to expand his operations to include writers of books of all types and on all subjects. "All I Promise Is Immortality," reads the final chapter heading of Uhlan's book. Few poets on his list can seriously hope to see this promise realized, but under the present methods of operation in subsidy publishing they stand a much better chance of at least achieving the somewhat lesser satisfaction of seeing their work given a decent burial.

Statistics are available for the several houses which identify themselves as subsidy publishers, but there may be others who operate on the fringes of this category or with a foot in each camp, so the
extent of this kind of publishing cannot be stated with exactness. It is not the intention here to suggest the presence of conspiracy or dissimulation in the publishing business but rather to indicate that it is not unusual when discussing this subject with people in or close to the book trade for the names of three or four well-known houses to be mentioned. A trade publisher who puts out a few or several author subsidized books is not altering the character of his imprint or the standing of his firm, but he is falsifying the statistics. The chances are however that even if the full extent of author subsidization were known, mathematical accuracy would be served but the over-all picture would not be significantly changed. Because the startling fact remains that less than a dozen firms which exist solely or primarily by payments from the authors have had a combined annual production ranging from about six hundred to seven hundred new titles during the last few years, nearly half the number issued each year by some forty university presses or some twenty paperback publishers during the same period.

The most active of the subsidy houses are Exposition, Vantage, and Pageant. During 1956 they issued 135, 223 and 112 new titles respectively, and shared with Macmillan, Doubleday, Oxford, McGraw-Hill, and other major publishers a place on the list of the thirty-one houses producing one hundred or more new books. The big three have consistently during the past few years accounted for almost the total output of author subsidized books and might even be pushing their smaller competitors to the wall, although it would be difficult to establish this conclusively. For while the output of Dorrance and Company, a long established firm, has seemed to decline over a ten year period (from a high of sixty-four in 1947 to sixteen in 1956 with considerable fluctuation between these two extremes in the intervening years), Comet Press increased its production between 1952, when it first appeared on the annual list, and 1956; and 1956 also saw the appearance of two new imprints, American Press and Greenwich Book Publishers, with six and nineteen titles respectively. Actually not very much can be made of what statistics are available except for the over-all annual total and the relative size and activity of the firms which frankly proclaim themselves to be subsidy publishers; even the latter fact cannot be established mathematically beyond 1956, because in the annual statistics number for the 1957 publishing year Publishers’ Weekly dropped individual listing of the subsidy houses.

This action represented no sudden or spiteful change of policy but
rather a logical extension and expression of its long held editorial attitude toward the vanity press, and it sees little distinction, if any, between it and what is now termed "subsidy" or "cooperative" publishing—and Publishers' Weekly always uses the quotation marks. This attitude reflects a basic opposition to the use of the word "publisher" in this context as a perversion of the accepted definition of one who risks his own money on his judgment of the worth of a manuscript and derives his profit, if any, from the sale of books. It is based on the conviction that the satisfaction of authorship is derived not solely from seeing one's words in print between the covers of a book, but from knowing the book is being distributed through conventional channels. The editors felt that over the past few years the statistics in their annual output table had been misused by the subsidy houses; by Vantage, for example, which during 1957 advertised itself as the sixth largest publisher in the United States and substantiated its claim by reproducing a portion of the Publishers' Weekly ranking table showing Vantage placed between Oxford and Simon and Schuster. However, publications of the subsidy houses continue to be entered in the Weekly Record, the houses themselves in the annual directory of publishers and their catalogs in the Publishers' Trade List Annual.

If Publishers' Weekly disputes the use of the noun "publisher," there are others in the trade who are sensitive about the adjective "subsidy." It is not at all unusual for a trade publisher or a university press to receive help to cover or defray the costs of producing specific books, either in the form of a direct financial grant from a foundation, or of a guaranteed sale of a specified number of copies to an individual, group or government, or of a waiver of royalties in whole or part by the author. An unknown number of scholarly monographs, company histories, and biographies of industrial and labor leaders, to name some of the most frequent types, have been published under some arrangement of this kind by well known houses of impeccable reputation. But while it may be said that a subsidy is a subsidy regardless of who pays it or how it is paid, the royalty or risk publisher feels strongly that there is this important difference: he is primarily in business and his organization is geared to, and depends for survival on, distributing and selling books and not on making a printing profit at an author's expense. This may be a difference of kind or degree depending upon how you look at it, but how you look at it in turn will probably determine your basic attitude toward and your choice of adjective for vanity-subsidy-cooperative publishing.
Vanity Press Publishing

Subsidy publishers have been subject to harassment by the Federal Trade Commission and during the past few years each of the big three has had to answer at least once charges that it makes false or misleading claims in its solicitation of manuscripts from authors. In one complaint this year the F.T.C. objected, among other things, to use of the adjective "cooperative" by Vantage Press, claiming that the author alone paid all the costs. Although a hearing on the charges had not been held at the time of this writing, it would be a good guess that the publisher will point to service as his contribution and the decision on this point will hinge on an interpretation of the meaning of "cooperative." Many of the F.T.C. complaints in the past have centered around the use of words which easily and perhaps deliberately lend themselves to an interpretation which places their user in a different position than he occupies in fact. Other charges are directed at claims concerning the size of the organization cited, the success of its publications, and the extent and amount of promotion done for its books. The hearings on these complaints usually result in the signing of a consent order by which the publisher agrees to refrain from making specified representations. The F.T.C. takes no position on the basic character of subsidy publishing but merely tries to clarify, or purify, the atmosphere in which it operates.

An attempt to synthesize various complaints into a set of standards that would obviate future F.T.C. action was made about a year ago in Writer's Digest in an article by Aron Mathieu, a staff member of that magazine. Mathieu suggested, among other points, that use of the word "publisher" be dropped in favor of a term like "book printer and manufacturer," that subsidy publishers make detailed factual statements about their promotion and sales rather than general ones, and that Publishers' Weekly eliminate subsidy publishers from their output tables and instead list their production separately under a heading such as "book printers." By stating some of what he termed the very excellent reasons a writer might have for subsidizing his own book, and by spelling out just as clearly some of the risks he would run by doing so, Mathieu established a reasonable compromise position on a controversial issue, but so far there seems to have been no stampede to rally on this neutral ground.

If the opponents of the subsidy press have been articulate in their condemnation, the authors who employ it have been eloquent in their financial support. Whether you believe with the opposition that the subsidy publishers exist by the exploitation of human vanity or with
the subsidy houses themselves that they perform a valuable service in
giving the unpublished author a hearing and in producing the non-
commercial book, it must be acknowledged that they do exist and even
flourish. And having accepted the fact of their existence, it remains to
determine their place on the publishing scene.

While the statistical position of subsidy publishing can be stated
with reasonable accuracy, its influence on the book trade is less easily
determined, chiefly because there seems to be little if any. The objec-
tions of the conventional publishers must ultimately rest on a fear or
resentment that by indulging in sharp practices the subsidy houses can
give the entire industry a bad odor, because the two kinds of operation
can hardly be said to compete. Occasionally a subsidy publisher will
have a successful book and there is one case on record of a best-seller,
Manley Cole's *Jehovah's Witnesses*, published by Vantage in 1955,
which made the list for several weeks. But it is unlikely that the
royalty publishers are losing many best-sellers, or even good-sellers,
to the subsidy firms. It is also safe to say that royalty publishers could
have almost any author they wanted from the subsidy lists. Indeed the
subsidy publishers often suggest in their advertising that appearance
under their banners can increase the chances of getting a second work
produced under a royalty imprint, but there is no clear evidence that
they function as a minor league in developing talent for the big time,
nor any indication that they will in the future.

If subsidy publishing is not a serious threat to the industry, neither
is it quite the necessary adjunct it would like to appear. Other seg-
ments of the industry also produce non-commercial books and seem
to get first choice of significant titles. For example, people in the
academic world, where being the author of a book can have tre-
mendous practical importance, seem to prefer university presses even
though it often means a payment in some form, or working directly
with a printer, where again it is necessary to pay the bill. If the subsidy
press has by its existence saved from oblivion any manuscripts of
great value or discovered any authors of major talent, such instances
have not yet been recognized for what they truly are.

Although its active influence may be considered negligible, subsidy
publishing can be said to have made a passive contribution by its very
existence. There obviously is a demand for the services these houses
offer, and while the opposition may claim that the service can be had
by dealing directly with a printer, the fact remains that unless an
author has a knowledge of and a talent for the book production arts,
he will probably get better looking, and consequently more satisfying, results by taking the package deal offered by the subsidy houses. Whether this demand will continue at a level sufficient to support the number of firms engaged in catering to it at present remains to be seen. Already the competition among them, especially among the three largest, is severe. It is this competition for paying authors which lead to excessive claims and reckless statements, which in turn leads to censure from the rest of the industry and from the F.T.C., and conceivably could bring one or two of them afoul of the mail fraud laws. But even if some destroy themselves by intemperance, the chances are that one or two will survive to become a permanent, if not accepted, part of the publishing trade as long as the book continues to enjoy its traditional prestige, and vanity continues to motivate human actions.

References


Government and Foundation Publishing

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The government—federal, state, or local—through its publications is a great source of reliable information for the American public, the student, and the research worker. James McCamy in Government Publications for the Citizen emphasizes that in order to make knowledge available and policies known "the agencies of government have become prolific sources of pamphlets and books" and that government publications may well provide the most complete and accurate data on a wide variety of subjects. In this paper all types of government publications—federal, state, territorial, interstate, county, city, special districts—will be included. All these publications are financed by public funds.

Government publications often receive special processing, housing, and servicing. Such distinct treatment is not given to foundation publications since they are not so easily identifiable nor so voluminous in number. Foundation publications are usually of a specialized nature and of interest to a limited audience. As in the case of government publications, there is usually no possibility of paying for publishing costs on a commercial basis; they are usually moderately priced, and in some cases issued free of charge.

As the government developed in complexity, refined its functions and developed controls, its publication program became more fully developed, voluminous and complex. Foundation publications are a much more recent development—the major emphasis coming into existence since 1900, with a marked up-swing since 1950. While foundations do not have the same responsibility to the public, they give account of their activities through official and voluntary reports.

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An interesting difference between subsidized and commercial publications is the fact that these publications have, in most cases, a corporate rather than individual authorship. When an individual is employed by a governmental agency or a foundation, his manuscript is considered to be authored by the issuing agency.

The government as a publisher is more important to librarians than many realize. There are indications, though no actual proof, that the largest single publisher not only in the United States but in the world today is the United States government. If the publication output of the governments of the forty-eight states and the territories, the cities, counties, and special district organizations is added, the total is a sizable quantity of published material. There are several factors which account for the voluminous publishing pattern of the federal government. The basic reasons are inherent in the size of the country and its population, the continuous expansion of federal government operations, and the concept that published information will promote the welfare of the nation. Some of these same conditions are applicable to state and local governments. Comparatively speaking, however, state and local government publishing is not as highly developed and there are very few states, cities, or counties which can be considered large publishers in their own right. The considerable volume of state and local publishing is simply due to the many governmental units and their large degree of decentralized operations.

The coverage of the existing copyright law in relation to government publications is not uniform. Since 1895, the United States government has been prevented from applying for copyright on its own publications under the basic notion that the information published in government publications falls into the public domain and is released for the benefit of the public. No such exception appears in the copyright law with regard to state, municipal, and county government publications. In theory, copyright may be applied for on all state and local government publications which meet the basic requirements. In practice, very few state and local government publications are copyrighted, partly in support of the public domain concept and partly because of lack of commercial sales value.

Although government publishing differs greatly from its commercial counterpart, there are certain functional aspects which remain identical. These include financial backing, decision as to what shall be pub-
lished, and editorial and financial control over the physical presentation of the material. A detailed examination of some of these as they relate to government publishing is of value in perceiving more clearly its many complications. To aid in providing a current analysis of this subject, a questionnaire was sent to state and territorial agencies responsible for the printing of the publications of these various governments. A very high percentage of these questionnaires was returned. These have been of invaluable assistance in the preparation of this material.

The financial backing for government publishing is provided at all levels of government by legislative appropriation. In the federal government each agency individually requests from Congress in its annual budget the amount of money needed to carry on its total publishing program. When an appropriation of funds is made by Congress, the grant is made to each agency individually and includes funds both for printed and processed publications. The Government Printing Office’s appropriation covers administrative expenses and funds only for the printing of Congressional and judicial publications. Individual executive agencies pay the Public Printer from their own appropriations as each job is completed.

With very few exceptions state and territorial governments operate on the same basis. Similar to the federal situation, (in about one-fourth of the states) part of the funds, usually covering legislative and judicial publications or public documents series, are centrally appropriated either to the state printer or another appropriate agency. In two states only are funds centrally appropriated and administered. Sufficient information is lacking regarding local government publishing to give a detailed picture of how funds are made available, but it is probably a safe conclusion that appropriations in larger cities and counties are made by the city council or county board of supervisors to the individual agencies. In smaller cities and towns where government operations are not large enough to warrant individual appropriations, there may be more centralized appropriations.

Federal government agencies make their own decisions as to what will be published and how it shall be duplicated and provide their own financial and editorial control. In more than half of the states and in the territories, conditions are similar to those of the federal government. In well over a third of the states, however, there exists some sort of financial and editorial control over the agency originating a publication. This control is lodged in various agencies and varies
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greatly in extent. In some states it only amounts to control over the physical format by the state printer or purchasing agency. In a few states the state financial agency is empowered with complete editorial and financial jurisdiction, deciding whether a manuscript is worthy of publication, setting specifications on number of copies published, size, and in some cases even controlling presentation of information. These broader controls are established on the theory that an impartial agency free from the problems of either mechanical reproduction or reporting will be able to view in a more unbiased manner the value of each publication to the state's total publications program and the problems of economical reproduction. Usually legislative and judicial publications are excluded from such controls and, for the most part, so are processed publications. Again, very little general information is available about publishing patterns on a local government level. What little there is suggests that in larger cities individual agencies decide what shall be published and provide their own editorial and financial control. In most instances the publishing operation is not large enough to be a problem.

A variety of near-print methods as well as printing are used, the decision depending upon the nature of the material and the availability of funds. Usually duplicating equipment for the preparation of processed publications is owned and operated by government itself. Printing follows more the pattern of commercial publishing as it is sometimes performed on government owned facilities but more frequently given out on contract.

The printing activities of government are in general more centrally controlled than the processing. The federal government originally contracted all its printing. An act passed in 1860, however, provided for the establishment of government operated printing facilities. State and territorial government printing is usually contracted to private printers. Approximately two-thirds of the states and the territories of Hawaii and Alaska let contracts for all their printing. Most states find the centralization of printing contracting of advantage in cost saving and in providing better control of standard specifications. Only three or four states have not provided for some sort of centralized purchasing of printing. In five states, the Virgin Islands, and Puerto Rico, official printing plants have been established for many years which handle up to 90 per cent of all printing. In the remaining states, a mixed system prevails whereby possibly 50 per cent of the printing is handled by publicly owned plants in the state prisons, and
the remainder is privately contracted. Local government printing is largely handled on a contractual basis. In some instances, the state government regulates the cities and counties in their contracting of printing and demands that local governmental units use standard forms and procedures in letting contracts. In such states undoubtedly more centralized control is exercised in local government administration over printing, but indications are that in general there is very little centralization of this function in local government.

The organization provided for the processing of publications is much more decentralized than that of printing. In the case of the federal government, there is no centralized processing as each issuing agency owns its duplicating equipment. In some of the states central duplicating systems exist and this practice seems to be expanding as it also is on the local level.

Through this analysis of some of the functions of government publishing, its complexity in comparison to commercial publishing is obvious. So complex and varied are procedures for government publishing that an analysis is in order to determine who is the publisher in government operations. There are basically two organizational extremes of government publishing in existence, one where most of the functions of the publisher are performed by each issuing agency, and the other where most of the functions of the publisher are centralized in the hands of one controlling agency. As we have seen, the organizational system in the various governments in the United States are spread out between these two extremes. In the case of extreme decentralization, so many functions of the publisher are performed by the issuing agency that each agency becomes a separate publishing house. In the case of the extreme centralization, so many functions of the publisher have been invested in the hands of one controlling agency that this agency in effect becomes the publisher. There is, however, one further refinement needed. In the case where publishing functions are centralized, authorship, identified with the issuing agency, has become separated from publishing. With this separation enters the concept of government-as-a-whole publishing. In this situation the government presents, free from the bias of individual authorship and within the financial limitations of its budget, one planned, balanced, unified publishing program for that particular government.

There is great similarity at the various levels of government in the reasons for publishing, the type of material published, and the forms in which it is published. Certain publication patterns inherently
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spring from similarities of purpose and function among the levels of government in the United States. Other patterns come into common use as time goes on because of an increasing mutual awareness on the part of government.

The reasons for government publishing are several, some basic to its daily operation, others rendering a service to the public. An extensive statistical study was made in 1943 of functional publishing on the part of the federal government. No such study, however, has been made regarding state and local government publishing. The basic reason for governmental publishing is to provide a public record of operations. The publication of this information is necessary to the operation of any democratic government and serves two purposes: it keeps government informed of its own operations and it keeps the public informed of governmental activities so that the citizenry may more actively and intelligently participate in the governmental process. Publications issued for this purpose are by far the greatest in number at all levels of government.

In the operation of any organization there is often a recurring need for certain information. In a large organization, this information cannot be kept in a single record as there is need for it by more than one person at the same time and in more than one place at the same time, thus providing another reason for government publishing and the next largest volume. Smaller governmental bodies find it often possible and more economical to use publications issued by larger institutions.

Last and least in volume are those issued for the purpose of explaining rules, regulations, and services to the public. This type of publication has always been necessary to our government, and examples at all levels can readily be found. Governmental publishing of certain types of information as a service to society is continually increasing in volume, especially in recent years. The federal government publishes fairly widely in this field but service publishing by state and local government, though growing, has not expanded at quite as rapid a rate.

There is great variety in the content of government publications but also marked similarities. For the most part, all levels of government are organized on the theory of a separation of governmental power into the three branches of executive, legislative, and judicial. In examining the publications issued by each of these branches in federal, state, and local government, definite similarities may be observed. The subject diversity of government publications is very wide. Even with-
out the inclusion of state university publications, public documents dealing with almost any field of knowledge can be found. The resources of a collection of government publications can readily be used as a source of general subject information in addition to information about specific governmental activities. The widest usefulness in subject coverage is found in the executive output. Although neither the legislatures nor the courts seem confined when one considers the many facets of life these bodies touch upon in the course of their daily work (even with the exception of committee reports and publications of legislative research agencies), their approach is usually so specific that it narrows considerably the usefulness of their published information for general subject work.

Practically every format or medium of publishing print, processed, bound, unbound, looseleaf, leaflets, pamphlets, books, periodicals, newspapers, maps, charts, music, motion pictures, filmstrips, posters, even art reproductions, are used although certain characteristics dominate. Much published government information must, because of its nature, appear in serial form. Revisions and supplements are often issued for codes must be brought up to date, supplements to regulations issued, popular informational pamphlets revised. Government is also dedicated to publishing paperbound and unbound material. Heavier materials can be produced at a saving in cost by being unbound and much of what the government issues is in periodical, pamphlet, brochure, leaflet, or sheet form so that there is no call for binding at the time of publishing. Processed publishing has meant that a great quantity of most useful information is now published which otherwise might never be made available on a wide scale. This is particularly true of local government publishing.

Government publications are becoming more attractive and inviting to the reader. Improved cover design has been widely adopted. There are even some examples of fine printing by government. In commemoration of special events of one sort or another, government agencies issue special editions which are often beautifully prepared. In the early history of government publishing in the United States, before photography became widely used, there were some fine examples of pictorial engraving in government publications. These can be found particularly in early reports on explorations both in state and federal documents.

Of major interest to librarians as a method of distribution of government publications are the various systems for government deposit
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of public documents in libraries. To aid in giving up-to-date information on the distribution system for state and local governments, a questionnaire was sent to selected libraries in the forty-eight states and territories. A great deal of the information presented here is based on these replies. The aid of the various librarians making returns is greatly appreciated.

Most familiar is the depository system of the United States government which legally provides for the distribution to selected libraries throughout the United States of many of the publications of the federal government. Such systems are also legally provided for in many states for state government publications. Out of forty libraries replying to the questionnaire, fourteen reported legal provisions in their state for the deposit of state government publications in libraries throughout the state. In addition, the Territory of Hawai‘i also provides such a system. In thirty-two of the forty states reporting, there is at least one library which serves as a complete depository for government publications of that state. In most cases, the only or a least one of these complete depository libraries is the state library which operates a library extension service throughout the state. Thus in many states without a broader depository system some state document library service is available to the public. In half of the fourteen states providing depository systems, the legislation has been on the statute books for forty or more years. In the remaining seven states, large depository systems have been legally provided for only within the last decade, showing a recent resurgence of interest in the depository idea.

The free deposit of local government publications in libraries is not highly developed. Many municipal and county libraries have taken it upon themselves to have one copy of each publication issued by their own county or city government agencies in their collections but legal provision for their deposit is not a common practice. In some cases, legal provision for the free availability of local government publications is provided by the state government. In reply to the questionnaire, seven state libraries reported legal provision for the deposit with the state library of all local government publications issued by local jurisdictions within the state. In each of these cases, the state library makes them freely available throughout the state to the general public through their library extension services. In all but two instances, this system was legally provided many years ago.

The depository library receives these publications without charge and usually deals with one source responsible for the distribution of
depository publications. To the individual, institution, or library not falling under a depository system, the procurement of government publications is more complex. The federal government provides a centralized sales service through the Superintendent of Documents for all current and continually popular printed federal government publications. Familiar to all documents librarians are the complications introduced into this system by the fact that free copies can often be obtained from the agency or a Congressman.

Processed publications are generally available from the issuing agency. There are no centralized procurement sources available to the general public for this type of publication. Familiar to librarians, however, is the Documents Expediting Service located at the Library of Congress to which libraries may subscribe and which provides centralized procurement service for free federal government publications distributed by federal government agencies.

Out of the forty-six states (replying to the questionnaire), thirty-four reported that issuing agencies handle all distribution of government publications and only seven reported about a centralized distribution agency for the general public. Of these seven, some provide centralized distribution only for printed sales publications while others have a more comprehensive coverage. An additional five states indicated that some of their publications, usually legislative and judicial, are sold or distributed centrally but all others are handled by issuing agencies. It is interesting to note that in only one of the five states owning and operating a government printing plant is a sales office connected with it similar to the federal government situation. Although no service exactly like that which the Documents Expediter performs for libraries exists on a state level, many state libraries do offer a centralized procurement service of a slightly different sort for the libraries in their own state and for libraries in other states in conjunction with their exchange operations. These are usually libraries which are responsible for the operation of the depository system in the state and generally receive multiple copies of printed publications for distribution and exchange. Often the depository libraries will also procure, for another library, a non-printed publication or will channel such requests to the proper source.

On a local level, publications are almost without exception available only from the issuing agency. In some instances, the city or county clerk may act as a centralized distribution agency, but for the most part this is not practiced.

For the large volume of distribution which government publications
enjoy there is little or no advertising or sales promotion. The U.S. Superintendent of Documents and a handful of state governments issue price lists, usually by subject, which may be obtained upon request. An occasional state government advertises by notice in the newspaper. For all practical purposes, the only advertising government publications receive is through the growing number of bibliographies of government publications which are being issued. The federal government issues, of course, its *Monthly Catalog of United States Government Publications* as well as lists which individual agencies prepare of their own publications. Of the forty state and university libraries replying to the library questionnaire, twenty-two reported they prepared a comprehensive accessions list of the publications of their own state received at their library. In addition to these lists of state publications, there is the *Monthly Checklist of State Government Publications* issued by the Library of Congress. Similar listings of local government publications are almost nil. Only one of the seven state libraries legally designated as a depository for the local government publications in its state makes any attempt to publish a list of its receipts. This leaves as the main source of bibliographic information about local government publications the listing in the *Public Affairs Information Service Bulletin* begun at the request of the Special Libraries Association many years ago and the few accessions lists of special libraries interested in local government problems.

The government generally makes no real effort to increase sales through regional sales offices. In the federal government, some agencies, primarily the Department of Commerce and the Geologic Survey, maintain regional sales offices for their own publications. The Superintendent of Documents stimulates local sales to some extent by offering a special discount to book dealers who buy large quantities. State governments maintain no regional sales offices.

The demand for the publications on all levels of government is steadily increasing and, due to cheaper methods of duplicating and expanding government services, the supply is becoming more adequate. The problems which libraries will continue to face on an even larger scale in managing and servicing this voluminous and significant output will require the specialized knowledge and skill of more well-trained documents librarians.

“A foundation may be defined as a nongovernmental, nonprofit organization having a principal fund of its own, managed by its own
trustees or directors, and established to maintain or aid social, educational, charitable, religious, or other activities serving the common welfare.” The foundation has deep roots in the past, and is almost as old as civilization. The concept was used by the Egyptians, the Greeks and the Romans; Plato, the Ptolemies, and the Younger Pliny were early examples of such generosity. While in the very early times, foundations were established to perpetuate the memory of the individuals setting them up, gradually the idea grew of alleviating human suffering, and gradually, too, the handling of all charitable activities came into the hands of the Church. It was not until the sixteenth century under King Henry in England that secularization of the foundation pattern appeared.

The American foundation as it is known today is definitely a development of the twentieth century. To be sure, with the growth of large fortunes in the earlier years, there were a few philanthropic foundations established, limited in scope and size. Good Benjamin Franklin, a pioneer in philanthropy as in many other fields, left one thousand pounds to Boston and an equal amount to Philadelphia in 1790 to be lent at interest to young married artificers of good character.

After the Civil War there were several forerunners of the great modern-day foundations. The Peabody Education Fund was established in 1867, with a fund of $3,000,000 for “intellectual, moral or industrial education among . . . the Southern and Southwestern states.” The Slater Fund, established in 1882, was also concerned with the welfare of the South. As early as the 1880’s, Andrew Carnegie was vocal in expressing his opinion that rich men should give their wealth to charity during their lifetime, but it was not until 1901 that he started his project of giving away $300,000,000.

Since 1900, foundations of all types and sizes have mushroomed. In the first decade of the century, sixteen were established, seven of which contributed $10,000,000 or over, including the Russell Sage Foundation, and the New York Foundation, and the Milbank Memorial Fund. Each decade showed increasing numbers, culminating in the 1940’s, when thousands of small family foundations were set up, frequently in an effort to reduce taxable income. During the 1950’s some two hundred foundations were set up each year, as evidenced by the information supplied in American Foundation News. It is difficult to secure exact information as to the number of foundations now in existence, but estimates have ranged as high as 32,500.

Foundations are known by many names: foundations, trusts, institutions, corporations, and funds, but they are united in being nongovernmental, nonprofit organizations, devoted to eleemosynary pursuits. The foundation as a publisher is a subject about which source material has been limited and elusive, although general material about foundations is appearing in increasing quantity and effectiveness. Foundation publishing covers two areas: reporting, and the issuing of books, monographs, bulletins, and pamphlets.

The area of reporting is again divided into two types: official and voluntary. Some foundations have sincerely felt that foundation affairs were a private matter, with no obligation involved in describing such activities and that a description of contributions might be embarrassing; also that publicity would encourage an overwhelming increase in requests. Other foundations strongly favor extensive reporting. Official reporting by tax-exempt foundations is required by law. Foundations, as well as other tax-exempt organizations, must file annual reports. Portions of these reports are filed in Washington where they may not be used except by executive order. The remaining portions are filed with the sixty-four Internal Revenue offices of the United States. The scattered locations of these reports and a wide variation in filing efficiency have made them difficult to use. After much discussion the Select (Cox) Committee included in its Final Report the statement: “The larger foundations take the position that as public trusts they are accountable to the public and that the public is entitled to know in detail about their resources, income, expenditures, personnel, and programs. Stated in the words of one of their trustees ‘foundations should not only operate in a goldfish bowl—they should operate with glass pockets.’” This inadequate system of public reporting is supplemented by adequate voluntary reporting. Voluntary reporting goes back to the first important American foundation. The Peabody Education Fund, which was set up in 1867, published pamphlet reports of their proceedings from the first meeting until their dissolution in 1914.

Many of the larger foundations began the publication of annual reports the first year after they were established: The Carnegie Institution of Washington, Carnegie Foundation for the Advancement of Teaching, Carnegie Endowment for International Peace, and The Rockefeller Foundation. On the other hand, the Russell Sage Founda-
tion, established in 1907, did not begin to issue annual reports until the year, 1947-48. They did, however, in 1947, issue a two-volume work by Glenn, Brandt, and Edwards, entitled *Russell Sage Foundation, 1907-1946,* which gave a comprehensive picture of their work since the beginning.

While reports of foundations vary widely in size, comprehensiveness and general intent, the reports of the larger foundations, notably Carnegie Corporation of New York, Rockefeller Foundation, and the Ford Foundation, show the utmost care in preparation, typographical excellence, and often illuminating illustrations, with subject matter covering past achievements, contemplated activities, and financial statements. Andrews gives the various facets of reporting, arguments for and against, and opinions as to future needs, and includes an annotated bibliography, "Reports of Foundations," which aims to be as complete as possible.

The difficulty of acquiring accumulated information on the reports of all the foundations has long been recognized. To alleviate this difficulty, the Foundation Library Center, 588 Fifth Avenue, New York City, has been established, with F. E. Andrews as director. Supported by an appropriation from the Carnegie Corporation of New York, the Center was incorporated in May 1956, and the doors were opened to the public on December 10, 1956. The first *Annual Report,* issued in December 1956, states that the collection includes 1,175 reports from 178 different "foundations." The plans and aims of the Center are to provide a place where any person may find accurate information; to make available to foundations knowledge about developments in their field; to maintain a full collection of foundation reports; to assemble recent information upon all foundations for which data can be secured.

The contribution of foundations to book publishing is evidenced in many categories. Fellowship programs or direct grants to individuals have been supported by many foundations, with great success, although it is commonly considered that this is the most difficult type of grant to operate. Under this type, the grantee, formally accepted by the foundation, is awarded a certain amount of money, allowing him to work at his own pursuits for one year. The outstanding example of this form of program is that of the John Simon Guggenheim Memorial Foundation. Since 1925, 9,194 grants have been made, including the 344 awarded in 1957. The grants for 1957 will total $1,500,000. The Foundation may subsidize the publication of
important contributions to knowledge by holders of the grants, but it does not undertake to aid in publishing all works produced. Many of the grants have been given for the purpose of creative writing and the resulting publications have added significant titles to American literature. The Annual Report is widely circulated to libraries, colleges and universities, and promising individuals who might be interested.

In contrast to the individualized type of giving is the practice of awarding large grants to colleges, universities, associations, and other organizations for a specific piece of publishing; a practice followed by most of the large foundations. The grants are made to the organization, with the actual work channeled to the person or group best suited to produce the publication, with editing and publishing handled by the organization. Sometimes the person selected to perform the work is mentioned in the grant. The following examples of this type of grant have appeared in recent issues of American Foundation News and other sources.

The Lilly Endowment has made a grant of $57,800 to the University of Kentucky for the editing and publication of the papers of Henry Clay to appear in a set of ten volumes, and $60,000 to the College of William and Mary for publication of a series of books on American history by the Institute of Early American History and Literature at Williamsburg.

The Ford Foundation granted to seven academic centers the sum of $525,000, to which they will add $350,000 over five years for research grants to scholars on their faculties. A smaller grant from the Ford Foundation is that of $7,500 to the Association of American Law Schools for preparation and publication of a volume regarding the Boulder Conference on problems of lawyer education for public affairs. The Ford Foundation, too, offers help in magazine publishing, with $20,000 to the Society for the Advancement of Education to support School and Society, 1957–58, and $52,000 to the University of Chicago to support a new journal, Studies in Society and History.

The Rockefeller Foundation has made a grant of $15,000 to the Institute of Advanced Study, Princeton, New Jersey, for a study by Professor Reinhold Niebuhr of the Union Theological Seminary, of the influences in America affecting American diplomacy. The Sealantic Fund reports grants totalling $110,000 to the American Theological Library Association to be used in developing a periodical index of theological literature and a microtext program. Both of these projects are well under way.
Frequently book publication, subsidized by a foundation, is a by-product of a research grant. The foundation reserves decision until the research project has been completed and advances an additional amount for publication if the research work proves worth perpetuating in book form. Such titles appear over the imprint of a commercial publisher, with a note of acknowledgment to the foundation. The Rockefeller Foundation and the Carnegie Corporation of New York may be ranked as leaders in this type of publication, with many outstanding items to their credit.

Several foundations, large and small, have established their own publication departments, where the complete process of book publishing is carried on. Others perform the editorial part of the work, and arrange with a commercial publisher for the printing and actual publication. Because many foundation titles are of highly specialized content, it is increasingly difficult for commercial firms to handle them with the necessary profit, particularly in view of the increase in the cost of book production, but the foundation is concerned with the dissemination of knowledge, and not concerned, primarily, with the question of profit. Foundation publications are well-printed and attractive in appearance, sometimes well-advertised, and usually moderately priced, or even free. Foundations feel that their specialized knowledge of their fields, their acquaintance with possible users of the books, and their ability to provide the necessary funds, enable them to handle such publishing most advantageously.

The outstanding foundations which maintain their own publication departments and issue lists of their output include the following: the Brookings Institution, devoting itself primarily to the fields of economics and government; the Twentieth Century Fund, identified with research on economic and social problems, and which disseminates the records of its research to all persons who might use them effectively; the Carnegie Endowment for International Peace, founded by Andrew Carnegie in 1910 “to hasten the abolition of international war, the foulest blot upon our civilization,” emphasizes international organization, carrying on a vigorous publication program, including the magazine, *International Conciliation*; and the Milbank Memorial Fund, promoting the cause of public health, with an active publication program, including the magazine, *The Milbank Memorial Quarterly*.

Another is the Russell Sage Foundation, established in 1907 “for the improvement of social and living conditions in the United States
of America,” and publishes books or pamphlets, the results of research projects accepted by the Foundation. Two timely publications have to do with foundations: *Operating Principles of the Larger Foundations*, by J. C. Kiger, published in 1954, and *Philanthropic Foundations* by F. E. Andrews, published in 1957. It is interesting to note that in each publication of this Foundation is a preliminary note that the responsibility for “facts, conclusions, and interpretation” rests with the author and not with the Foundation.

The Commonwealth Fund, established in 1918, is devoted chiefly to the promotion of health in its broadest sense. The Fund maintains a steady publication program, most of the titles resulting from the research projects sponsored by the Fund. For many years the Fund operated its own Division of Publications, but since 1951, Commonwealth Fund books have been published by Harvard University Press. The Fund still edits its books, and cooperates with the press in their manufacture and distribution.

The last to be mentioned is the Bollingen Foundation, sponsors of a program of publication under the name of Bollingen Series. These books include original contributions, translation of works heretofore unavailable in English and new editions of classics. The titles in the Bollingen Series are published by the commercial firm, Pantheon Books.

During the early years of the century, the fields of activity to which foundations devoted themselves were those concerned with human welfare, considered noncontroversial: education, social welfare, health, recreation, international relations, and, more recently, economics. The Internal Revenue Code\(^\text{12}\) contains the statement that a tax-exempt foundation may not carry on propaganda or otherwise attempt to influence legislation, and the foundations were wary of arousing criticism on the ground of influencing public opinion unduly. During recent years the boundaries of research have widened to take in the fields of government and public administration, social sciences and the humanities which brought about fear that foundations might promote subversive activities. However, directors and boards of foundations now feel that it is proper to investigate existing conditions along all lines of human activity.

No figures are available as to the number of publications issued by foundations on the subjects included in their activities, but a glance at the annual lists of publications indicates the great increase in the social science approach. It is interesting to note the Guggenheim

It is worth noting, the National Science Foundation, which differs from the others in that it is controlled by the United States government and financed by taxation, was established in May 1950 "to initiate and support basic scientific research in the mathematical, physical, medical, biological, engineering, and other sciences," has concentrated on the physical sciences, the life sciences, and the social sciences.

American foundations have undoubtedly been one of the great social and cultural forces in twentieth century life. With the widening of research horizons and the willingness to handle controversial areas, foundations will acquire an increasing status as a source of scientifically acquired information. While by no means all the results of investigations are published, the value of foundation publications is beyond calculation.

Of the two types of collectively subsidized publications discussed above, government publishing will be recognized as the more highly developed, the diverse, and voluminous. Government publications in the United States date back to the establishment of formal government while foundation publications were developed at a much later date. Public documents have been recognized as a type of material which requires specialized treatment in libraries to be fully utilized. Foundation publications are, in most cases, incorporated into the general collection of the library thus losing their identity as publications of a nonprofit organization. Of the two, government publications are distributed under a much more elaborate and organized system.

However, both types of publications are very similar in the respect that they reach a large public audience since they are issued as nonprofit publications. Through this dissemination of knowledge, the public is kept informed as to the activities of the government agency or foundation. Through the research and scientific studies undertaken, knowledge and understanding are furthered. As a result, foundations and government agencies publish a significant body of literature on various subjects and of differing degrees of interest. Through these publications, practical information is disseminated to the public and research is furthered in a manner that would not be possible if all publishing were dependent on making a profit.
References

10. Andrews, op. cit.
As there are many kinds of foundations, so there are many kinds of "associations." This generic term is frequently applied to voluntary, nonprofit, cooperative organizations. It is difficult to define precisely what these groups do; the term "association" is no guarantee that an organization will meet the three criteria (voluntary, nonprofit, and cooperative) mentioned above. Some associations prefer to use "guild," "institute," "league," or "society," while some privately-owned organizations use these terms as well as "association" itself in their corporate name.

Voluntary, nonprofit, and cooperative associations have reached high levels of membership and financial support. In 1949 (and the figure has grown since then), there were 12,000 trade associations, 100,000 women's organizations, 70,000 labor unions, 15,000 civil service groups, and thousands of similar organizations for professional men and women. Most of these, in program and policy, reflect the "association" concept.

Almost all of the 12,000 national and local trade associations listed by the Department of Commerce in 1949, as well as 4,000 Chambers of Commerce and other groups, reported that they published bulletins of some sort. These bulletins are necessary if their membership is to be kept informed of relevant developments. Indeed, if a trade association may be defined as a "nonprofit, cooperative, voluntarily-joined, organization of business competitors designed to assist its members and its industry in dealing with mutual business problems," then published information is necessary.

Many of these organizations publish bulletins which may often be inadequate for disseminating information efficiently. To overcome this problem, professional associations tend to issue regular journals, either monthly or quarterly, and a large number of these corporate bodies also provide pamphlets and books. The medium-size association

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tion spends 10 to 20 per cent of its income on “printing,” although it is difficult to determine what this term includes. Bliss indicates that 94 per cent of the 634 associations of all kinds he examined produce publications, although “publications” is as hard to define as “printing.” Librarians are familiar with the published materials of the American Library Association and the Special Library Association. Professors of modern languages are equally familiar with *PMLA*, the quarterly of the Modern Language Association, and other specialists have similar learned journals at their disposal. Some associations go beyond periodical printing and publish monographs or encourage the publishing or printing of materials in their particular subject area through awards and publicity. These books may be released through normal trade channels or university presses, or appear under the imprint of the association.

Most associations serve as centers of information for their membership, providing solutions to problems in their special fields. These groups also appeal to a large circle beyond their membership, and the dissemination of information to this larger group almost requires an expanded publishing effort. Often the publishing program of an association may be the basis for membership participation itself. “Dues” may reflect a charge for publications plus a nominal membership fee. Organizations with highly specialized journals reflect this pattern most frequently. But the marginal operations of smaller groups are not necessarily typical of association publishing.

The world’s largest nonprofit, nonchurch publisher is the publishing arm of the YMCA, Association Press. Although it is superior in size, quality, methods of distribution, and income, it is an outgrowth of the association publishing concept and derives from the same aims. The Press began humbly in 1907 with twenty-eight pamphlets, although the YMCA had been publishing since 1865. It always regarded the printed word “as a prime weapon in its struggle to encourage sound bodies and good morals, as well as to train its nationwide staff in the techniques of instilling these virtues in the young men of America.” In 1907, its twenty-eight new titles included *Jesus the Joyous Comrade, How to Deal with Temptation, How to Make Jesus Christ Real,* and *Why a Railroad Man Should Read the Bible.*

Today, Association Press publishes about fifty to sixty new titles each year. *Facts of Life and Love for Teenagers* has sold over a million copies. Dale Carnegie’s *Public Speaking and Influencing Men in Business* is another best-seller, having gone through over fifty
printings. Recently, Association Press entered the paperback market with its Reflection Books. Association Press's gross income was probably over one million dollars in 1957.

It is interesting to note that the principles under which Association Press operates are essentially the same as in 1907, although they reflect certain advances in time and approach. Inevitably, Association Press uses methods of distribution common in the book trade. More and more of its titles appear in bookstores. With its paperback series, Association Press has begun to move in the same direction as the trade publishers.

Among the larger association publishers, the American Management Association's publishing program displays a similar pattern. The association, now in its thirty-fifth year, grew out of the consolidation of a number of personnel associations. The publishing effort began in 1923 with one publication, under the imprint of the National Personnel Association. A.M.A.'s "Marketing Series" began in 1924, and in the next few years, pamphlet series were added in finance, general management, and other fields. By 1946, the association published hundreds of pamphlets. Before 1950 it began publishing books. Three manuals for industrial supervisors appearing in the forties sold a total of about 50,000 copies. Currently, it publishes four periodicals and a large number of paperbound books of substantial size.

A.M.A. has recently embarked on a book publishing program that will result in a number of case-bound books per year—for the most part indistinguishable from the publications of trade houses. In 1957, A.M.A. published a two-volume study on the Selection of Management Personnel. It is boxed and well-designed, and it and other A.M.A. books are finding their way into college classrooms as texts.

The association actively promotes the sale of its books abroad through export representatives. A.M.A. books appear in combined book exhibits, are treated extensively in trade journals such as Publishers' Weekly, and are reviewed widely in the business press. Increasingly, A.M.A. uses normal trade channels to distribute these books, all of which epitomize the Association's efforts to increase knowledge of management theory and practice. Because of its function, it takes seriously its obligations to make this information broadly available.

Other associations, smaller in size, find their publications invaluable means of distributing information significant in their fields. The American Association for the United Nations publishes three paper-
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bound books a year, and will—either through a grant or some other means—occasionally have a trade publisher produce an important book. Thus its United Nations—The First Ten Years is available through Harper's. The editorial staff of the A.A.U.N. consists of only three people, but the size of the enterprise does not reflect the importance of its work.

Whether large or small, associations exhibit a familiar pattern. They first base their publishing on service to membership and/or the support of a cause or point of view. As a rule, the largest associations function as specialized trade publishers, the smallest, as thorough amateurs.

As the publishing activities of associations grow, they may develop an identity that goes beyond the parent association. Trade publishers may look upon association book lists covetously. However, by the time the trade publishers are interested enough to solicit the association’s list, these books are valuable to the association in terms of member service, prestige, and often income. For these reasons, despite the commercial publishers’ more efficient distribution system, associations generally guard their publishing prerogatives carefully. Perhaps, ungratefully, they may even make serious attempts to compete with commercial publishers in terms of book design, advertising, and distribution.

With a membership list as a nucleus, association publishers find direct mail advertising a natural medium. As their back lists grow and their markets expand, associations are functioning more and more like specialized commercial publishers, which emphasize mail solicitation to lists of customers without neglecting trade distribution. Advertising in the public press is rare although the use of the association's own journals for advertising is common practice. “House advertising” has the virtue of low or no cost, and association publishers, like publishers in general, have many financial problems.

Because of the “amateur” beginnings of much association publishing, despite the “giants” in the field and their important work, the listing of these titles in standard tools familiar to librarians is not as thorough as it could be. It happens frequently that publications of associations deserve general attention, but the specialized nature of the association and its channels of distribution act as barriers to wider use. To neglect the contributions of these publishers, which in many fields adds to the sum of man’s knowledge, would inevitably result in gaps in library collections.
References

AMERICANS HAVE, FROM THE START, been great makers and users of reference books, with a decided partiality for those of a practical bent. In the relatively short existence of this nation an amazing variety of sound, usable reference tools have been produced, some of them labor-saving devices of the first order that still have no counterparts in many areas of the world. Since we have every reason to be proud of our past achievements in this field, it is wise to examine our present activities and note whether we are moving ahead or simply resting on the oars.

Because certain fields, such as religion, art, music, science, and technology, as well as certain types of publications, particularly government documents and children’s books, are being treated in other articles, this discussion will be limited to a survey of adult reference books of general scope, encyclopedias, yearbooks, dictionaries, directories, bibliographies, indexes and the like, along with brief treatment of reference works in literature and several of the social sciences.

Librarians know that any book which answers a question serves as a reference book, but the ordinary reference book is designed, both by its arrangement and its treatment, to be “consulted for definite items of information rather than to be read consecutively.”¹ Subscription books are those books or sets sold by subscription, either by mail or more commonly by sales agents who deal directly with the purchasers.² Encyclopedias, some dictionaries, and certain special classes of books on religion, medicine, and practical arts are still marketed by subscription methods. The books discussed here will be mostly the usual reference and subscription works; again, since the range of reference books is so wide, it seems better to confine this discussion to the types of adult reference books listed in Constance Winchell’s Guide to Reference Books and its supplements, with a few inevitable exceptions.

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In colonial days, American printers and publishers were essentially utilitarian, since the belles lettres could so easily be imported from abroad, and there was scanty native fare to put beside them. There were, then, the flavorsome almanacs by such masters as Ben Franklin or by numerous lesser practitioners, handy little books frequently thumbed to pieces; the legal handbooks and justices’ assistants, such as George Webb’s *The Office and Authority of a Justice of the Peace* (1736) or *Every Man his Own Lawyer* (1768); the popular medical handbook, *Every Man his Own Doctor, or The Poor Planter’s Physician* (1734); the how-to-do-it books, like the *Complete Letter Writer*, *The Young Clerk’s Vade Mecum*, *The Compleat Housewife*, numerous ready reckoners and mathematical tables. There were collections of laws, even some historical reference books, such as Thomas Prince’s *Chronological History of New-England*, but most reference works were strictly practical.³

With the establishment of the republic a nationalistic urge for distinctly American educational tools led to Noah Webster’s speller, grammar, and dictionaries, the first distinguished American reference books, along with Nathaniel Bowditch’s *The New American Practical Navigator* of 1802, one of the first American reference works to achieve international fame. From here on the list grows steadily, increasing rapidly after 1860. Although the *Encyclopaedia Americana* (1829–1833) was largely translated from Brockhaus’ *Konversations-Lexikon*, there were, none the less, American additions, and the *New American Cyclopaedia* (1861–63) was a sixteen-volume set of clearly American compilation and outlook, to be followed by the *International Cyclopaedia*, later the *New International Encyclopaedia*, of such excellent repute for ease of use and readability. Not to be forgotten is the long span of *Appleton’s Annual Cyclopaedia*, a model for later encyclopedia yearbooks. Joseph Worcester’s dictionaries long vied with Webster’s, and in the *Century Dictionary and Cyclopedia* the United States produced a superb work embodying scholarly accuracy and breadth combined with attractive illustrations and encyclopedic data. Funk and Wagnalls’ standard dictionaries were also of high quality, to provide active and salutary competition for Webster’s.

The marketing of books by traveling agents or canvassers had begun in colonial days, had flourished in the early republic and reached a peak in the years following the Civil War. Dictionaries, encyclopedias, Bibles, historical works, and practical manuals were favorites, along with sets of standard authors like Dickens or Scott, gaudily bound

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and lavishly illustrated. Swarms of book peddlers plied cities, towns, hamlets, and even the outlying farms. Families which would never have visited a bookstore—and there were few enough of them—frequently succumbed to the persuasiveness of the salesman and bought the encyclopedias or poets they hoped would give them a breath of that culture they dimly revered.*

American dictionaries and encyclopedias won their greatest sales by such marketing, although they were also available in bookstores. Particularly successful was the ninth edition of the *Encyclopaedia Britannica* (1875–1889), which was sold in the United States in competing editions: the authorized edition was presented in dignified but aggressive advertising; two competing editions, priced low because of the absence of international copyright, were carried by subscription agents over most of the country and enabled countless families to own a fine reference work for the first time. Actually, the pirated reprints were superior to the authorized edition since they contained new articles on American topics to supplement those in the regular set. Dodd, Mead and Company boosted the sale of the *New International Encyclopaedia* by an elaborate sales organization and Charles Scribner found no difficulty in selling the *Cyclopaedia of Music and Musicians* at twenty-five dollars for three volumes. A still greater campaign began with the eleventh edition of the *Britannica* (1910–1911), marketed by direct mail, subscription salesmen and bookstores alike, with much success. By such means did the American public begin to value reference works, even if it could not as yet be discriminating in its selection.5

It is impossible to record adequately the many nineteenth-century reference works of quality, but the following list will testify to books which either served their local needs admirably or won international repute for their ingenuity, convenience, or comprehensiveness. *Poole’s Index to Periodical Literature*, the *A.L.A. Index*, the Peabody Institute’s *Catalogue of the Library*, the *Library of the World’s Best Literature*, Bartlett’s *Familiar Quotations* along with Hoyt’s *Cyclopaedia of Practical Quotations*, Allibone’s *Critical Dictionary of English Literature and British and American Authors*, Thomas’ *Universal Pronouncing Dictionary of Biography and Mythology*, the *Century Cyclopaedia of Names*, Lippincott’s *Gazetteer of the World*, Larned’s *History for Ready Reference*, C. K. Adams’ *Manual of Historical Literature*, and *Harper’s Dictionary of Classical Literature and Antiquities* achieved more than national fame. There were also such
useful works for Americans as Ayer's *American Newspaper Annual*,
the series of national and trade bibliographies by Sabin, Evans, Roer-
bach and Kelly, to be followed by the *American Catalogue of Books*,
the *A.L.A. Catalog, Appleton's Cyclopaedia of American Biography*,
the *National Cyclopaedia of American Biography*, *Harper's Encyclo-
paedia of United States History*, *Larncd's Literature of American
History* and *Channing and Hart's Guide to the Study of American
History*.

There will be occasion to cite a few of the major twentieth century
reference and subscription books as the different categories of reference works are discussed, since many of them are still doing valiant service in revised and modernized versions. Except for subscription book publishers, and perhaps such specialized publishers as H. W.
Wilson, R. R. Bowker, and the American Library Association, reference book publishing would appear to follow the general trends in popularity and promotion of the different subject fields, in which reference titles are usually only a very small part, although their sales over the years may be highly profitable. One of the chief aims in studying the period from 1946 to 1957 is to discover whether American publishers turn out valuable new works, adequately revise valuable old ones, or simply concentrate on superficial books providing a quick profit.

William Jovanovich, in his interesting lecture, *The Structure of Publishing*, calls publishing reference books "an altogether mysterious pursuit." Tradebooks are made by amateurs, textbooks by amateur specialists, but reference books, he says, are made by professionals. He is referring, incidentally, to subscription encyclopedias, excluding works such as dictionaries, almanacs and the like. "Here are products made by craftsmen in scholarship and sold by craftsmen in merchan-
dising, and the key word in that sentence is merchandising." The reference book publisher sells to bookstores, to libraries, to educa-
tional institutions; he may sell door-to-door or by direct mail. In 1955,
subscription reference books reached about $148,000,000 in net sales, indicating that volume had almost doubled since 1948, an increase Jovanovich attributes to larger school enrollments and more extensive subscription sales to the general public. Naturally, in the field of encyclopedias, few titles are issued yearly, since a well-established encyclopedia may last several generations, with careful revision and modernization; again, since from $750,000 to $2,000,000 has to be invested in scholarly dictionaries or atlases before a single copy is sold, publishers are not likely to be rash.
According to the Census of Manufactures for 1954, more than 25,860,000 copies of encyclopedias and subscription books were sold at over $89,000,000, representing a dollar increase of 41 per cent over the previous figures for 1947. The American Book Publishers Council considers the census figures too low for encyclopedias, and in their 1956 annual survey the following statistics are cited: 1952, $106,800,000; 1953, $121,250,000; 1954, $128,700,000; 1955, $148,750,000; 1956, $190,800,000. By 1956, foreign sales of American subscription books had climbed to $6,500,000. On this basis it was easy to predict a subscription-reference total for 1957 of $200,000,000, for domestic sales alone. Theodore Waller, vice-president of the Grolier Society, estimates that 95 per cent of these sales is through door-to-door selling, only 5 per cent to schools and libraries; also, from 15,000 to 20,000 sales representatives of encyclopedias are now in the field, marketing sets ranging from $60 to $600.8-13 The printing of a successful ten- to thirty-volume encyclopedia may run from 100,000 to 400,000 copies, with "approved" lists and standards greatly aiding the sale of certain works. On the basis of the above figures for encyclopedias, it is obvious that subscription books are second only to textbooks, which netted $234,550,000 in 1956; and if it were possible to estimate the sales of ordinary reference works in the fields of the humanities, the social sciences, and the pure and applied sciences, the yearly sales of reference books would top those of any other category. Since the scale of this business is so immense, it is all the more imperative to consider the quality of the output, and, as encyclopedia and subscription book publishers are deriving such profits from the American public, to determine if they are giving it its money's worth.14

One need only look through the pages of Subscription Books Bulletin, which serves as the watchdog against mediocrity masquerading as quality. In issue after issue recur the same phrases, "not recommended" because of poor revision, superficial treatment, inaccuracy, carelessness in statistical data, inadequate coverage, poorly-printed illustrations, and worn and broken type. Reading this chronicle of worthlessness becomes monotonous, but exasperation rises at the same time when one considers how many citizens are gulled every year with the same sort of fraudulent goods. If regular American advertising is blatantly specious, what can be said of the unscrupulous subscription book salesman's methods? Most of the people he deals with know nothing of Subscription Books Bulletin, and are helpless in his hands.

There are about twenty encyclopedia publishers of some size, with
smaller firms appearing and disappearing every few years. Theodore Waller says that six or seven major firms account for 90 per cent of the business, with about fifteen or twenty principal titles. It is a pleasure to record that perhaps five of these publish works of good quality, works which the American public can buy with complete confidence. Possibly some of the encyclopedias are priced too high, but no one will be defrauded by purchasing them.

The two giants, the *Encyclopaedia Britannica* and the *Encyclopedia Americana*, are of unquestioned merit. Both follow the practice of continuous revision and are reasonably successful in keeping these large sets abreast of modern knowledge. Yet they have become enslaved to their own advertising about up-to-dateness and are leading people to judge their products on recency rather than fundamental coverage of the past. Even with yearbooks, no encyclopedia can be up-to-date in all subjects; only in the days of completely new editions, as for the fourteenth edition of the *Encyclopaedia Britannica* in 1929, was such a state achieved, and then only relatively. Yet one is inclined to wish that there could be a really complete revision every thirty years, so that everything could be revalued and rewritten, if there were need, instead of concentrating all revision in a few areas where the rapidity of change forces constant revision, as in science and international affairs. When, however, Walter Yust, editor of the *Britannica*, notes that their yearly editorial budget runs in excess of a million and a half dollars, with the possible costs of a complete revision mounting to between five and ten million dollars—figures which Stanley Mase, vice-president of the Grolier Society, publishers of the *Americana*, finds substantially comparable to their own costs—it is understandable why revision cannot be more profound.

Both *Britannica* and *Americana* have made impressive revisions since 1946. According to the publishers, the *Britannica*, from 1946 to 1950, added 434 new articles, revised 1,573, made 9,684 minor corrections; from 1951 to 1956, 30,027 articles were changed in some fashion, and 467 A and B pages, 1,187 text pictures, and 1,898 pictures were added on insert plates. The *Americana* claims even more extensive revision and has figures to substantiate its claims. Although the publishers declare that they follow a regular schedule of revision, one can be pretty sure by now that no ten-year plan is being observed for all subjects, and that many areas of the humanities and social sciences, with some in science, have been neglected for a quarter of a century, in the *Britannica*, at least. And even if many of the older
articles require little change, why cannot the editors be clever enough to bring the bibliographies up-to-date, so that the user may be aware of recent writings on the subject?

Both encyclopedias are adding pictures, most of them good, but why cannot they have better maps? Probably because American map publishers are unable or unwilling to turn out maps on the level of those found in European encyclopedias, usually physical maps of great accuracy. American encyclopedias, with the notable exception of the World Book Encyclopedia, do not even provide physical maps for the states of the United States.

If the publishers of Britannica and Americana, in their struggle for sales, attempt to popularize these works by writing down and oversimplifying, what a triumph that will be for mediocrity and even illiteracy! The great value of these sets resides in their fine scholarly breadth and accuracy, their refusal to dilute adult knowledge, and it would be a sad day for Americans if such works were impoverished for a few more dollars in sales.

The third large work, Collier's Encyclopedia, aims avowedly to appeal to the high school level and above. With its simpler style and its emphasis on topics of recent interest, with a decided indifference to much of the achievements of the past, especially in the humanities, it serves as a useful supplement to the major encyclopedias. It has the great advantage of newness, since the whole set was fresh in 1950, but lacks the authority and balance of the older sets.

The American Peoples Encyclopedia (Spencer Press) is not quite on the same level, nor is it so expensive, but it, too, practices continuous revision with considerable success and serves as a substitute for the major sets in homes that cannot afford them.

Although the World Book Encyclopedia and Compton's Pictured Encyclopedia are not entirely within the scope of this article, they should be commended as admirable examples of the school-level encyclopedia, and they are infinitely superior to so many of the sets aimed to appeal to that level and slightly above. There is no space here to detail the merits and deficiencies of the numerous sets on the market; anyone who is interested should consult Subscription Books Bulletin (now The Booklist and Subscription Books Bulletin, since September 1956) for the assessment of these works. Some of them, such as the Grolier Encyclopedia, the New Funk and Wagnalls Encyclopedia or Everyman's Encyclopaedia which is really British, of course, but marketed here, are possible choices for home use, if
people are not interested in the breadth of information available in
the larger sets.  

The other sets, those that are “not recommended,” are often re-
viewed several different times, sometimes only once, by Subscrip-
tion Books Bulletin. The reviews are searching and the reasons for non-
recommendation are clearly stated. Such titles as the Universal World
Reference Encyclopedia, the World Scope Encyclopedia, the Cham-
plain Encyclopedia, Richards’ Topical Encyclopedia, the Americana
International Encyclopedia, the New Standard Encyclopedia, the
World Home Reference Encyclopedia, and the Home University En-
cyclopedia provide a fair sample of the sets that did not win approval.
Some are, apparently, only mediocre; others are patently trashy and
dangerously close to fraudulent. Some day, it is hoped, the American
public will be educated enough to reject these worthless volumes, but
not in the near future.

Two encyclopedias remain to be mentioned, both single-volume
works, the Columbia Encyclopedia (Columbia University Press) and
the Lincoln Library of Essential Information (Frontier Press). The
first is one of the finest of the smaller encyclopedias, more than a
match for many of the multi-volume sets. The Lincoln Library is a
serviceable volume, on a lower level, whose merits for library and
home use have long been recognized. Both are well-balanced in their
coverage of the past and the present and would be much more valu-
able for many homes than the shoddy encyclopedias found there.

From here on, only the high lights in reference publishing can be
mentioned, nor is there space to give as much concrete evidence as
one would like for the frequent generalizations offered. Yet enough
of the major titles will be listed to give a picture of the publishing
achievement in the areas studied.

In the years from 1946 to 1957 the encyclopedia yearbooks generally
reflect the merits of their parental sets. The Americana Annual has,
perhaps, made the greatest strides, but, to a large degree, because of
the ever-present quality of the competing Britannica Book of the
Year. Collier’s Year Book has shown distinct improvement since the
appearance of the encyclopedia.

While the World Almanac (New York World-Telegram) is as indis-
pensable as ever, the Information Please Almanac (Macmillan) is,
in some ways, less valuable than when it started in 1947, having lost
many of its good surveys and special articles. An older yearbook that
has become more valuable in this period is The United States in World
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Affairs (Harpers), with its objective summary linked to a companion volume of documents.

The unabridged dictionaries, Webster’s and Funk and Wagnalls’, have been kept reasonably up-to-date by added pages or plate changes or both together, and are works of high quality. For modernity of approach, whether in word list, definitions, American pronunciation, coverage of colloquial expressions and good illustrations, the American College Dictionary (Random House) and Webster’s New World Dictionary of the American Language (World) are both notable, and have already become favorites, alongside the more conservative abridgements, also well revised, published by Merriam-Webster and Funk and Wagnalls.

One can heartily acclaim Mitford Mathews' Dictionary of Americanisms (University of Chicago) and note that this work was published by a university press. Trade publishers have been willing, however, to undertake new editions of such esteemed works as Berrey and Vanden Bark’s American Thesaurus of Slang (Crowell) and the NBC Handbook of Pronunciation (Crowell), and there is Marjorie Nicholson’s revision of Fowler for Americans, the “faster Fowler,” Dictionary of American-English Usage, still not really comprehensive or practical enough for American needs. Some will, perhaps, favor Bergen and Cornelia Evans’ A Dictionary of Contemporary American Usage (Random House), although this is more verbose and frequently less practical than its rival.

When American publishers turn out books like the splendid Holt Spanish and English Dictionary (Holt), as well as the revision of Cuyás’ standard Spanish-English dictionary (Appleton), there seems little to complain of in dictionary publishing, even though better works on abbreviations and American usage would be welcomed.

American publishers have already provided a strong foundation for biographical reference in such works as the Dictionary of American Biography (Scribner), the National Cyclopaedia of American Biography (White), Who’s Who in America and other Marquis publications, Current Biography (Wilson) and new, enlarged editions of American Men of Science and the Directory of American Scholars (both Bowker). Two exceptionally fine new works appeared between 1946 and 1957, Appleton-Century’s New Century Cyclopedia of Names and the H. W. Wilson Company’s Biography Index. It is reassuring to find an American publisher undertaking a large-scale work like the New Century Cyclopedia of Names. Good editing and sound sup-
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port by the publisher are essential for high quality reference books, and this work may serve as a model. The Biography Index evidences that knack for the practical approach that has made the Wilson Company unequalled in its field.

Most of the Wilson Company's famous indexes and bibliographies were established before 1946. Viewing the major titles only, one can conclude that the Wilson Company is, quite simply, indispensable. One may be sorry that, in this period of international responsibilities, American librarians chose to exclude foreign-language periodicals from the International Index, but who could weigh such minor points against Wilson's total achievement?

Another leader in this field is the R. R. Bowker Company, which has added to its standard publications such valuable new titles as the American Library Annual and the two versions of Books in Print, which provide author, title, and subject approaches to American books now available for purchase. And then there are the invaluable publications of the Library of Congress, including its great new printed catalogs, with current listings of union catalog entries, its New Serial Publications, and special bibliographies too numerous to mention. The American Library Association and other associations, both national and local in their scope, have many useful reference works. Library reference tools of this sort are characteristic of American publishing and have brought it world-wide fame.

Reference works in the humanities do not fare too badly, considering the funds and attention lavished on the technical fields and the social sciences. The large-scale works of previous years are, however, conspicuously absent. Since American publishers appear to prefer the cheap, popular-practical books, it is left for the wealthy European countries to provide magnificent works like the Dizionario Letterario Bompiani or the Enciclopedia dello Spettacolo, or even smaller works like Cassell's Encyclopaedia of Literature, although the latter work was at least republished here by Funk and Wagnalls. This firm has to its credit the valuable Funk and Wagnalls Standard Dictionary of Folklore, Mythology and Legend. It is certainly to be hoped that the American scale of living has not priced this country out of the possibility of publishing high quality works.

The Philosophical Library is steadily producing its Midcentury Reference Library, intended to fill the reference gaps in most fields, but a plethora of titles unfortunately does not compensate for lack of good editing, competent authorities or general scholarly outlook.
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The good volumes in the series are almost completely lost amidst the inadequate. The H. W. Wilson Company provides, in the humanities as in other areas, a goodly number of practical aids, having published a supplement to the popular Twentieth Century Authors, British Authors Before 1800, supplements to the Costume Index and the Speech Index, and two new indexes of American and European paintings, in the years since 1945.

Reference works in literature are published by relatively few firms. Appleton-Century is responsible for two fine single volume histories of English and American literature, one of which, Baugh's A Literary History of England, has become a standard work in the ten years since its appearance. Their New Century Handbook of English Literature is a treasure-house of facts to supplement the history. Macmillan scored a success with the Literary History of the United States, as did Dutton with Van Wyck Brooks' history of American literature, Makers and Finders. Oxford, always reliable in this field, published the distinguished Oxford Companion to the Theatre, also the Oxford Dictionary of Nursery Rhymes, as well as new editions of its quotation dictionary and the companion to American literature. William Rose Benét's The Reader's Encyclopedia (Crownell), new editions of Bartlett's Familiar Quotations (Little, Brown) and Stevenson's Home Book of Quotations (Dodd, Mead), Mencken's A New Dictionary of Quotations (Knopf) and Stevenson's Home Book of Proverbs, Maxims and Familiar Phrases (Macmillan), all deserve grateful recognition and show the characteristic reference books favored by American publishers. It was left to the university presses to do some of the big tools, such as Blanck's Bibliography of American Literature (Yale), Granger's Index to Poetry and the Columbia Dictionary of Modern European Literature (both Columbia).

Thus new American reference works in literature are not at all numerous, in contrast to the excellent record achieved in the past, and the picture is much the same in the fine arts and music, where there are almost no large-scale achievements of distinctly American origin.

In the social sciences, American publishers, as might be expected, have made a much better showing. It is no surprise that American publishers should have done well by business. A great array of fine books, mostly by specialized firms but some by general trade publishers, leaves very few gaps in this field. Prentice-Hall, McGraw-Hill, Ronald, Wiley, Dartnell, Forbes, the Twentieth Century Fund, and
numerous smaller firms have turned out the bulk of the material, while the massive services published by Moody, Standard and Poor, Commerce Clearing House, Prentice-Hall, and Fitch are among the most successful American reference tools. The bibliographic guides to business materials are especially fine, among them E. T. Coman’s Sources of Business Information (Prentice-Hall), Marian C. Manley’s Business Information (Harpers), and Paul Wasserman’s Information for Administrators (Cornell University Press), all providing different and valuable approaches to this abundant material.

Education, which is also big business in America, has been well served. Most successful are the directories and guides, some of them new editions of old favorites, such as American Universities and Colleges (American Council on Education), others new works like Lovejoy’s Vocational School Guide (Simon and Schuster), Fine’s American College Counselor and Guide (Prentice-Hall), Feingold’s Scholarships, Fellowships and Loans (Bellman), and Chambers’ excellent Universities of the World Outside U.S.A. (American Council on Education).

In sociology, except for textbooks, most of the publications are the work of societies, associations, and government agencies, such as the American Association of Social Workers, the American Public Welfare Association, the Russell Sage Foundation, the American Foundation for the Blind, and the divisions of the United States government concerned with sociological problems. Much the same is true of reference works in political science, with governments here playing a major role.

Geography possesses some magnificent works like the Columbia Lippincott Gazetteer of the World (Columbia), easily the finest in the field for scholarly accuracy and comprehensiveness, or Wright and Platt’s Aids to Geographical Research (American Geographical Society), the best bibliographic guide to the subject. The American Geographical Society’s Current Geographical Publications is the only good current bibliography anywhere. Yet American atlases seem pale indeed when compared to the Times Atlas of the World or even the American Oxford Atlas, although Rand McNally and Hammond have turned out good, cheap atlases with no pretensions.

The United States has had in the past an enviable record in the production of historical reference works, a record partly sustained in the last decade. Many of the older, standard works are still useful, some have been completely renewed, and there are several fine new
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achievements. Students have waited forty years for the *Harvard Guide to American History* and have been well rewarded for their patience. The large-scale histories by one author are mostly superseded by vast cooperative sets, but Lawrence Gipson's *The British Empire Before the American Revolution* (Knopf) proves that such work is still possible. Two scholarly cooperative series are *The Rise of Modern Europe* (Harpers) and *The New American Nation* (Harpers), both impressive works highly creditable to the initiative of this famous old publishing house. Doubleday's *The Mainstream of America* is most interesting, on a more popular level. There are numerous good small histories of the United States, such as Bailey’s *The American Pageant* (Heath), superb illustrated histories like Butterfield’s *The American Past* (Simon and Schuster) and Davidson’s *Life in America* (Houghton), with ever more numerous works on the Civil War, American presidents and other topics suitable for pictorial display. Richard Morris’ *Encyclopedia of American History* (Harpers) is certainly one of the best reference tools for the subject, on much the same principle as Langer’s fine *Encyclopedia of World History* (Houghton). With small works of every variety and some impressive large ones, published by firms like Macmillan, Harpers, Holt, Scribner, Houghton, McGraw-Hill, Prentice-Hall, and Heath, American publishers have done ample justice to American history, with no slighting of Europe, Asia, and Latin America.

As one scans reference books, there are gaps and inadequacies to be noted, but not a great many. The major problem is to distinguish between quality and mediocrity in present as well as potential reference books. Certain publishing houses can generally be relied upon to turn out fine reference books; others are more interested in sales at the cost of authority, accuracy, and maturity of presentation. Even though American publishers appear reluctant to engage in large-scale works, many of which are carried out by European firms, this hopelessly brief survey has disclosed valuable general works, more in the social sciences than in the humanities. Certainly, American publishers are not just resting on their oars, except perhaps in the humanities, but neither can it be said that they are putting all their strength to them. Good reference books are surely more vitally needed in the complex world of today than they were in 1900. Even though the design of the modern American home makes books practically impossible, some really fine reference books might be granted space on the shelves.

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Religious Book and Bible Publishing

EDWARD L. SHEPPARD

While the religious book has had immeasurable influence on American life it has not attracted the historian of thought. As a genus, its definition is difficult. The popular moral essay, the pious tale, as well as the sermon and theological treatise, must claim inclusion. For this purpose the field will be limited to literature inspired by organized religious life and written to foster it. Religious publications originated in America to serve the purposes of the churches and are still in large measure “denominational.” Church presses from the Methodist Book Concern (1789) to the Seabury Press (1951) established the basic pattern. While in the past decade the religious book has assumed prominence in the lists of general publishers, the denominational houses continue as the foundation of religious publishing.

The beginnings of the religious book are found in New England. The theocratic character of society produced a prolific religious literature. New England sermons provided a commentary on problems which covered a much wider area than the purely doctrinal, reached a larger audience, and were generally printed at the request of the parish church rather than commercially published.¹

The organization of denominations following the Revolution provided an impetus to publishing. Problems of education and the promotion of piety in a thinly settled country required wide distribution of literature for clergy and laity. Francis Asbury, pioneer bishop of American Methodism, emphasized constantly the role of the circuit rider in disseminating literature. The Methodist Book Concern actually used the preacher as retail bookseller. The literature of the American Tract Society, founded in 1825, greatly extended the work of the denominations.

While general publishers always included a goodly number of religious titles in their lists, the denominational presses grew steadily

¹ Mr. Sheppard is Librarian, Garrett Biblical Institute.
as church life became stabilized. Early in the twentieth century, however, interest on the part of the general publisher declined while denominational presses assumed a less sectarian program. In the period from 1910 to 1930, most denominational publishers dropped their sectarian label. The Methodist Book Concern became the Abingdon Press, the imprint of the American Unitarian Association became the Beacon Press, the Presbyterian Board of Publication became the Westminster Press, and the United Lutherans organized the Muhlenberg Press. With the change of name, a broader policy came into being, and direct denominational control was reduced so that materials were directed to the general Protestant public as well as to a specific denomination.

Catholic publishing had its beginnings in 1785 with Matthew Carey. His work was continued by Carey & Lea, and later, Lea & Febiger. Both general and Catholic publisher, his work was originally subsidized by de Lafayette. The rapid growth of Catholic publishing begins in the middle of the century when the Catholic population increases through mass immigration. The firm of P. J. Kenedy & Sons, designated "publisher to the Holy See" in 1895, was founded in 1866. The American branch of Benziger Brothers, a Swiss firm, was founded in 1853.

The first Jewish firms date also from this period. The Bloch Publishing Company was established in 1854 in Cincinnati and moved to New York in 1901. The Jewish Publication Society of America was founded in 1888. Jewish publications also appeared under the imprint of the Union of American Hebrew Congregations and the Central Conference of American Rabbis.

The interest of trade publishers in religion revived in the 1930's under the influence of new theological trends, but the full impact of this renaissance was not felt until after the war. In 1946, a total of 530 religious titles were produced out of 7,735 new books. In 1957, this number had increased to 1,003 out of 13,142 titles. While the percentage increase is not large, it is significant that general publishers are today producing a much larger proportion of the total religious output than a decade ago.

While a few general publishers, notably Harpers, Scribner's and Macmillan, have had distinguished records in the field of religious publishing dating back to the 1860's, the entry of most general houses active today into the religious area occurred after 1930. Increased emphasis on religion in higher education has produced a large text-
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book demand. The greatest impetus for this development, however, comes from the movement "back to religion." The success of Bishop Sheen and Norman Vincent Peale has demonstrated that the religious book can be a profitable undertaking. While the trade publisher directs his religious titles usually to the general public, some houses have entered the Catholic field as well (Doubleday & Company, Farrar, Straus, and Cudahy). Among university presses, Harvard, Yale, and Chicago lead in Protestant publishing. The growth of the book club idea among the clergy has made the production of the religious book financially more rewarding. The popularity of the lenten reading list has had considerable influence on sales.

Protestant publishers may be either non-denominational or, in the case of the larger church bodies, denominational. W. B. Eerdmans Publishing Company is the largest non-denominational press, and produces both original works of a strongly conservative character and reprints of significant standard sets.

The larger denominationally-related publishers are Abingdon Press (Methodist), Westminster Press (Presbyterian), Muhlenberg Press (United Lutheran), Judson Press (Baptist), Beacon Press (Unitarian) and Seabury Press, Inc. (Episcopal) and produce works of general interest to all Protestants. Their lists include authors of various backgrounds and points of view. Publishers such as Concordia Publishing House (Missouri Synod Lutheran) and Morehouse-Gorham Co. (unofficial Episcopalian) direct books to their own churches.

Theological trends since 1940 have had a profound impact, particularly the rediscovery of Reformation theology and its manifestation in "neo-Orthodoxy," the Ecumenical movement, and the revival of "Biblical theology." The influence of Continental thought on American theology resulted in much translation. Works of Karl Barth, Emil Brunner, and Rudolf Bultmann point out the transformation from the provincial to the cosmopolitan outlook. Relations between American and British publishers such as the Society for the Promotion of Christian Knowledge, Student Christian Movement, and English university presses developed rapidly and brought many English theologians under American imprints. Among American university presses, Harvard and Chicago benefited considerably from the revival of their theological faculties.

Since denominational publishers act as church-supply houses, ministers maintain a close contact with them. Sermons, Biblical commentaries, religious education materials, and denominational histories
are supplied by the denominational house, which may also act as agents for other firms.

Beacon (Unitarian) is of widest general interest, since this denomination is committed to a liberal social program. A minimal number of titles of denominational interest are produced by a division of the press, and philosophy and social science account for most of its production. Paul Blanchard’s American Freedom and Catholic Power (1948) inaugurated a series on church-state relations.

Most closely related to its church program is Seabury, whose doctrinal and devotional books are distinctly Episcopalian. A growing number of titles such as R. C. Miller’s Be Not Anxious are of general interest. Muhlenberg and Concordia are cooperating on a monumental English edition of Luther. While Lutheran publishing is divided among the presses of the various synodical bodies, all cooperate in producing a unified catalog.

Westminster has pioneered in the publication of sound theological literature (Layman’s Theological Library) and Biblical commentary (Daily Study Bible, ed. William Barclay) for laymen. Westminster’s authors are drawn from various denominations, and its materials for youth particularly are used widely by other Protestant churches. The Library of Christian Classics now consisting of eighteen volumes represents the new Protestant concern with historical theology. Abingdon is the largest and oldest Protestant publisher. Its Interpreter’s Bible embodies outstanding Protestant scholarship.

Recent Catholic publishing, in the words of T. B. Kenedy, seeks “to develop a broad, new Catholic literature which is fully imbued with the ancient, unchangeable truths of religion, but which reflects the . . . American scene . . . ”. The merging of Catholic immigrant groups with the older American Catholic community has created a cultural self-consciousness which is responsible for a phenomenal activity in publishing. Other manifestations are the increase of Catholic bookstores, a new emphasis on book reviewing in Catholic periodicals, the encouragement of reading in parochial schools, and the idea of an “apostolate of literature” as a part of Catholic Action. The parish library movement, developed largely by the Thomas More Association, has done much to bring works of merit to the attention of the laity, and offers book selection assistance to parishes. Their periodical, The Critic, gives excellent coverage of the entire Catholic field. The association also cooperates with Henry Regnery Company in search of new Catholic authors.
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The success of the works of Thomas Merton can be singled out as a landmark in Catholic publishing. In its wake followed a growing list of titles on the contemplative life and monasticism, a significant deepening of Catholic piety. Other trends influencing publication are the liturgical movement which seeks to incorporate the individual more closely in worship, a new sociology of parish life, recent canoni- zations and proclamations on Mary, and a new concern with the social implications of Catholicism.

Catholic scholars are reaching wider audiences. The philosophy of Maritain, the history of Christopher Dawson and the theology of De Lubac among others is being read by Protestants. Monumental sets of the Fathers in translation are being published by Newman Press and Fathers of the Church, Inc. Study of the church in America has developed rapidly as demonstrated by the works of J. T. Ellis and W. J. Ong.

While a growing number of Catholic books are being published by general firms, most are published by Catholic houses. In 1957, Catholic firms issued 423 titles while general firms issued 255. Of the total, 23 per cent were translations. The major firms are Newman which specializes in theological scholarship, Sheed & Ward which produces literature of a high quality for laymen, Bruce Publishing Company, P. J. Kenedy, Benziger Brothers, and B. Herder Book Company which publish primarily books for the clergy. St. Anthony Guild Press which releases the Confraternity edition of the Bible, Fides Publishers which specializes in Catholic Action, and the presses of the Catholic University of America and Notre Dame University. In 1957, these firms produced a total of 223 titles compared to 139 for 1946.

Although only one book of Jewish authorship, J. L. Liebman's Peace of Mind has attained best-sellerhood, the growth of Jewish publication has been profound. In his recent history of American Judaism, Nathan Glazer sees the period since 1940 as a religious renaissance. The cause is not Zionism, but the coming of age of Jewish religious institutions in America. While Zionism has inspired much literary production, its influence has been cultural rather than religious.

Prior to the 1940's Jewish publishing was largely limited to the Bloch Publishing Company and the Jewish Publication Society of America, and was conditioned by cultural rather than theological concerns. Since the war, however, there has been a trend toward theology. Glazer notes that "there is much greater interest in religion among Jews today than there has ever been before. Commercial pub-
lishers find it worth their while to publish books on Jewish theology, and the fact that there are today such books written by Americans... is revealing. 14

These titles, all by general publishers, include Will Herberg's *Judaism and Modern Man* (Farrar, Straus and Young, 1951) which interprets the role of the Jew in the modern religious scene, Milton Steinberg's *Basic Judaism* (Harcourt, Brace, 1951) and Abba Silver's *Where Judaism Differed* (Macmillan, 1956) present Judaism as a faith not restricted by traditional culture. The theological revival is best represented in the works of Martin Buber and Abraham Heschel. 15, 16

Authors of popular titles which are "religious" rather than theological will tend to seek a general publisher because of larger royalties and wider distribution. The success of Norman Vincent Peale has influenced Prentice-Hall to publish "inspirational" books hovering on the borderline of religion and popular psychology. Such titles as Peale's *Unlock Your Faith-Power* differ markedly both in audience and theological content from *The Hard Commands of Jesus* by Roy Pearson and *By Means of Death* by Hughell Fosbroke, popular titles of two denominational publishers.

To counteract the insignificant theological character of some books, religious publishers have sought authors who will communicate theological truths in lay language. *The Church's Teaching*, series of Seabury Press, is an attempt to present positive doctrinal and historical content in such form for the adult communicant. Westminster's Layman's Theological Library is another successful venture. An increasing number of titles such as Edward P. Blair's *The Bible and You* (Abingdon) are written for study groups as well as individuals.

Another recent trend is the production of books which describe objectively various denominations. *The Episcopal Way of Life* by W. N. Pittenger (Prentice-Hall) is representative of this approach which promises to increase mutual understanding.

The success of best-selling Catholic titles has inspired Doubleday to publish a series of popular paperbacks, both reprints and original titles. The rapid increase of Catholic bookstores and parish libraries will without doubt extend the market for the popular religious book.

The renaissance in theological study is responsible for unparalleled activity in scholarship. *Ancient Christian Writers* (Newman), the *Library of Christian Classics* (Westminster), and the *Interpreters' Bible* are of monumental conception. New editions of the Reformers are in
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process, and Continental work like the *Corpus Christianorum*, the first comprehensive edition of the Church Fathers since Migne (1844-80) will have profound effect on American scholarship.

The demands of universities and seminaries have been met by reprinting many standard works. Harper’s Torchbook series of classics of Protestant thought and Eerdmans’ reprinting have been invaluable to theological education.

The work of the Religious Publishers’ Group of the American Book Publishers’ Council was supplemented in 1951 by the Protestant Church-Owned Publishers’ Association which has increased business efficiency among denominational firms. Its future program includes clearinghouse facilities for cooperative publishing projects. The National Association of Catholic Publishers and Dealers ties publishing and retailing interests closely together. The expansion of Catholic bookstores makes this cooperation particularly significant.

No development in the history of Bible publications since the seventeenth century compares with the production of revised and modern-speech versions. The Revised Standard Version of the Protestant Bible and the Confraternity (Catholic) edition have given a new impetus to reading by the laity. These translations embody the fruit of modern scholarship. The Revised Standard Version was completed in 1952 by Thomas Nelson & Sons. The Confraternity edition, begun in 1941 and still in process, is published by St. Anthony Guild Press.

In addition to Oxford and Cambridge, the oldest publishers of Bibles for English-speaking Protestants, Nelson, World Publishing Company, William Collins Sons & Company, and A. J. Holman Company are leaders in the Protestant field. Catholic Bibles are published by St. Anthony and Kenedy among others, while the Jewish Publication Society furnishes the Jewish scriptures. The practice of printing prose in paragraph and poetry in verse form introduced by modern speech translations has spread to the King James version, and new and lighter type faces have produced interesting results.

The liturgical movement in Catholicism has made the Missal more widely used, but in general few changes have occurred in prayer-book publishing.

The role of the religious book has been described by Lester Asheim in a manner reminiscent of the prewar period: “The average patron will want simply written, emotionally satisfying works of general appeal, works that will console, convince and support him in his estab-
lished beliefs. The most used items in the religious collection will be much like the most used items of general fiction." 17 However, the situation has changed since 1946. The palliative character of popular religious literature is offset by more significant writings of solid theological content designed for a more informed laity rapidly increasing in numbers. Religious books are not written in a vacuum, as indicated by an increasing number of titles dealing with the relationship between religion and other concerns. Parish libraries have developed, partially as a result of the failure of the public library to meet needs in this area. In some localities there is a growing cooperation between library and parish. Suburbanization has separated the reader from the downtown religious bookstore. The re-evaluation of the role of religion in higher education forces college libraries to reappraise book-selection policies, and the public library is finding a new clientele for its religious section. While it could be said in 1935 that "theology commands little interest today," 18 the religious climate had undergone a considerable change. Today, religion and books dealing with its many aspects hold the interest of a growing part of our population.

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ADDITIONAL REFERENCES

Art and Architecture Book Publishing

ALICE S. PLAUT

A TREND IS OFTEN DEFINED as a tendency or a drift. A trend is compared to the leisurely coursing of a river, to the smooth sailing of a cloud, lazy in a summer sky. The trend in art and architecture book publishing during the decade just past is no such slow and gradual development. To librarians trying to keep up with new publications, to fit the much more expensive volumes into their budgets, to make room for these books on inelastic shelves, the trend has seemed like a rush of water bursting its dam, overflowing the banks of the stream; the trend is a spate, a freshet, and the waters show no signs of subsiding.

The books on art and architecture are more numerous, more expensive, usually larger, more handsomely printed, and most noticeable of all the changes in recent years, they are alive with color. These many books on art and architecture cannot always be put into completely separate compartments. After all, there is sculpture in architecture, there are painted frescoes on many walls; furniture is often an integral part of the structure. For the purposes of this paper, books about the work of artists and architects, about their lives, and books written by them will be included. This article will touch upon encyclopedias and anthologies, on picture books and catalogs, but exclude the how-to-do-it books, the cartoon books, the third hand rehash of famous lives. Even without these few, there is ample grist for the mill.

Books on art and architecture were scarce well into the nineteenth century. Little was written about the artists and architects of the time. Before 1860, even when plans of buildings were published, the architects were not mentioned by name. The important books on art are listed on a very few pages by Mary B. Cowdrey in "Dunlap to Barker—A Century of Art History." 1

Illustration seems to have been incidental rather than an object in

1 Mrs. Plaut is Head, Art and Music Department, Public Library of Cincinnati and Hamilton County.
itself; the advertisement, the trade card, and the drawing book supplied the art-hungry with their daily ration of pretty pictures. C. W. Drepperd tells of the drawing cards which in the mid-nineteenth century were approved for Sunday copying. Obviously pious households could not find satisfactory material on the bookshelf or parlor table. There are drawing books listed, as well, by Drepperd in *American Pioneer Arts and Artists* in a chapter devoted to early books.3

The art unions were another early source for pictorial material. The American Art Union, founded in 1839 in New York City, "built up a sound relationship between the artist and a nation-wide public that has never been quite recaptured. Each year the best and most representative paintings were exhibited, engraved copies of the judges' choice were distributed, and, on Christmas night, paintings bought out of surplus funds were raffled off to the subscribers." 4 Similar societies flourished in the Midwest but after a few years these lotteries were declared illegal and it was once more up to the individual to make his choice of works of art.

In the final decades of the nineteenth century no substantial household could resist those great tomes, those folios of steel engravings, so widely distributed, so soberly bound, which dealt with the masterpieces of European galleries, which detailed the exhibits of the world's fairs of those years. Incidentally, if the illustrations were in color, these had usually been prettied up by hand.

The first wood engravings in this country are attributed to Dr. Alexander Anderson, a physician for whom art was an avocation. When, in 1942, an early American engraver, Gabriel Miesse, was discovered, this was important news to the world of art.5 And so the conclusion must be that even up to the near present the field of art and architecture book publishing was not a crowded one.

As recently as twenty years ago, elder librarians, concentrating on books on art subjects, had frequent recourse to a very short list of titles. There was a steady demand for Gardner's *Art Through the Ages*, in architecture for Fletcher's *A History of Architecture on the Comparative Method*. Students asked for Dunlap's *A History of the Rise and Progress of the Arts of Design in the United States*, for Isham's *The History of American Painting*, for Tuckerman's *Book of the Artists*.

Modern art, generally conceded to have its beginning in 1913 with the New York Armory Show, was not given much literary encourage-
ment. Any book on modern art must be antagonistic and bluntly articulate in attack if it is to be successful.  

What, then, is the status of art books today? By examining the annual statistics in Publishers’ Weekly for the twelve years from 1946 to 1957, an average annual figure of 316 titles is discovered. Checking the prices, it is found that in 1947 only a few books in the field were priced above $5. By 1950, there was an occasional $10 item. Today, many volumes are priced at $15 and more and the budget must be very substantial to take care of a satisfactory up-to-date collection in art and architecture.

The tendency is, of course, toward larger, handsomer, more colorful books. Publishers, now, seem to have hurdled the formidable barrier set up by the high cost of making color plates, by the expense of retouching these, by finding or being themselves the experts with a memory of color equal to total recall, with a keen sense of the rhythm of color.

Several firms such as Abrams, New York Graphic Society, and Skira devote themselves almost exclusively to publishing art books. Regular publishers such as Random House, Scribners, Simon and Schuster are publishing art books extensively, sometimes on their own, sometimes together with the art museums. Once the high costs have been met, once there is public acceptance of higher prices, once the publishers have set up the equipment necessary for the production of art books which are in themselves works of art, it follows quite naturally that distribution, set-up, and equipment should be used to the uttermost, that whole series of these handsome volumes should be produced.

Series of these picture books are being published, too, because the emphasis on pictures is great. When words are obstacles, a picture may well serve as a means of understanding between those who have no common language. Unesco working with New York Graphic Society aims to publish the “indigenous art of Unesco’s Member Nations”; the native art of member nations is inexhaustible subject-matter far into the future. The first Unesco volume, India; Paintings from Ajanta Caves, was published in 1954; others have followed and there are many more to come.

Some ten years ago, André Malraux wrote The Psychology of Art. The first volume, “Museum without Walls,” set forth the thought that, in this age of reproduction, the walls have fallen and treasures everywhere are to be seen by everyone. Albert Skira, going one step further by putting reproductions into books, has called these new
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style books produced by him portable museums. Making these volumes such vivid and accurate picture-galleries, he has further expanded Malraux's idea by supplying a text, often by a museum authority, so that a high-ranking expert is provided for the gallery talk.9

The art publishing firms, treating the art of the Orient and of the old world in a new way, have an unlimited amount of material to draw upon. There have been, through the years, many other books about the mosaics of Ravenna but none as truly breathtaking in the brilliance and fidelity of reproduction as the 1956 New York Graphic Society's Ravenna Mosaics.10

Actually, the reader, looking at pictures taken close up from the most favorable angle, with photographers perched precariously on dizzying scaffolding, may get a better view of a work of art than the on-the-spot traveler. Museums, cathedrals, palaces, each in turn so nobly treated, will be detailed and lined up on library shelves; the world is indeed, not our oyster, but our book. Both must be opened to be savored and enjoyed.

Not only in color but also in black and white does the good work in art and architecture book publishing go forward. The Pelican History of Art is planned as a vast, just short of fifty volumes, project. Those which have appeared to date are of uniform excellence, written with scholarly authority, illustrated with fine photographs; there are plans and sketches where needed; notes, index, and bibliography are helpfully at hand.

Catalogs of museum collections, of loan exhibitions, of auction sales, of the work of individual artists continue to come to library desks. Most of them will be well worth preserving as the basis for future research and for information at any date.11 These are important, not only when they deal with painting but also as they record furniture, porcelain, and the daily utilities and luxuries of a way of life.12

The publishers of artists' biographies come upon the horns of a dilemma. Are the books to be written about the person, or his work? Shall the author be skillful in words or have know-how in the art world? How about the illustrations? Shall they be useful, handsome, or secondary? These questions are solved in various ways and with varying degrees of success. In the last few years, Lawrence and Elisabeth Hanson, well-known English biographers, have dealt with Gauguin, Van Gogh, and with Toulouse-Lautrec.13-15 They have, in this writer's opinion, been eminently successful in picturing their subjects. Though the illustrations in these books give no more than a
shadowy hint of the work of these painters, interest should be roused so that the reader will go on to look at other reproductions and, if possible, at some originals. The Hansons, in these three books, may have a special advantage in that their subjects have inspired *The Moon and Sixpence, Lust for Life,* and *Moulin Rouge.* Fiction and the movies help to make real people even more real.

A handsome book, *Klee: A Study of his Life and Work,* published by Praeger does show much of the Swiss painter’s work in excellent color, demonstrates clearly that a book concerned with abstract art does better for this subject matter when it adds “another hue unto the rainbow.” The text is translated from the scholarly Italian of G. Di San Lazzaro. Klee’s work is well documented but the wordage, perhaps because of the translation, is often awkward. This is an example of difficulties ably set forth by Edward Mills, typographic designer of the Museum of Modern Art, when he speaks of the “problem with respect to doing justice to illustrations without compromise of the book’s integrity, or impairment of what text there may be.”

Sometimes a biography by one of the family or a friend, substituting insight for documentation, understanding for learning is unpretentiously successful. A granddaughter writing of C. P. A. Healy: *American Artist* tells of Chicago and Paris in the nineteenth century.

*Victorian Architect: The Life and Work of William Tinsley* by J. D. Forbes deals pleasantly with a builder of American Gothic churches, college buildings, and esplanades. The university presses are helpful in preserving for the record accounts of the works and lives of the less spectacular among the artists and architects. In this connection, one might mention *The Two Lives of James Jackson Jarves* by Francis Steegmuller, and *Peter Harrison: First American Architect* by Carl Bridenbaugh.

Modern architecture lends itself well to handsome bookmaking and modern architects are interesting and articulate as they tell of their ideas and ideals. The Bauhaus group, now in this country, the West Coast practitioners have their accomplishments dramatically set forth, often with colored photographs. And Frank Lloyd Wright, patriarch and *enfant terrible,* preaches: “If the quality of vision we call inspiration is lacking, all is lacking; and inspiration comes in its own good time in its own way, from within—comes only when all is ready, and usually must wait.”

Quite often, today, books are created through the joint effort of a number of experts or a book is found in which pertinent material
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has been gathered from periodicals, the work of one author or of several. These volumes skillfully used will be of great use to the smaller art collection, for there are many artists, many methods, many critical attitudes revealed in these pages.

There is no doubt that the picture-book is here to stay. It is handsome, it tells the story of art and architecture. The sensitively literate of the reading public cannot but hope that the quality of the accompanying prose will be scrutinized as carefully as the perfection of color-reproduction techniques. The “helping hand of novelists and poets” mentioned by James Thrall Soby in *Modern Art and the New Past*, the expressive, enthusiastic, analytical writings of art-lovers, of critics, of teachers, of artists and architects will complement and supplement the reproduction of works of art, will deal vividly with the past and analyze the present with skill and sympathy. Man cannot live by bread alone, neither should he look at pictures in books and skip the printed page. But pictures he should have; art is a necessity in this modern world for, as Malraux says, there may be hope for “art’s eternal victory over the human situation.”

References


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Music Book Publishing

KURTZ MYERS

In centuries past, writers have tried to write about music in terms of philosophy and mathematics; they have cited parallels in art and literature. In the nineteenth century, writing about music became a profession, a profession practiced on two levels—the level of musical journalism and the level of musicology. The twentieth century has added greatly to the volume of writing about music and probably has widened the gap between the scholarly and the popular writer. But the dilemma of the writer trying to translate music, another language, into the concrete strictures of words remains.

Whatever the frustrations of writing about music, they do not seem to have inhibited the production of music literature. In the postwar period, 1946-57, an average year brought forth 160 new music titles, a considerable number of which originated abroad. About fifty-five were the product of American trade publishers and eleven represented the output of university presses. In these same years great advances were made in the music programs of the schools. In the public schools there has been an expanded and upgraded program of music involving students much more widely in performance. Colleges and universities have composers and string quartets in residence, lively opera workshops and campus symphonies, chairs of musicology, theoretical instruction on an improved level, and many survey courses in the humanities which attempt to expose a greater number of students to the arts. Libraries, large and small, have added recordings to their wares. There has been an immense commercial expansion of the music industry which has not gone unremarked in the mass circulation magazines. Long play records, high fidelity equipment, musical instruments, and concert tickets are selling in ever-increasing volume.

There are a number of ways in which to survey the recent output of music literature. The most obvious is to examine the music magazines in which it is reviewed, and listed, most extensively: the
Musical Quarterly, founded in 1915, and Notes, founded in 1934, the quarterly journal of the Music Library Association. Both supplement their reviews with lists of new books, international in scope and apparently compiled from the same sources at the Library of Congress. Notes reviews a wider range of titles and employs a more diversified panel of reviewers. Incidentally, New York interviews indicate publishers generally seem to appreciate the critical attention which their music titles receive. Virtually all of the periodicals which review books consistently are able to draw upon informed, unpaid reviewers for whom reviewing is a professional responsibility. The reviews are characteristically sincere, detailed, and late. Since 1949 they have been indexed fully in Music Index.

It is not surprising that, in looking backwards over twelve years of reviews in Notes, one gets an overwhelming impression of concern with musical personalities. Two hundred and nine titles reviewed were biographical or dealt with the creations of a single composer. The tabulation which follows indicates by rough categories the frequency with which various types of music books appeared:

<table>
<thead>
<tr>
<th>Category</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Biographies (life and works)</td>
<td>209</td>
</tr>
<tr>
<td>Musicological studies</td>
<td>37</td>
</tr>
<tr>
<td>Histories of music</td>
<td>30</td>
</tr>
<tr>
<td>&quot;How to&quot; books</td>
<td>28</td>
</tr>
<tr>
<td>Bibliographies</td>
<td>22</td>
</tr>
<tr>
<td>Essays and criticism (collections)</td>
<td>20</td>
</tr>
<tr>
<td>Yearbooks</td>
<td>12</td>
</tr>
<tr>
<td>Biographical dictionaries</td>
<td>10</td>
</tr>
<tr>
<td>Catalogs</td>
<td>10</td>
</tr>
<tr>
<td>Program notes</td>
<td>10</td>
</tr>
<tr>
<td>Song books</td>
<td>9</td>
</tr>
<tr>
<td>Anthologies of musical examples</td>
<td>5</td>
</tr>
<tr>
<td>Thematic indexes</td>
<td>4</td>
</tr>
</tbody>
</table>

Subject matter frequently explored included:

<table>
<thead>
<tr>
<th>Subject</th>
<th>Frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Folk and national music</td>
<td>51</td>
</tr>
<tr>
<td>Opera</td>
<td>36</td>
</tr>
<tr>
<td>Recordings</td>
<td>27</td>
</tr>
<tr>
<td>Vocal music</td>
<td>26</td>
</tr>
<tr>
<td>Instrumental music</td>
<td>23</td>
</tr>
<tr>
<td>Jazz</td>
<td>22</td>
</tr>
</tbody>
</table>

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One could learn how to sing for money, how to write songs that sell, how to read score, how to memorize, how to conduct. The omnipresent music appreciation books obviously wished to be known by any other name; one reviewer referred to one of them as a “primer for the literate musical illiterate.” Books of more serious intent flew false flags. Introduction to the Theory of Music, by Howard Boatwright (Norton, 1956) and An Introduction to Music, by D. O. Boyden (Knopf, 1956) were not beginner’s books. The appearance, and continuance, of Music Index (Information Service, 1949) filled one of the conspicuous gaps, the need for an index to music periodicals. The Copyright Office in 1947 revamped the Catalog of Copyright Entries: Published Music to provide a national music trade bibliography. Thompson’s International Cyclopedia of Music and Musicians was twice revised, as was the Oxford Companion to Music. There were two new one-volume dictionaries of music from England and a new fifth edition of Grove’s Dictionary of Music and Musicians, greeted with distinctly modified rapture. But there was still no prospect of an American music encyclopedia which would take advantage of the musical scholarship available in the United States and would become an American equivalent of Grove and of Blume’s Die Musik in Geschichte und Gegenwart.

From the “Quarterly Book List” in the Musical Quarterly, information has been drawn to indicate which types of publishers, and which publishers, are responsible for the music literature which appeared between 1946 and 1957. A count indicates a total of 1,908 titles in English. Not every book listed is a piece of music literature but all have a considerable degree of pertinence to the music field. Though double listings and simultaneous publication confuse the issue, it would appear that 68.2 per cent of this total were American publications. Of the 31.8 per cent published abroad, 27.8 were published in the United Kingdom and 4 per cent in English elsewhere in the world, chiefly in Scandinavia and the Netherlands, India, and South Africa.
The 68.2 per cent representing American imprints can be broken down further by type of publisher:

<table>
<thead>
<tr>
<th>Type of Publisher</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade publishers</td>
<td>35.6%</td>
</tr>
<tr>
<td>University presses</td>
<td>7.1%</td>
</tr>
<tr>
<td>Other educational publishers</td>
<td>7.4%</td>
</tr>
<tr>
<td>Microfilm publishers</td>
<td>5.4%</td>
</tr>
<tr>
<td>Music publishers</td>
<td>3.1%</td>
</tr>
<tr>
<td>Denominational publishers</td>
<td>2.3%</td>
</tr>
<tr>
<td>Private publishers</td>
<td>2.1%</td>
</tr>
<tr>
<td>Government agencies</td>
<td>2.0%</td>
</tr>
<tr>
<td>Scholarly journal off-prints</td>
<td>1.9%</td>
</tr>
<tr>
<td>Commercial organization</td>
<td>1.3%</td>
</tr>
</tbody>
</table>

Educational publishers include libraries, music schools, music associations, and symphony orchestras. Commercial organizations include broadcasting companies and performing rights societies. The microfilm publications are all dissertations and began appearing in 1952.

An insight into the music book publication of fifty years ago, and the publishers involved, can be obtained from Louisa M. Hooper’s *Selected List of Music and Books about Music* (American Library Association, 1909), based in part on H. E. Krehbiel’s *Music: a Selection from its Literature* (American Library Association, 1897). A more accurate idea of actual holdings can be obtained from the catalogs of the music collections of three public libraries published at about the same time: Worcester (1906), Milwaukee (1913), and the Grosvenor Library, Buffalo (1909). These catalogs reveal a lack of bibliographical resources and reference tools in English (except for Baker and Grove), a plethora of biographies of composers and performers, many guides to playing and singing, and an equal interest in the music of the church and the opera house. Quite a high percentage of the titles were of English origin though in Milwaukee, 20.8 per cent of the titles were in German and at the Grosvenor Library, 18.6 per cent. The publishing field was dominated, in so far as music titles were concerned, by Scribners and G. Schirmer, both of whom were importers of music books and dealers in out-of-print titles, as well as publishers.

Turning to the figures for the 1946–57 period, it is interesting to note that the music publisher has become quite an unimportant factor. Scribners has published only four music titles in the past dozen years. Educational and denominational publishers have become more im-
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important, reflecting indirectly the new standards and prestige of music in schools and churches. The vigor of "organized music," the forty-six music organizations which make up the National Music Council, is another contributing influence. The music titles deriving from commercial organizations, government agencies, and private publishers are small in volume but often unique in format and subject coverage. Though microfilm publication has increased the availability of highly specialized studies it has not been fully accepted as a medium for original publication.⁵

Important series are the "Studies in Musicology" issued by Research Microfilm Publishers, the music titles included in the American theses series issued by University Microfilms, and the "Microcard Publications in Music," issued by the University of Rochester Press. The last-named series makes available theses from the Eastman School of Music and rare books from Eastman's Sibley Library and from the Music Division of the Library of Congress.

Further examination of the Musical Quarterly listings makes evident who, among the trade publishers and university presses, are the publishers of music titles. Five trade publishers obviously make a specialty of music literature. Of the 676 titles issued, 189 bore the following imprints: Oxford 50; Philosophical Library 39; Norton 35; Knopf 34; and Macmillan 31. The remaining 487 titles were issued by no less than 142 publishers.

No effort has been made to determine statistically how many of the publications of the five leading firms were original publications. All five issue some titles which originate abroad; the percentage is undoubtedly higher in the cases of Oxford, Macmillan, and Philosophical Library with their continuing British connections. The New York office of Oxford, however, is charged with responsibility for publishing distinctively American titles which will complement the many Oxford music titles originating in England. The Story of Jazz, by M. W. Stearns (1956) and Charles Ives and his Music, by Henry and Sidney Cowell (1955) are two products of this policy. No music librarian is surprised to find Philosophical Library among the top five on a quantity basis. However, dissatisfaction with this publisher's uneven editorial level, as well as its over-priced and poorly manufactured books, has been expressed repeatedly in Notes.⁶ Nor is any music librarian surprised to find among the leaders the firms of Knopf and Norton for, though their objectives are somewhat different, they both have developed consistent, long-range programs for the publication of music titles of quality.
A further breakdown indicates that there are ten firms which published 138 titles; fourteen less active publishers who published a further 103 titles; and a final group of 118 very occasional publishers of music titles who account for the balance of 246 titles. Of all these, only the Merlin Press with its subscription series of eight monographs, and perhaps Coleman-Ross, might be recognized as specialists. However, among the first group of ten will be found firms with flourishing text departments, such as McGraw-Hill and Prentice-Hall, which have published some of the most distinctive music titles of the period and other long-established firms such as Crowell, Holt, Dutton, Doubleday, and Harpers which always have published some music titles. Among newcomers in this group which have indicated pronounced interest in the music field are Simon & Schuster, Crown, and Allen, Towne & Heath (the last named active only during 1947–49 when thirteen titles were published).

Approximately the same degree of specialization is evidenced by the contributions of the university presses. Numerically the ranking presses are Columbia 21, Harvard 14, California 11, Princeton 7, and Oklahoma 7, which produced 60 of the 135 university press music publications. Thirty-one university presses produced the remaining 75 titles. The figures for Columbia represent the combined output of the Columbia University Press, the King’s Crown Press, and Teachers’ College. Harvard and Princeton are widely recognized for distinguished publications in the field of musicology, works such as the *Historical Anthology of Music*, edited by A. T. Davison and Willi Apel (Harvard, 1946 & 1950) and *The Italian Madrigal*, by Alfred Einstein (Princeton, 1949). The University of Oklahoma Press has been active as a publisher of music books only since 1951 but has developed a distinctive list featuring titles which stand midway between what is feasible for trade publication and what requires the subsidy of an academic press. One recent university press title is memorable for having created a stir beyond the usual limits of interest in music titles, L. B. Meyer’s *Emotion and Meaning in Music* (University of Chicago Press, 1956).

In an attempt to learn something of the publishers’ attitude, editors of six firms which have been active recently in the publication of music titles were interviewed. These firms and their editors were: Knopf (Herbert Weinstock), McGraw-Hill (C. G. Schaeffer), Macmillan (Richard Repass), Norton (R. E. Farlow), Oxford (John Ward), and Prentice-Hall (L. H. Christie). Farlow was subsequently heard
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speaking on some of the same points at the winter meeting of the Music Library Association in Washington, February 28, 1958.

These firms represent a fair sampling of the trade published music books. The titles of McGraw-Hill and Prentice-Hall are closely related to their total textbook program, though both release works which are not part of the textbook list. Macmillan and Oxford are strongly influenced by publications which originate in England. Their lists are diversified, even somewhat miscellaneous, and give more evidence of long-time policy than of long-range planning. Knopf and Norton are the recognized specialists among trade publishers. Though the academic market is of undoubted importance, especially to Norton, there is a strong feeling that their publication programs are basically the outgrowth of the personal interest of their publisher-owners. The circumstance that two of the most active writers about music, Herbert Weinstock and P. H. Lang, serve in executive or advisory capacities in these two houses has undoubtedly left its mark.

The initial Norton music title was Paul Bekker's *The Story of Music* (1927), an "appreciation book" translated by Mrs. Norton. In the next few years, several similar books were published with modest success, sufficient to prompt the firm to sign a contract in 1936 for an ambitious musicological project, the publication of Gustave Reese's *Music in the Middle Ages* (1940). Formidable commercial problems were involved. Chairs of musicology had been founded at Cornell and Columbia in 1930 and 1933, but musicology was only in its infancy on American campuses. Reese did not occupy as yet his professorship at New York University. His book would be large, involve many music examples and special typesetting, and be slow in reaching the publisher.

What had been intended as one book became two; nineteen years transpired before the second half was printed. But the first volume has had a successful career and has proven that elaborate and distinguished musicological publications are commercially feasible. Reese's book was followed in 1941 by Lang's *Music in Western Civilization* which, though demanding of the reader, also paid its way. These pioneer ventures cleared the path for the further Norton publications of works by Sachs, Bukofzer, and Einstein, and doubtless encouraged others to take chances in a highly specialized and hazardous field.

Some of the problems of musicological publication should be detailed for they are in lesser degree the problems involved in much music book publishing. When such a title as M. F. Bukofzer's *Studies*
in Medieval and Renaissance Music (Norton, 1950) is undertaken, the publisher is faced with a text which is long and complicated. To achieve "competence" in editing a musicological manuscript, it must be done by musicologists who become additions to the publisher's regular staff. Similarly translations must be undertaken by linguists who are also competent musicologists. Here one encounters the problem of Teutonisms (or Musicologese) in American musicological writing which has so disturbed Eric Blom. The book must be produced physically on a high level and its commercial success will depend largely on the extent to which the title can be used in educational institutions. While musicology has developed in this country in amazing fashion since the arrival of the ablest German musicologists in the early thirties, the general public still is not acquainted with its scope, aims, and terminology.

Farlow believes that the present public for books about music exists at two extremes of the reading scale—those who will read The Bach Reader (Norton, 1945) and "those who would not read anything beyond the level of tune-detective books and collections of stories of the operas." The publishing situation will not improve markedly unless the musical literacy of the vast intermediate group is raised. Consequently, it is essential that publication programs be formulated which represent popularization in the best sense of the word. Experienced teacher-authors have to be engaged to prepare books on music appreciation, theory and history, backed by scholarship, and representing the present state of knowledge. Such publications it is hoped will find a reception among the intelligent general readers of the country, the public which presumably accounts for the marked increase in the sale of recordings of classical music.

Promotion of music titles seems to be carried on largely through text salesmen covering the academic market and through direct mail covering the library market and the lay audience. Specialized mailing lists are available and apparently effective. Advertising is placed in specialized music magazines. Selected titles are advertised in weeklies such as the New Yorker and the Saturday Review. A few are advertised in metropolitan newspapers and over FM stations featuring "good music" programs. A book which benefited from this type of exploitation was Abram Chasins' Speaking of Pianists (Knopf, 1957). Music titles are given normal exploitation along with the rest of a firm's catalog and seasonal lists.

The effectiveness of the general bookstore in distributing books
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about music is somewhat in doubt. Any large bookstore usually features an attractive section which brings together books on music and the other performing arts, including a liberal representation of ballet picture books and new plays. (Statistically dance titles are counted as music titles but are considered much easier to merchandise, modern dance excepted.) There is some feeling that such displays are window dressing and that general outlets are not particularly effective in sales. A few of the largest music stores carry substantial stocks. Specialized dealers in music literature, conducting mail order businesses, are undoubtedly effective in moving new as well as older music literature.

While bookshops have successfully added recordings and greeting cards as secondary lines, record shops have not been equally successful in adding books. This bears out the experience of some public libraries in trying to persuade the record borrower to take advantage of readily available miniature scores and related books. Sam Goody, who has made a great success of mail order and discount merchandising of records, has begun to experiment recently with a companion book operation.

There have been some experiments in the coordinated publication of music books and recordings which illustrate them. The most elaborate scheme is that undertaken by Oxford. Each volume of the New Oxford History of Music is accompanied by a two-disc album of Victor records, recorded in England and known as the History of Music in Sound. Also available are a series of Handbooks for History of Music in Sound, prepared by specialists under the general editorship of Gerald Abraham, containing elaborate notes on these recordings. A comparable set of records, performed by Danish artists and underwritten by Norton, was issued by the Haydn Society for use with Masterpieces of Music Before 1750, edited by Carl Parrish and J. F. Ohl (Norton, 1951). Still another project of this type was Music of the Bach Family, a recording of a like-named anthology edited by Karl Geiringer (Harvard, 1955). Folk music is a natural subject for coordinated book-record publishing. Two examples are records produced by Folkways and Riverside to accompany The Viking Book of Folk Ballads of the English-speaking World, edited by A. B. Friedman (Viking, 1956) and The Ballad Book, edited by MacEdward Leach (Harper, 1955). Riverside has also issued a recording of all the English and Scottish popular ballads in the Child collection. Jazz would seem to offer similar opportunities but efforts to date have not
advanced beyond the level of commercial tie-ins. Though such schemes have considerable appeal for the educator, they enormously complicate publishing and packaging, and can be successful only if publisher and record company observe the same editorial and manufacturing standards.

Books about jazz constitute one of the paradoxes of music book publishing. Almost every major trade publisher has one on his list and they have begun to appear from the university presses, as witness *The Real Jazz Old and New*, by Stephen Longstreet (Louisiana State University, 1956) and *The Heart of Jazz*, by W. L. Grossman and J. W. Farrell (New York University, 1956). They should enjoy wide appeal and yet they do not seem to enjoy unusual sales. Perhaps too many are similar in approach and too few are contemporary in coverage. Possibly not enough is known about the consumers of jazz. The high school student so often encountered in the public library as he undertakes a “research paper” on jazz, motivated by a hopeful teacher, is probably not a likely buyer. A recent survey in connection with the inauguration of sponsored television programs featuring jazz suggests that the jazz audience is middle-aged, male, and of superior educational and economic status.

Despite the overwhelming evidence of the continued publication of musical biography, all but one editor indicated that there was a declining demand for this type of publication. It would seem that the growing sophistication of the musical public has bypassed the old-fashioned, romanticized biography and is not yet ready for the fully documented, scholarly “life and works” type which is published now with increasing frequency.

Very few music book manuscripts are received unsolicited. Rather, ideas are developed by authors, editors, and salesmen. They are submitted, discussed, transformed. Publishers who make a specialty of music literature retain advisors who can offer counsel on long-term publishing programs, suggest authors, advise on a particular project, criticize manuscripts or translations in process. Publishers with well developed text departments charge their salesmen with responsibility for ferreting out campus talents, imaginative instructors who have material for a book in some state of preparation. A substantial number of music books are still written by free-lance musical journalists, critics of magazines and newspapers, composers, private teachers, and performers.
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Upwards of fifty music titles are available in paperback editions. A gratifying number of out-of-print classic titles are included and the quality level averages high. However, coverage is most uneven. Conspicuously missing is a history of American music or any treatment of American composers, made doubly evident by the full treatment of English music and musicians in the Penguin titles.

From a commercial standpoint, the publishing of music titles remains a marginal operation. Budgets must be carefully considered and there must be a reasonable “get out” point. Outside the text field, the extent of the public for music books is not known with any degree of accuracy. It will remain a limited public until the basic problem of learning to write about music for the intelligent lay listener is solved. With these factors in mind the publishing record of the 1946–1957 period is astonishing and admirable.

Meanwhile no one is expecting a best-selling music title. At the two extremes, musicologically-oriented books will continue to appear and moderate popular successes in the realm of musical biography, song books, and “how to” books will continue to be hoped for. In the midst of this picture sits the music librarian who ponders the significance of the new mass audience for music and its impact on libraries, publishers, and music itself. Is it encouraging that Berlioz, Richard Strauss, and Stravinsky after ten years of “Lp” have joined Beethoven, Rimsky-Korsakov, and Tchaikovsky on the classical hit parade? That in 1958 Beethoven’s Ninth Symphony is Columbia Records’ sales leader rather than Gershwin’s Rhapsody in Blue? That the original cast recording of My Fair Lady has sold more than a million copies and that the production of “mood music” has become an industry in itself. Availability and familiarity of the standard musical repertory, and of old music and contemporary music, are without doubt greater now than ever before. Some of their currency surely represents nothing more than conformity to currently approved social patterns and to an American desire for the companionship of noise. But basically there would seem to be an acceptance of music as a normal part of a full life and as an important aspect of cultural heritage.

Publication of more and better books about music is essential if teachers, librarians, and performers are to capitalize on what would seem to be a very favorable current disposition toward music. But books must be joined by other materials, such as scores and recordings, and by informed and imaginative leadership on the industrial,
professional, and lay levels if a new kind of broad musical understanding is to be built on the encouraging foundations laid in recent years.

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Law Book Publishing

NORBERT D. WEST

Until the end of the eighteenth century law books were mostly publications of statutes by official printers or manuals for laymen (justices of the peace, constables or farmers, merchants) published by private printers. The first reports of court decisions were published in book form at the close of the eighteenth century. Colonial society, organized without professional lawyers, did not need any other kind of legal literature. The first law book of a general nature published in a colony was the American edition of Blackstone, published on a subscription basis by Robert Bell in Philadelphia in 1771–72.¹ Fourteen-hundred sets were subscribed to in advance and 1,100 more sets sold before Independence.² Economically, the output of law books during the colonial period was important in relation to the general publishing business. Almost 20 per cent of all American publications in the period from 1639 to 1763 were legal publications, varying from 17 per cent in New England to 52 per cent in the Southern Colonies.³ In 1820, out of a total production value of $2.5 million, 8 per cent were represented by law books. The law book production increased to three, four, and seven hundred thousand dollars in 1830, 1840, and 1850 respectively, representing a steadily diminishing percentage of the total output.⁴ Today law book publication is in the category of big business, with very large publishing houses specializing in law publishing or even concentrating on more narrowly circumscribed divisions within this general area.

The lawyer distinguishes between books of primary authority and all other legal material. Primary authority is the text of the law, and may be found in only two sources, legislation in the widest sense and judicial decisions. The other materials are vital because they serve as guides to the overwhelming bulk of reports and statutes. For-

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tunately, the legal literature contains many guides and indices, but even these research tools have become so numerous and involved that their use must be taught in special courses which are part of the regular curriculum of most law schools.

The secondary materials consist of textbooks and treatises; encyclopedias; digests; legal periodicals; tables of cases and statutes; annotations; citators and loose-leaf services. Textbooks, periodicals and encyclopedias are comparable to those publications in other fields while the other classes are unique to the legal field.

Individual statutes published immediately after enactment are referred to as “slip laws.” The enormous output is truly disturbing. In 1955, for example, 24,366 federal and state statutes were enacted and in 1957, their number had risen to 29,536. During even years, fewer laws are enacted because not so many state legislatures are in session. At the end of each session of the legislature its enactments are published in chronological order in a volume, usually referred to as “Session Laws.” These publications, necessary as they are to establish the authentic text of specific acts, are unsuitable for legal research unless the date, place, or the form of the statutory regulation is previously known. A systematically arranged compilation of the statutes as presently in force is needed. Such compilations are known as Revised, Consolidated, or Compiled Laws or Codes. Repealed and otherwise obsolete statutes are omitted and the statutes which were amended in the course of time are reported in their amended form. Indices must be added to open the contents of the volumes to the user.

In the federal jurisdiction the Revised Statutes of 1873 remained the only official compilation for a long time. But there were unofficial compilations published by private publishers. For more than twenty-five years Congress worked on a new compilation, which was completed in 1925 with the help of the West Publishing Company and Edward Thompson Company, and called United States Code (U.S.C.). Later Congress provided for annual supplements to the U.S.C. and a new edition to be published not more often than once every five years. The present U.S.C. contains “the general and permanent laws of the United States, in force on January 2, 1953.” Annual cumulative supplements keep this edition up to date.

Statutes must be interpreted in the light of their construction by the courts. This need is filled by annotated editions of the statutes where short digests of pertinent court decisions follow the text of
the statutory compilation, section by section. For the federal domain there are two sets now available, the United States Code Annotated (U.S.C.A.) published by West Publishing Company and the Edward Thompson Company and the Federal Code Annotated (F.C.A.) by the Bobbs-Merrill Company. Both publications follow the text and classification of the official U.S.C. but the annotations are the work of the editorial staffs. Given the same material the two editions are duplicating each other almost completely.

Virtually all state governments print their slip laws and session laws or contract with private printers to do it for them. This applies also in many states to statutory compilations; in others, annotations to the statutes are released as state documents. Most annotated and some unannotated editions are published commercially. Often there is a choice between an official edition, with or without annotations, and a private annotated edition; occasionally two commercial publishers compete with each other.

Statutes in the wider sense also include city ordinances and rules and regulations issued by various administrative agencies. Most of the city ordinances are only available, if at all, from the city clerk, sometimes only in mimeographed or typed form. Even in the federal domain before 1935 it was frequently impossible to find the pertinent administrative regulations. In the Federal Register, created by the Act of 1935, the rules of the various agencies are published five times weekly in large pamphlets which accumulated in 1957 to 11,156 triple-columned pages. The rules in force were compiled into the Code of Federal Regulations and a second edition was published in 1949. Cumulative pocket supplements are published annually. The current Federal Register serves as daily supplement. No commercial enterprise would undertake to publish the whole bulk of administrative law. For many special fields, particularly significant to business, like taxation, unemployment insurance, etc., the loose-leaf services provide complete coverage.

The daily life of everyone is even more influenced by the administrative law on the state level. Many states have no organized way of publication, some states started publication but abandoned it because of the heavy cost. In some states (California and New York are leading) a system similar to the federal publications has been developed. The Monthly Checklist of State Publications of the Library of Congress serves as bibliography for this material.

The decisions of all state courts of appeals are published in eight
regional units of the National Reporter System, a West publication. Four more units report all decisions by the U.S. Supreme Court and the circuit courts of appeals and selected decisions by the federal district courts. The cases are reported in a chronological arrangement, not in systematic order. The most valuable feature of these reports is the key number system. The report of each case is preceded by one or several “headnotes” or “syllabi” stating the rule or rules of law announced by the decision. Each syllabus consists of one short sentence. In addition, it refers to a section in a digest where more related cases may be found. In publications of the West Publishing Company, this section number is called “key number” to indicate that the same key number applies to the same topics in law throughout all the West Reporter digests. As of March 1957, 4,149 volumes of the National Reporter System have been published.

The other large set of reports, American Law Reports Annotated (A.L.R.), selects only significant cases already reported elsewhere. Each case is followed by an annotation which surveys all other cases concerned with the same legal problem. This reporter is published by Lawyers Co-operative Publishing Company and Bancroft-Whitney.

Most states publish the decisions of their supreme courts in an official edition. The official reports are often published late and are inefficient unless they are published for the government by one of the large law publishers (Lawyers, Co-op, West, Callaghan, etc.).

It is obvious that the lack of systematic arrangement and the large number of cases make the material inaccessible without some special tools. One of these tools is the digest. The outstanding publication in this area is the American Digest System, published by West Publishing Company. The first unit, the Century Edition, digests all cases reported in all standard reports, covering the period from 1658 (the oldest reported case) to 1896. The cases from 1897 to 1956 are digested in six units called Decennials. The contents are classified under some four hundred standardized topics alphabetically arranged within each unit. Each topic in turn is divided into several hundred or thousand sections according to a plan, basically maintained, though constantly augmented through the years. There is one paragraph to each case without connecting text, comment, or other editorial work. Cases decided after the close of the latest Decennial are digested in the General Digest, now in its third series, which will be replaced by the Seventh Decennial in 1967. The General Digest is published in monthly paperbound volumes which are cumulated into three
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bound volumes per year. In addition to this comprehensive digest there are special digests covering individual jurisdictions or several states (paralleling, e.g., a unit of the National Reporter System) or decisions of one court or all decisions in a certain field, for example, insurance law.

General legal encyclopedias are related to legal digests. They present a multi-volume survey of the body of American law as contained in court decisions. The material is arranged under some four hundred main and a varying number of auxiliary topics familiar to us from the discussion of the digests. Each topic is subdivided into many sections. The difference is that the encyclopedia contains a text, written by the editors and stating the law in sentences culled from leading decisions with the cases listed only in footnotes. At present there are two encyclopedias which share the market about equally. One is Corpus Juris (C.J.) and the still unfinished Corpus Juris Secundum (C.J.S.), published by the American Law Book Company. They aim in about 170 large volumes to cite every case reported in a standard reporter. The other set is American Jurisprudence (Am. Jur.) published by Bancroft-Whitney and Lawyers Co-operative Publishing Company which consists of only fifty-nine volumes of text and several auxiliary volumes, but cites only significant cases. Inclusive coverage and lucid explanation of the material presented by specially trained editors make encyclopedias, and particularly American Jurisprudence, the best reference tool in law for the layman. Even lawyers often start their research with this work. There are also, similar to digests, legal encyclopedias with limited scope like an encyclopedia of pleading and practice, and encyclopedias of the law of single states.

Legal treatises resemble, in their general make-up, treatises in other fields; however, treatises are of much less importance to the lawyer than to other learned professions. All legal literature is overshadowed by authoritative enactments and decisions. James Kent, the first great American legal scholar, taught in 1826: “The reports . . . contain the . . . most authentic evidence of the . . . rules of the common law; but there are numerous other works of sages in the profession . . . These works acquire by time . . . the weight of authority . . .” 14 And Kent measured “time” by centuries. Today the older literature is not often referred to. Law changes and develops too quickly.

To say that most modern legal treatises intended for the use of
practicing attorneys are not scholarly studies, but merely compilations of rules announced by the courts, is only to look at the same situation from a different angle. Chafee once compared the typical textbook to a sermon composed of little bits out of the Bible. “Headnotes arranged vertically make a digest. Headnotes arranged horizontally make a textbook. Textbooks arranged alphabetically make an encyclopedia.”

Law books are written almost exclusively for lawyers. Only those schooled in the technique of common law can understand it adequately. There still are a few books by legal scholars for general readers, like the Legal Almanac Series “How to do . . .” by the Oceana Publications, but even fewer reach some measure of success.

A court decision remains an authority until it is completely or partially overruled by the same or a higher court. A systematical collection of references to all later cases bearing upon earlier decisions is called a citator. Early citators (best known: Rose’s Notes) gave the references in complete sentences, but for the past eighty-five years a specialized publisher, Shepard’s Citations, developed to technical perfection its system of using symbols, numerals, and letters to convey this information. They also list for the statutes, section by section, amendments, repeals, etc., and references to the statutes in reported decisions. Shepard’s has sixty-three separate units.

Currently, 194 American legal periodicals are covered in the Index to Legal Periodicals, of which 103 are issued by the various law schools in behalf of and for the education of their students. In addition to leading articles and book reviews by learned authors, these periodicals contain mostly comments on court decisions written by students. A good many of these publications are more significant to the professional advancement of the student than for the furtherance of legal research.

It is the lawyer’s main concern to have the latest information readily available. Law publishers, aware of this problem, tried to keep their sets up to date by means of annual supplementary volumes and by frequently issuing new editions. McKinney’s Consolidated Laws of New York which appeared in 1917 made a significant innovation by providing a pocket in each volume to store a supplement which was to be replaced annually by a cumulative issue. Today, few large treatises, encyclopedias or annotated editions of statutes are published without provision for pocket parts unless they appear in loose-leaf binders.
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With the advent of the federal income tax (16th Amendment) in 1913, it became obvious that a new method had to be found to coordinate the avalanche of statutes, rules, court, and administrative decisions which were to appear. In this year two services were started, one for reporting all authoritative material on the topic of income taxation and the other on corporation finance. Today Commerce Clearing House publishes more than one hundred loose-leaf reporters and Prentice-Hall almost as many. The Bureau of National Affairs, a comparative latecomer, now publishes twenty-four services. Only a few services are published by firms not specializing in this field, notably Administrative Law by M. Bender & Company in cooperation with Pike & Fischer. The history and detailed description of these services is given in booklets distributed by the publishers. Commerce Clearing House, e.g., has a 207-page booklet Tax and Business Law Parade and the smaller Today's Law for Today's Problems, both 1956. Also The Christian Science Monitor carried a series of articles about C.C.H. and B.N.A. by the presidents of the firms on December 11, 12 and 13, 1956, and March 6, 7, 8 and 9, 1957, respectively.

This type of publishing requires an enormous reporting staff, establishment of close cooperation with the government, large printing facilities which are available at a moment's notice to do unexpected amounts of work, and a whole organization geared to incredible speed. The reporting includes statutes, administrative rules and regulations, opinions of courts and administrative agencies, and references to other material. These publications are issued in loose-leaf form and are filed by the subscriber in a number of binders and replaced by later issues, appearing in most instances weekly, a few even daily, while several are issued less frequently. Most of the volumes are permanent with only parts replaced when required, but several services (e.g., the reports on federal taxation) are issued annually in new editions, each leaf still subject to re-issue during the year when necessary. Indices, cross-references, and instructions on how to use the service assist in the location of the material needed.

The technique of loose-leaf reporting later spread to other types of law publications. Some treatises and statutory collections have been published completely or partially in this form. The constant filing and replacing of leaves which requires considerable clerical help raised objections from subscribers. Lawyers Co-op compromised by issuing its New York Consolidated Laws Service in twelve file covers for a series of pamphlets which are distinct and removable.
units. When legislative changes require a new edition of a title, only this pamphlet is replaced. Callaghan, following a recent request of the Michigan Bar Association, began publishing the current supplement to the *Michigan Statutes Annotated* in pamphlet form rather than the previous loose-leaf form.

In early times, law books were published for local use and did not require unusually large financial investments. Publishers were satisfied to print, bind, and distribute the works written by learned lawyers and did not attempt to author the books. In the second half of the nineteenth century, a significant change occurred when treatises and local publications of reports and statutes were replaced by the large sets now found in the law libraries. The first digest of American law by Nathan Dane still represents the life work of a legal scholar, but the first encyclopedias, conceived by James Cockroft, were written completely by the editorial staff of the publisher.

Today's leading law book publisher is the West Publishing Company and its main publications are the work of its editorial staff. After a few publications of little importance the firm hit on the idea of publishing reports on a national scale. From the beginning (1876) the *National Reporter* paid particular attention to expressing the rules laid down by the reported decision in well formulated headnotes (syllabi). The next step then was to gather these syllabi in a systematic order and to publish them annually as a digest. Finally, the *American Digest* was developed into a system covering all reported cases from the earliest to the current decisions. By collecting only the headnotes of the decisions of the federal courts or the courts of a given state or several states, West is in the position to publish other digests without additional editorial expenses. The key number system used in all digests of the firm enables the researcher to switch from one to the other with great speed. Wherever decisions are concerned with the application of statutes, the appropriate syllabi in a different arrangement serve also as annotations to the statutory collections. To a degree unknown before in publishing history this publisher is in the enviable situation of having the editorial work do service over and over again without impairing the usefulness of the publications to the reader.

To cement its dominant position West Publishing Company acquired the controlling interests in a number of firms of established local importance. Vernon Law Book Company in Kansas City was added in 1911, Burdette Smith Company in Chicago in 1935, Wash-
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ington Law Book Company was incorporated as a subsidiary in the same year. Since then Boston Law Book Company, Metropolitan Law Book Company in Brooklyn and Soney and Sage in Newark have been added. Other firms were added because of their importance in a special field of law publishing, American Law Book Company, (encyclopédias) in 1930, Edward Thompson Company (federal statutes) in 1935 and finally the Foundation Press in Brooklyn (publications for the law schools).

The other giant in general law book publishing is Lawyers Co-operative Publishing Company which has owned the majority stock interest in Bancroft-Whitney since 1919, Bender-Moss Company, and the Baker, Voorhis and Company since 1940. While the rapid growth of West Publishing Company is explained by its central position in reporting decisions on a nation-wide basis, the equally startling success of Bancroft and Lawyers Co-op is largely founded on the idea of making leading cases more easily available to the legal profession. Both firms have been connected with the Annotated Case Series from their early beginning. These series led in direct sequence to the current main publication of both publishers, American Law Reports. The other main publication of these two publishers, American Jurisprudence, is an enlargement of their previous encyclopedia, Ruling Case Law, which was chiefly an encyclopedic treatment of the vast material in the Annotated Case Series published up to that time.

The law library consists chiefly of large sets of books, most of them bought on a subscription basis with one or more volumes added each year. Expensive pocket supplements are issued annually to many of them. This implies for the publisher the necessity of planning his program many years ahead and investing enormous amounts of editorial work and capital in a single publication; on the other hand, it assures unusual stability to a successfully established undertaking. Thus, the law librarian and the lawyer have very little freedom left to select material since large amounts of their funds are already committed before the fiscal year begins. The Harvard Law Library spent, in the academic year 1956-57, $55,900 for Anglo-American publications of which $41,700 went exclusively for continuations. The Library of the Detroit Bar Association had during the fiscal year of 1956 a book fund of $20,000. Of this $2,100 were spent for treatises, but 85 per cent of this sum was taken up by supplementing existing treatises, leaving only $300 for new acquisitions.

While the national field of the large sets, digests, encyclopédias,
annotated cases, etc., is dominated by the two leading publishers with only local competition from one of the other large law publishing firms (Bobbs-Merrill Company, Callaghan & Company, Harrison Company, Mason Publishing Company, Michie Company, and others) a number of small and middle-sized firms participate in the publication of treatises. A number of firms have firmly established special lines; Shepard's Citations and the publishers of loose-leaf services were mentioned before.

The part of governments in legal publications, which was small during the nineteenth and beginning twentieth centuries, has been growing due to the increase in statutory and administrative material. It would be revealing to compare the actual cost of government publications with comparable figures of the commercial publications if these data were available, but publishers will go far to keep such information secret. Weekly newspapers are required by postal law to publish (in one issue in early October of each year) the number of copies distributed to paid subscribers. But subscribers never receive such statements from weekly loose-leaf services. Apparently the original edition is printed in only a few copies and immediately replaced by a new edition (omitting this statement) which is sent to the subscribers.

A medium-sized state like Wisconsin spent more than $1,800,000 for the biennium 1955-56 for printing, of which $263,000 was allotted to legislative printing (bills, journals, etc.). In addition, Wisconsin Statutes, Session Laws, Attorney General Reports, Public Service Commission Reports, and an Administrative Code were published. The legislative printing bill of New York for 1958 (based on estimated amounts) is $733,000 and the budget for the annual reports of state agencies is over $213,000. States must also maintain editorial staffs for their publications. The editorial costs of the Michigan Compiled Laws of 1948 with Index and Annotations was $110,000.

Prices of law books like those of other technical publications with limited sales are by necessity high. However, comparison of the prices of commercial publishers with those charged by the governments show that in general prices are reasonable. The Michigan Reports, published by Lawyers Co-op under contract with the state are sold at $3.50 per volume. This price compares with the cost of $7 for a

* The assistance of E. C. Jensen, Wisconsin State Librarian, who unearthed this and other material which, for lack of space, had to be omitted, is gratefully acknowledged.
volume of a regional Reporter of the National Reporter System which contains almost twice the number of words as a volume of the Michigan Reports. The advance sheets are delivered to the subscriber without added charge, but the comparable material to the Michigan Reports cost $10 annually. Moreover, to make the price of $3.50 possible, the state pays about $6,000 per volume "for services rendered" to the publisher, buys a large number of copies for its own use and relieves the publisher, within limits, of the unsold over-run at half price. The situation in Michigan is significant. A few years ago the state of New York made a study of the law book publishing and determined that it would model the contract with its printer closely after Michigan’s contract with Lawyers Co-op.30

Occasionally a law publication may be bought at a bargain price. The recently issued West Publishing Company edition of the California Codes in seventy-seven volumes, notwithstanding its lavish appearance, was sold at the pre-publication price of $6 per volume, which was meant to compete with the old established Deering Codes published by Bancroft-Whitney Company. An example in the other direction may be found in Wisconsin. There attorneys were accustomed to the official biennial edition of their statutes. The arrangement was so satisfactory and the price so low that in 1937 the American Bar Association recommended it as a model, expressing the belief that no private publisher could successfully compete.31 In 1955, 8,400 copies of the two volume edition were printed at a little over $83,000. Because 75 per cent of the expenses of the state revisor’s office were charged to it the set sold for $15 per copy. Annotations were published in 1950 at the price of $12.50. These annotations are brought up to date in the edition of the statutes. Surprisingly, West Publishing Company recently started publication of Wisconsin Statutes Annotated in a much more elaborate edition of about forty-five volumes at a price of $540, with an annual up-keep of about $40.

Treatises are most often sold at $12 to $20 per large volume. A compilation of the copyright laws and treaties of the various countries, translated into English, in one volume of about 2,000 pages was recently published at $97.50. At a lower price it would probably be found in the smallest public library. Examples of overpricing, perhaps not quite as astonishing, could be continued. Exceptions such as this, rather than the general level of law book prices, may be responsible for the general impression that law book prices are unjustifiably high.

Practically no law book is sold through the general book trade.
lishers and dealers mail book announcements to libraries and attorneys and advertise in legal periodicals and their own publications. This is done, however, without much conviction because experience has shown that most attorneys do not go out to order law books, but wait for the visit of a sales representative. Shepard's covers the whole territory of the United States with just nine representatives. No firm employs a large sales force.

The importance of the comprehensive law publications of state or national scope and particularly their contribution towards unification of the law of the several states cannot be overestimated. Law publishing generally has become a highly remunerative business, which is advantageous since only strong organizations can render the service demanded of legal publishers.

Irritations between the publishers and their customers, however, are not absent. Criticism can be classified under the headings of high prices, low quality, lack of discount, for libraries and, chiefly, unnecessary duplication of publications. Libraries are accustomed to getting considerable discounts from publishers, but not for legal publications. In order to stamp out discounts most of the law publishers combined in the American Association of Law Book Publishers in 1923, which stipulated, among other things, that no buyer should get more than a 6 per cent discount for cash payment. In 1944, the Federal Trade Commission prohibited the fixing of discounts or other conditions concerning the sale of law books. Paradoxically, due to a change in economic conditions, more discounts were granted before 1944 than since.

Complaints concerning the quality often single out the work done by editorial staffs. In order to save money the publishers of the earliest encyclopedia employed law school students to write and edit the text. No publisher today could expect to make such savings pay. Editors employed today are competent professionals who, through long experience and special training, have learned to do a proficient job. For example, during a visit on December 10 and 11, 1957, with the sixty lawyers employed in the editorial department of Lawyers Co-op in Rochester, New York, the writer was truly impressed with their professional competence and legal scholarship. Nevertheless, editorial departments have their limitations. Speed, accuracy, competent, reliable research are important, however, original, creative work is not required, indeed it is frowned upon. This is
generally accepted. Unfortunately, also works written by individual authors are too often only “practitioners’ books,” thinly disguised digests of cases written in the form of treatises.

The chief complaint constantly raised against law publishers is that competition results in unnecessary duplication. As soon as it leaks out that a publisher is preparing a new large publication, another publisher will hurry to announce that he, too, is going to publish that type of work. The rush to be the first usually does not contribute to quality. In any literary work one would expect to find citations to all significant opinions expressed elsewhere but it is the practice of most legal editorial staffs to give reference only to sources published by the same publisher.

The situation could be remedied by concerted action of the consumers who are closely organized in three distinctive groups. Excluding libraries with less than 5,000 volumes, there are 780 law libraries in this country with accumulative holdings of over 25 million volumes,37 organized in the American Association of Law Libraries. In addition, many more general libraries are occasional buyers of law books. The only buyers of the textbooks, a small, but separate department of most large law publishers, are the 38,833 students in 136 approved and 3,438 students in thirty unapproved law schools.38

The policy of these law schools is strongly influenced by the Association of American Law Schools. But the really important group of buyers of law books, the practicing attorneys, are organized in local and state bar associations which are aided and guided by the American Bar Association, a national organization. More than a third of the quarter of a million lawyers in America 39 may be counted to be regular subscribers to one or more of the large legal publications. Some state bar associations have done valuable service to improve the quality and lower the costs of law publications. The outstanding example is the work of the Illinois State Bar Association. In this state two annotated editions of the statutes and two editions without annotations published by competing publishers followed different classification systems. This situation caused confusion and wide dissatisfaction. In 1937, after prolonged negotiations the Bar Association induced one publisher to withdraw and the other publisher (Burdette Smith Company) to publish an unannotated edition of the Illinois Revised Statutes, a well bound volume of nearly 4,000 large pages for the truly amazing price of $4. This publication, while maintaining the
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publisher’s classification system cites the other system, section by section, thus establishing one medium of statutory citation. The 1955 edition, in two large volumes, still sells for only $15.

Another example of cooperation is the achievement of J. C. Hill who conceived an idea which deserves wide imitation. A committee of the Oregon State Bar Association, under the chairmanship of Hill, goes through all Oregon cases published in the current issues of the regional unit of the National Reporter and offers suggestions for improving the syllabi which then form the contents of the Oregon Digest. Notwithstanding some original hesitancy on the part of the publisher, West Publishing Company in cooperation with Bancroft-Whitney Company, Hill was able to report that the publisher accepted all suggested corrections and offered to extend the agreement.

Innumerable committees of various bar associations, law school and law library associations created to study problems of legal publications and particularly the vexing duplication of law books, have done valuable spade work and reached agreement concerning the needs of the legal profession. Unfortunately, the latest sampling of the attorneys in sixteen states indicated a lack of consensus as to which of the two or more parallel publications should be discontinued. Therefore, no practical results were achieved. Perhaps the bar which, for another reason, has been called a sleeping giant is to blame for its lack of action. There is no doubt that improvements could be achieved if the giant would only put his mighty back to the wheel. Apparently, the hesitancy to take real action can be explained by the fact that minor irritations and complaints notwithstanding, the feeling prevails in the profession that generally the law publishers have been doing highly creditable work in their field.

References

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Scientific and Technical Book Publishing

THOMAS P. FLEMING and
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Science publishing follows very closely the developments in scientific research and application. In the early days of this country, as long as scientific developments came largely from Europe, American scientists and engineers relied largely on foreign publications. At least two contemporary American scientific publishers, Wiley and Van Nostrand, trace their roots to successful bookshops whose shelves contained many imports and were visited frequently by American scholars and men of letters. While the early Wiley store did not specialize in science, Van Nostrand's offices were gathering places for engineers and scientists who wanted to browse among the stock of English and French publications.1, 2

R. R. Shaw's study of engineering books available in America prior to 1830 lists 223 publications of American firms as opposed to 252 English and 188 French titles. 3 The study lists 148 American publishers, however none of them specialized exclusively in science. American engineering literature did not begin its real development until the establishment of the land grant colleges with their emphasis on agriculture and the mechanical arts.

Early American publications covered topics of interest to the young nation. Military science and natural resources were of vital importance. The United States Military Academy, America's first technical school, prompted the publication of a number of titles in bridge and road building and other military subjects. Mahan's Civil Engineering was published by Wiley for the Academy in 1837. The book was subsequently used by the military men of both the North and the South in the Civil War. Bowditch's New American Practical Navigator, still a standard work, was first published in 1802.

The steam engine, natural philosophy, mechanics, and chemistry

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were covered in texts by James Renwick, growing from his lectures at Columbia College in the 1820–40 period. In the 1850’s, mineralogy was important both in the field and in books. Dana’s Manual of Mineralogy, recently issued in its sixteenth edition, was first published in 1884. All through this era venturesome botanists and geologists accompanied expeditions across the frontiers of the North American continent, and such items as King’s Report of the Geological Exploration of the 40th Parallel (1870–1880) is still excellent reading. As more and more land was devoted to agriculture, such books as the English translation of Justin von Liebig’s Principles of Agricultural Chemistry became popular.

By the end of the nineteenth century, America was preparing to enter its transportation and electrical revolution. The inventiveness of Edison, Ford, Westinghouse, Kettering, and others created great industries which encouraged and relied on further scientific research and development for sustenance. General Electric established a separate, modern research laboratory. Charles Steinmetz, the General Electric genius, published his Theory and Calculation of Alternating Current Phenomena in 1897, and his Theoretical Elements of Electrical Engineering in 1901. Both titles were in use for nearly a quarter of a century.

Scientific activity developed relatively slowly in America. Noted American workers in the pure sciences, particularly American trained scientists, were few in the eighteenth and nineteenth centuries. It took both world wars, with the simultaneous heavy reliance on scientific developments and diminution of information and materials from the Central European countries, to foster the rapid expansion of American science. America’s first Nobel prize winner in a science was Michelson in physics in 1907. His Velocity of Light had been published by the University of Chicago in 1902. America had only three Nobel prize winners in science prior to the first World War, and only twelve between the two wars. Since World War II, however, thirty-three people working in the American scientific community have received this award.

In the past decade the number of scientific and technical titles issued by the firms listed in the Publishers’ Weekly annual statistics has grown from 687 in 1948 to 1,325 in 1957, an increase of 93 per cent. The significant gains in this decade came between 1946 and 1949 when the increase was 64 per cent. Since 1949, the number of new titles has been more than 1,100 per year. During this decade, 1957 was
the peak year with 1,325 new titles listed. In addition, the increase in the number of science titles was proportionately larger than any other category except history in 1957.  

The major producers of scientific and technical books in the United States, McGraw-Hill, John Wiley, Prentice-Hall, Lippincott, and C. C. Thomas published 871 titles in 1957. Assuming that at least 60 per cent of these titles were in the fields of science and technology, they accounted for 522 of the 1,325 titles in science and technology, or 39 per cent. Another group of seven publishers, Academic Press, Interscience, Reinhold, Van Nostrand, Williams and Wilkins, Mosby and Saunders, published 423 titles in 1947. Although they released fewer titles they seldom publish outside of the field of science. If 95 per cent of these titles were scientific, this second group is responsible for 401 additional scientific books. These dozen firms, then, contributed a minimum of 70 per cent of the science titles published in 1957.

All of these figures are biased, since they exclude most of the titles published by scientific and technical societies, institutions, and trade associations. It has been estimated that there are perhaps five times as many new titles published in science now than there were ten years ago.  

Several factors tend to restrict the number of publishers in science and technology. Scientific publishers are required to give close attention to quality charts, diagrams, line illustrations, photographs, and numerous equations, formulae and tables, most of which are not adjuncts to the text, but are required for complete presentation. In addition, scientists expect to use their books frequently and over long periods of time. Thus the quality of paper, printing, and binding must be good. Composition and manufacturing costs, therefore, are higher for scientific books than for trade books. Coupled with relatively slow and small sales, scientific publishing requires a greater investment which is tied up longer before it reaches the break-even point than does trade book publishing.

Because of the subject matter, and the critical audience which requires exact, pertinent information, a high degree of skill is needed to recognize and edit manuscripts of significant and marketable titles. Even the largest publishers in science find that, unlike their counterparts in trade publishing, they must more frequently rely on the judgment of the people for whom they publish when selecting titles for publication. It is a well-accepted practice in scientific and tech-
THOMAS P. FLEMING AND RUSSELL SHANK

nical publishing for noted specialists to serve as advisory editors of publishers' series, using their training and experience to suggest areas in which books might be written and to locate qualified authors. Smaller publishing ventures cannot easily attract such editors which makes it necessary for them to rely on their own judgment.

The prices of scientific books are high and have been rising more rapidly during a period when trade books have held the line. Increased composition and manufacturing costs contribute to this trend but do not alone account for it. The market for scientific books is limited. The scientific community numbers approximately one million persons in the United States, and within this community interests are splintered into smaller segments by the specialization of scientists. It is almost impossible to expand this market through sales campaigns for specific books, and there is no chance to produce best sellers in terms of trade book publishing. It is also difficult to find booksellers who feel qualified to judge and select such a diverse stock for highly critical scientists. Since the scientific book publisher must recover his investment over a longer period of time and through sales of fewer copies, discounts on scientific books are generally smaller, further limiting bookstore sales.7 Faced with this situation, scientific publishers are forced to turn to direct mail advertising and sales campaigns. All of these factors contribute to a slower rate of sales of fewer copies of specific titles and account in turn for higher prices.

As scientific knowledge is accumulated, older books become less useful. Finally a point is reached where new editions or new titles must be published. Since there is no literary value in the old editions, they cannot be remaindered. To make adequate decisions concerning the size of editions in science and their replacement by new titles or revised editions requires expert judgment of the state of the sciences. Extremely few areas of science and technology are stable enough to allow a book to continue to serve until it is a best seller. French’s Manual of Engineering Drawing, now in its eighth edition, has sold approximately 1,500,000 copies in all editions. The term “best seller” must be qualified since frequently the only resemblance between the first and the latest edition is the author’s name, the title, and the subject covered. Changing editions of science books has many of the elements of producing a new title.

The mobilization of manpower, the displacement of scientific personnel, and the security restrictions engendered by World War II created some interesting developments in publishing. The growth of
the number of publications reporting significant advances in the pure sciences was restricted during the war years. This was particularly noticeable in physics. Recently, however, this area has returned to full strength in publishing, with, of course, the new subjects in nuclear physics and engineering moving rapidly to the fore.

During the war, while many new and significant developments in science and engineering could not be published, commercial publishers were called upon to produce hundreds of thousands of volumes of the known scientific knowledge to be used as texts in training technicians for war industries and the armed services. Van Nostrand estimates that about 80 per cent of its output during the war years was directly related to war activities.\(^8\)

In 1942, the government spent $30,000,000 for its Engineering and Science Management War Training program, which needed vast quantities of texts. The Ford Trade School printed 170,000 copies of its shop manual for training programs in less than a year.\(^9\)

As the war was brought to an end, a few scientists in government service realized that the almost unbelievable gains during the war years, hitherto reported only in limited circles in technical reports, should be brought to the attention of the American scientific community in general. A great sense of urgency was felt because the men who could most adequately report this work, that is the men who actually participated in the developments, would soon be dispersed to their normal peacetime pursuits. A special staff was recruited at the Radiation Laboratory of the Massachusetts Institute of Technology which assisted the engineers there in writing twenty-seven volumes of basic information in the field of microwave electronics. This series with a one-volume index was published by McGraw-Hill and has become a standard encyclopedic and teaching set in all phases of electronics. This venture is notable in one other respect. Royalties, which by 1953 totaled $120,000, are paid to the United States government.\(^10\)

Likewise, the work done by the Manhattan District in atomic energy was reported in a number of volumes of the National Nuclear Energy Series, also published by McGraw-Hill. These volumes were more difficult to produce because the work was spread out over the entire United States, and the scientists were rapidly released from wartime research, thus compounding the problems of coordination of the writing effort. The government itself sponsored approximately eighty volumes written by established scientists covering the other
work directed by the Office of Scientific Research and Development during the war years. Although it is doubtful that short of another national emergency such large-scale scientific developments will ever be so coordinated and centrally controlled, as to produce such a comprehensive body of knowledge, it is interesting to note how commercial publishers, the government and scientists can work together to disseminate information through regular publishing channels when the need arises.

One of the primary features of publishing for the professions is that the authors generally are all among the practitioners for whom the material is being produced. Writing is a secondary source of income for most of them. Their work is judged first by the information content, and then on the basis of style and grammar. Except for a few classicists, scientists have not been noted generally for their ability to write clearly and concisely. Their primary interests are laboratory and field developments, and although communication of the results of their endeavors is important, they have been prone to overlook each other’s lack of style and grace in exposition if the scientific content of the communication was pertinent and accurate.

The urgency for laboratory and field developments which has been felt since the early days of World War II has made it even more difficult for the scientist to spend time in the communication process. Emphasis has been given to the establishment of a new corps of workers—the scientific, medical, and technical writers. These people may or may not be trained scientists, but they are supposedly, at least, adequately prepared to take the scientific or technical concept and to communicate it in clear language. While most of the scientific writers have concentrated on the preparation of technical reports, handbooks, operating manuals, and other manufacturers’ literature, it is not unknown for them to assist scientists with the preparation of papers for scholarly and trade journals, and even with manuscripts of books.

A number of societies of scientific and technical writers have been founded, and recent mergers have created at least one large national organization, the Society of Technical Writers and Editors. The result of this emphasis should be a growing awareness among scientists of acceptable exposition of scientific information and a larger number of trained personnel to handle scientific writing chores.

There are a number of discernible trends in the forms of science publications. Textbooks are gradually changing. Their purpose is
to develop an understanding of a branch of knowledge. There are many grades of texts ranging from the very elementary to the advanced and specialized. In these latter types there has been a gradual change from the "one-man" to the many-authored texts edited by one or two leading authorities. These publications are, by their very make-up, expensive and require extraordinary skill. It seems safe to say that the one-man textbook in the higher fields is on the way out.

It is almost impossible to draw a sharp distinction between an advanced textbook and a treatise. A text leans more toward instructive than toward scholarly exposition. While the term monograph usually refers to a short exhaustive treatment of a minute section of a field, a treatise consists of a small number of monographs joined together to give a full and scholarly exposé of a sub-specialty. Although United States publishers have not been noted for publishing exhaustive treatises on relatively broad subjects, or even subdivisions of a subject, there is now a definite and noticeable trend toward the latter. These "small encyclopaedias" or "treatises" (Kurze Handbücher) are growing in number. With the fractionization of knowledge and the increase in reports of the result of research it would seem that this is only the beginning of these publications, where specific subjects are treated critically and comprehensively. Such treatises are organized systematically and are designed to give thorough coverage to a special field by providing indispensable guides to the vast amount of original literature. While many subfields are now provided with encyclopedic treatises, branches of chemistry would seem to lead the pack. For example, witness the publications of the Academic Press: *Hormones*, 3v.; *Enzymes*, 2v. in 4; *Alkaloids*, 5v. etc.—or of Interscience: *Photosynthesis*, 2v.; *Lipids*, 3v., etc.

These treatises, or monographs, made up of invited contributions by experts in their subject have in the field of chemistry been deemed of sufficient importance to be individually noted and abstracted in *Chemical Abstracts*. While such a practice is not a postwar innovation, the sheer number of such analytics called to the attention of the chemical literature scientist results in an increased demand for and ultimate sale of the original book from which the analytic was made. The word "sale" is used advisedly because of the restrictions of reproduction placed on such material by the publishers: "No part of this book may be reproduced in any form, photostat, microfilm, or any other means, without written permission from the publishers." Since the contributions in these treatises are invited and/or "paid for" and

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are subject to royalties, such restrictions have been deemed necessary by the publisher. Most libraries are unwilling to lend such publications on interlibrary loan, because of the needs of their own clientele. Since photoreproduction is forbidden, a barrier has been introduced between the researcher and his required data. The same is true of many of the Advances and similar series. The trend toward this type of restriction will continue and increase.

The monumental German "Handbuch," or the French "Traité," which attempt to provide exhaustive treatment of relatively broad subdivisions of science, e.g. physics or zoology are not found as a type of publishing in the United States. Their relatively complicated and ponderous system of designating the various parts constituting the whole does not appeal to American scientists or publishers. These separate parts are in reality individual monographs. No American publisher would dream of issuing monographs with a numbering system which when laid out on an organization chart would show where each part fitted into a preconceived whole. For example, what American publisher would publish Band XXV, Abteilung 8, Teil 9, Lieferung 208 of a Handbuch der Physik in a second edition before Band I, Abteilung 1, Teil 1, Lieferung 1 had been issued? This is not to say that publishers in the United States publish monographs in series indiscriminately or without any plan to cover all aspects of the subject. Parke makes an interesting comparison between the unnumbered International Series in Pure and Applied Physics (McGraw-Hill) and the Handbuch der Physik. He shows that in the main the same ground is covered, but the International Series is available at a much more reasonable cost. There is, however, a definite trend toward the issuance of numbered monographs in series. Witness the publications of Interscience—Chemical Analysis, Chemistry of Heterocyclic Compounds, etc. This may be a conscious effort on the part of publishers to cover thoroughly a given subject, but this trend may be influenced by the fact that many librarians suffer from the disease of "complete setosis" and will purchase several volumes of a numbered series even though the topics treated may be way out on the periphery of their announced policy of "scope and coverage" of scientific literature.

A symposium is a type of publication in which appear papers presented by experts investigating a common problem, usually one that is on the forefront of knowledge and in a controversial stage. This form of publication is not new but the quantity of releases since
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World War II is startling. Generally, symposia are sponsored by foundations, societies, an industry, or some branch of government. The Ciba Symposia, the Josiah Macy Foundation's various conferences, and the symposia volumes of the American Society for Metals are representative. With research now being conducted on a broad front, the future will bring an increasing number of such publications as an intermediary type of release between the journal article or report and the so-called definitive monograph.

The increase in the number of scientific publications has reached a point where it is impossible even for the specialist to keep abreast of the latest developments in his field. This has become even more difficult since modern research has further subdivided the special fields of all the sciences. Consequently, the presentation of the latest developments and results of research presented by authorities have become a necessity which has led to the issuance of an increasing number of publications of a review character. While this type of publication is not new, since 1946 there has been a rash of titles giving reviews of various aspects of science, such as: Advances in . . . , Progress in . . . , Annual Review of . . . , Yearbook of . . . Academic Press, Interscience, Annual Reviews Inc., and Yearbook Publishers are the leaders in this particular field.

Commercial firms have increased their publishing activities. Their publications are usually free of charge to libraries and to potential customers. The pharmaceutical, chemical, and optical companies have issued beautifully illustrated volumes which, even when made available for sale, are priced lower than any commercial publisher could afford. Ciba's publications of medical illustrations and Bausch and Lomb's on the eye may be cited as outstanding examples. There has also been a tendency on the part of commercial organizations to sponsor symposia, and to subsidize the publication of presented papers through commercial channels with and without limited free distribution.

With so many advances on a broad front in the sciences, it is inevitable that new fields develop which call for publications, and that well-established ones tend to become obsolete. In the medical sciences great strides have been made in the knowledge of antibiotics, chemotherapeutic agents, psycho-pharmacologic drugs, geriatrics, anesthetics, and space medicine, to mention only a few of the more prominent new topics under investigation. The result is a flood of symposia, monographs, treatises, texts, and reviews. Automation, elec-
tronics, operations research, giant brains, rockets, satellites, transistors, and geophysics—all are topics which scientific publishers are endeavoring to place before a larger public. Publications concerning electric railways, wireless, steam locomotives, malaria, syphilis, diphtheria, and typhoid have given way to the other advances in scientific progress. Libraries will find that new subjects will appear on the horizon with inexorable rapidity.

Some of the physical sciences, notably engineering and chemistry, and to some extent physics, make extensive use of information which can be readily presented in tabular form, or expressed by formulae, charts, and diagrams. For this reason, comprehensive handbooks, containing such material, along with many pages of condensed text, are becoming increasingly popular.

Many of the fields of science have only been covered recently by handbooks. Industrial engineering was the subject of the two new volumes in 1956, each by a major publisher. The American Institute of Physics and McGraw-Hill have just published the Physics Handbook, the first such comprehensive coverage of modern physics, in one volume. Other fields have long used handbooks. Mark’s Mechanical Engineers’ Handbook was first published in 1916 and has sold over a half a million copies in the ensuing years. A most graphic indication of an increased knowledge comes from an examination of the thirty-nine editions of the perennial Handbook of Chemistry and Physics, the ever-popular compilation of physical data, each volume larger than its predecessor.

Not only have these handbooks been growing in number, but they have also been increasing in size to match the growth of knowledge. McGraw-Hill enlarged the page size of its notable standards, Mark’s Mechanical Engineers’ Handbook and Perry’s Chemical Engineers’ Handbook in their last editions. The three-volume American Civil Engineering Practice, Wiley’s new standard work in this field, is an outgrowth of the one-volume American Civil Engineers’ Handbook. The American Welding Society has just published the first of five volumes of the new edition of the Welding Handbook, previously issued in one volume.

In some areas of science, professional societies, such as the Geological Society of America, the American Chemical Society and the American Society of Mechanical Engineers have taken a leading responsibility for promulgating and publishing monographs, treatises, and handbooks. Society publishing is generally restricted to items
which will sell fewer than 2,500 copies, and in most cases accommodates publications that will sell fewer than 1,000 copies. The material handled frequently is acquired without the payment of royalties but the total cost of producing and distributing society publications is likely to be so great that the selling price is relatively high. Frequently there are two selling prices, a reduced rate being given to members of the societies. The emergence of "Institutes" formed by a number of societies with common interests is indicative of a trend towards expansion of publishing programs. The American Geologic Institute, the American Institute of Physics, and the American Institute of the Biological Sciences are concerned with publications, up to now chiefly in the journal area. Mounting production and distribution costs make it appear that they will participate more fully in the book publishing field.

Because of the rapidly expanding nature of science and the high rate of obsolescence of book materials, the reprinting of out-of-print monographs will never play a large part in American science publishing. Dover, Chelsea, Hafner, and Johnson have been the leading reprint publishers of scientific works, principally of the classics in mathematics and physics. The reprinting program of the Office of Alien Property Custodian, during World War II, gave a tremendous impetus to the development of the "short run" reprinting industry. In the sciences the reprinting of out-of-print journals has become almost standard practice. Johnson, Hafner, and lately Kraus, are the leaders in this endeavor.

A number of American publishers of science materials have reciprocal agreements with British publishers whereby both parties distribute certain percentages of imports under their own imprint. This is in principle a fine thing since it tends to spread knowledge, but librarians know that it is frequently more economical to buy British books directly from Great Britain rather than from the American copublisher.

It appears that within the United States science studies, hence the number of scientists, will increase in proportion to other fields. In the immediate future, bookstores and libraries will probably represent an expanding part of the market for scientific books. International cooperation in scientific activity as typified by the International Geophysical Year is creating a vast pool of data from which scientific studies and scientific publications can be produced for many years. Moreover, the international flavor of the data-gathering effort should
make the market for the results of such activity universal rather than national. With international political activity indicating the closer cultural ties with Russia and its allies, including China, there is an indication of an expanding potential market. Many publications which have been suggested to, but not accepted by, American publishers may now be put on the market. Libraries supporting programs of education and research in scientific fields will find in the immediate future that their budgets will be sorely taxed.

References

7. Ibid., p. 355.

Additional References

Scientific and Technical Book Publishing


Medical Book Publishing

BARBARA COE JOHNSON

ALTHOUGH "there were only two medical books
by American authors published in America before the Revolution," 1
medical book publishing has existed as a significant element since the
ey early nineteenth century, and it has never failed to reflect the current
thinking of practitioners of medicine. During the early and middle
1800's when the American physician was primarily trained by going
into apprenticeship with a man who was already practicing, his book
needs could be filled by a few works in basic science such as an
anatomy and a physiology, and by broadly inclusive texts dealing with
the treatment of trauma and recognized diseases. Even European
medicine of the day, far advanced beyond American as it was, did
not enter into its important descriptive and clinical phases until after
1850. In the later 1800's, after basic research into etiology and patho-
genesis of diseases had got into full swing in Europe, the biggest part
of American book publishing consisted of translations and interpreta-
tions of the work of English, French, and German authors.

The real reform in medical education which produced native au-
thors capable of writing indigenous medical books to be produced
by American publishing houses did not come until 1871 when Harvard
increased its curriculum to three years, to be followed in quick suc-
cession by other universities, and further expanded by the opening of
Johns Hopkins Medical School in 1893. It was not until 1911, with
the publication of Abraham Flexner's report on the status of American
medical education that anything approaching far-reaching minimum
standards of medical education was advanced. Inevitably medical
book publishing reflected the interests and abilities of medical prac-
titioners, and the late nineteenth century's spate of European texts
was a wonder to behold.

The next period in medicine and medical publishing concerned
itself with the synthesis and interpretation of existing knowledge and

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gave rise to a considerable and continually growing trend toward the exposition of specialized interests. The time from 1895 to 1920 can be called the age of the "great man" and his followers. Around outstanding professors of medicine and surgery gathered followers at various hospitals, clinics, and universities; medical practitioners were proud to be pupils of Osler's, Cushing's, or the Mayos', both in their student days and after. This was the time when such giant over-all texts as Osler's *Practice of Medicine* and Kelly's *Medical Gynecology*, were first conceived and published. As the fundamental emphasis stressed the exposition of clinical medicine by the great teacher, emphasis in publishing was given to various facets of clinical medicine.

As medical knowledge expanded, physicians realized that they could no longer expect to be completely competent on all points of medical interest. As a result, they tended more and more to specialize. Of course, no clear-cut distinction really existed as yet, but the emphasis was changing, and since about 1920 has advanced with increasing speed. Coincidentally, the physician's function shifted in the picture of total medical care as he became the head of a highly trained team of experts, each of whom contributed to the over-all picture of research, treatment, and rehabilitation. Even the physician's specialized training was not adequate to encompass all facets of medical care; in the same way that he had long relied on the trained nurse for bedside care, he now became dependent on other specialists like medical technicians, dieticians, occupational therapists, and the social worker. Each of these, and inevitably many more, had to have access to authoritative information at the level of his own needs and capabilities. Moreover, many physicians turned their attention to research areas and needed information which was different from the materials previously supplied by medical publishing. Thus the medical publisher, always responding to the needs of his audience, had to present simultaneously material of interest to the general practitioner, the research specialist and the worker in ancilliary fields.

The above mentioned tendencies, prominent though they now seem, became crystallized during World War II. Every worker in medicine was pressed either into harassed civilian practice or active military service. Although a flood of new materials developed to meet the exigencies of the moment, no one could stop active practice long enough to take time to formulate or define, much less to prepare books about the changes and advances.
The end of the war did not result in a sudden increase of medical manuscripts. Doctors had first to mend some economic fences of their own, then to digest what they knew, and then, according to the time-honored pattern, they should have taken a couple of years to write a book. But things were moving too fast after the war: the population had come to expect more medical service as a matter of course. Expediency was the keynote.

The natural outlet for the quick report needed after the war was provided by journal literature. Consequently in 1946, 1947, and possibly 1948, one encounters a torrent of journal papers, with only a gradually increasing number of medical books. Subject areas explored in periodicals at this time provide fair indication of the areas to which books will give increasing attention in the future. Among significant topics are nuclear medicine, rehabilitation (both psychiatric and physical), medical administration, air and underwater medicine, antibiotics, hormone therapy, mycotic and bacterial infections, and socialized medicine.

This is only a modern version of the historical fact that periodical literature is of the utmost importance in medicine. As Postell says, "... Prior to the establishment of medical periodicals, a physician had little opportunity and less encouragement to record his observations ... and it is through medical journals that most of the discoveries which the arts and sciences owe to American physicians have been made known to the world." The preponderant importance of the medical periodical is adequately reflected in the ordinary medical library's larger budgetary allowance for journals than for books. If one considers initial outlay for periodicals and the cost of their preservation together, and compares this cost with initial expenditures for books, approximately three-quarters of the library's annual outlay for reading materials will be spent on periodical literature. Certainly never would the proportion be less than 60-40 unless the library were concerned with filling in expensive specific subject gaps. Although the dimensions of medical book publishing in the U.S. are large (in 1957 there were published 511 titles in medicine and hygiene, including 152 new editions), there still is every reason to suppose that the great majority of significant medical information appears in periodicals. The importance of periodical publishing is emphasized when one considers that many of the most important medical book publishers are identical with the significant periodical publishers, such as, Lip-
Medical authors still have little time after satisfying their immediate professional demands of practicing medicine, teaching the next generation, engaging in basic research and keeping up with their own special subject interests to write an exhaustive treatise. Yet, it became increasingly evident after the war that there was an increasing need for organization and synthesis of all the periodical literature, and a physician could be persuaded to do justice to a subject if he were not expected to handle one that was too large. As Benjamin puts it, “... the authors of technical books are not professional writers. Rarely is one even a skilled writer. . . . As a rule he is interested far more in technical content than in style, far more in editorial accuracy and production quality than in the rate of royalty he will receive. He writes rather for personal satisfaction or professional prestige than for the limited royalties his book may earn.”

Two answers to the author’s dilemma have been tried and represent two new approaches in medical book publishing, the multiple-authored text and the extremely circumscribed subject monograph. An example of the first is Harrison’s Principles of Internal Medicine, now about to go into its third edition since its original appearance in 1950; the many, many Bannerstone Lectures in . . . published by C. C Thomas are representative of the latter class. Both forms have their disadvantages, the former in that no editor, no matter how expert, is able to make all sections of a multiple-authored book equally authoritative and readable; the latter in that the individual titles are expensive for the subject matter embodied in them. Their sheer physical flimsiness creates the impression of ephemera. Each, however, provides a way to synthesize medical literature in small enough portions that medical authors can be persuaded to write them, and medical readers to read them. These two types of medical publication, together with medical treatises form the bulk of medical book publishing in the United States today. It is difficult to differentiate among advanced texts, treatises, and monographs beyond the following distinctions for identification’s sake: a text is designed to teach, either at an elementary or at an advanced level; a treatise is a work in a large subject field, with subdivisions examined separately and exhaustively, each in a comprehensive manner and yet as part of the whole; a monograph is a thorough and scholarly examination of a separate small subject area.
Medicine, unusually among other scientific disciplines, has often followed the European treatise idea; such works as Duke-Elder's *Textbook of Ophthalmology* and Schinz' *Roentgen Diagnostics* are well-recognized and used in medicine, and there seems to be a movement to enlarge this kind of publishing, for example, volume 1, of Raven's proposed seven volume work, *Cancer*, has just appeared. Medical monographs, to which the Thomas *Bannerstone Lectures* and American *Lectures in . . .* belong, comprise the bulk of publishing within this general class. They will probably continue to be published at about the same rate as now, and continue to be either revised or out-of-date within five years after publication. Another format of publishing which falls into this area, the loose-leaf system, seems to be on its way out. Not only does it become nearly impossible to provide consistent authoritative revisions within a system such as Brennemann's *Practice of Pediatrics*, but subscribers must spend an inordinate amount of time in filing these materials. Moreover, large subject revisions such as Cooley's of the section on Radiology of the Heart and Great Vessels in Golden's *Diagnostic Roentgenology* are being simultaneously published as separate monographs.

In addition to the large class of medical books described above, one can distinguish some other types: the basic reference tools such as dictionaries, directories, atlases, manuals, and pharmacopoeias; the review publications which serve as transitions between short reports and exhaustive treatises or monographs; the *Transactions, Proceedings, Symposia*, published under the aegis of learned bodies, foundations, and sometimes supported by commercial firms such as Ciba Pharmaceuticals; and books on medical subjects published for a lay audience.

The significant reference books have to be revised regularly to remain useful. Three major medical dictionaries: *New Gould* (Blakiston), *Stedman's* (Williams and Wilkins), and *Dorland's* (Saunders), as well as their smaller encyclopedic companion *Taber's* (F. A. Davis) are revised at about five year intervals. The Marquis Company tries to bring out a new edition of its *Directory of Medical Specialists* at least biennially, as does the American Medical Association with its *Directory*. Atlases are not revised so often, but new editions of such standard works as Sobotta's *Atlas of Descriptive Anatomy* appear as needed. Manuals such as the *Merck Manual of Treatment*, are revised within two or three years. Pharmacopoeias and drug handbooks such as *Modern Drug Index, New and Non-Official Drugs*, and *Physicians'
Medical Book Publishing

Desk Reference, as well as the Pharmacopoeia of the United States are either revised and re-issued annually or kept up-to-date through supplements. Tools such as these grow larger and bulkier each year.

The most rapidly growing of medical publications are the review mechanisms. They are designed to give simultaneously an over-all view of activities within a certain field over a set period and to provide a key to significant journal literature for the practitioner who has not time to keep up with all specialities in which he is interested. Many publishers have entered this field, notably Year Book with its Practical Medicine Year Book series, Academic Press with Advances in . . . , Annual Reviews in several subject areas, Saunders with Current Therapy, and Grune and Stratton with Progress in . . . , etc. The initiation and success of the reviews emphasizes once again the importance of journal publications in medicine, for this is the material which is “reviewed.”

An older member of the medical book family seems to be coming into increasing prominence, because it serves as interpreter of very scattered short reports. This is the kind of publication which reports scientific meetings sponsored by foundations (like the Josiah Macy, Jr., Foundation), learned societies (like the Association for Research in Nervous and Mental Diseases) and commercial firms which are interested in medical matters (like Ciba Pharmaceuticals). The period since 1946 has seen an increasing number of publications whose titles start with Proceedings of, Transactions of, Conference on, Colloquia in, and Symposia on, and the number bids fair to grow.

A comparative newcomer in serious medical book publishing is the authoritative lay presentation. Tonkin’s treatment of peptic ulcer problems, Danowski’s book on diabetes, and Kitay’s on arthritis each fill a long-felt need to provide accurate medical information to the person who suffers from a disease. It seems fair to predict that more such material will appear as time goes by.

The major publishers in the medical field are Appleton-Century, F. A. Davis Co., Blakiston Division of McCraw-Hill, Grune and Stratton, Hoeber-Harper, Lea and Febiger, Lippincott, Macmillan, C. V. Mosby, Oxford, W. B. Saunders, C. C Thomas, Williams and Wilkins, and Year Book Publishers. Of these fourteen, six are medical divisions of major trade publishers (Appleton-Century, Blakiston, Hoeber, Lippincott, Macmillan, and Oxford). Of the other eight publishers, six publish almost exclusively in the field of medicine and its ancillary disciplines (Davis, Lea and Febiger, Mosby, Saunders, Thomas, and
Year Book) and two (Grune and Stratton and Williams and Wilkins) publish also in scientific fields other than medicine. It is safe to assume that approximately three-quarters of the trade medical titles published in the period 1946-57 appeared under these fourteen imprints. Little, Brown, while fairly new in medical publishing, produced thirty-one titles in 1957. There are other publishers in the medical field, but they are usually technical publishers whose primary interests lie in other areas of technical or scientific publishing (Academic, Bruce, Edwards, Interscience, Pantheon, Philosophical, Wiley), or university presses which primarily publish for the entire scholarly community (Columbia, Harvard, Johns Hopkins, Stanford University, University of California, University of Minnesota); or publishers of one specific type of medical tool (Lange, who publishes small practitioners’ handbooks, and Prior, who publishes loose-leaf systems and supplements, are examples). The United States Government Printing Office must be considered in the medical publishing field with such major efforts as its ongoing Atlas of Tumor Pathology of the Armed Forces Institute of Pathology and the many volumes of medical histories of World War II activities. The field of psychiatry, while represented in the lists of all major publishers, also supports two firms which devote themselves almost exclusively to this field: International Universities Press and Basic Books.

Medical book publishers are inclined to be fairly conservative, but of late a few publishers have adapted with great success some of the regular trade publishers’ techniques, particularly in format and binding, although there seem to be excessive numbers of very small and very large books, equally hard to house. Saunders, Year Book and Hoeber seem to lead in this trend. Although it is difficult to pin down individual characteristics of the various houses, a few remarks about the “personalities” of individual medical book publishers may be made. Ten of the afore-mentioned major publishers are listed as existing before 1900: Appleton (1825), Blakiston (1843), Davis (1879), Harper (1817, the only case where the parent firm is older than the medical book division), Lea and Febiger (1785, the oldest book publishing firm in the U.S., whose medical concentration started in the 1840’s), Lippincott (1792), Macmillan (1869 in New York), Oxford (1896 in New York, although not actually publishing in the U.S. until the 1930’s), Saunders (1888), and Williams and Wilkins (1890, although this firm perhaps can trace itself back to 1804 through its purchase of William Wood). Several of the firms, Saunders, Davis,
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Mosby, and Lea and Febiger seem to concentrate on American authors. Three, (Grune and Stratton, C. C Thomas, and Williams and Wilkins) as well as Macmillan and Oxford, (whose parent organizations are in England) run rather heavily to the production of standard English authors' work under American imprints. Books of this kind cannot be sold in the United States except through these firms, which usually release them some six months later than in England, and seem to price the American edition as though the pound sterling were still worth $4.80 instead of $2.80, for example: the British pre-publication price on the Standard Edition of the Complete Works of Sigmund Freud (Macmillan, 1952+) was £30, or, generously, $90; the American pre-publication price was $120; Glaister's Toxicology, eleventh edition, Edinburgh, E. & S. Livingstone, 1957, 47s 6d, is to be issued in 1958 under the Williams and Wilkins imprint at $10, or approximately $4 more than its British price. One thinks of medical publishers as being small, selective organizations, yet eight of the fourteen already mentioned published over fifty titles in 1957, counting in five cases the medical departments with their parent organizations.

Statistics and general descriptions of medical book publishing are frequently presented jointly with those of scientific and technical, disregarding some basic differences. A reference work in mathematics or physics may need a supplement five years after the original publication date, but it remains essentially as good a tool, worth its price, and capable of sustaining continuing sales; with a few exceptions, medical reference tools are nearly worthless five years after appearance, and consequently would seem to require lower production standards in binding, type, and paper which should result in better prices. In addition, the annual rate of growth since World War II shows a significant difference between medical and scientific book publishing. Between 1946 and 1957, there has been an average increase of only 70 per cent among new titles in medicine and hygiene, while science has produced 158 per cent more titles; even now the annual release of medical book titles has grown only slightly over those produced prior to World War II. There is no doubt that medicine is changing rapidly, and growing, particularly in certain subject areas, but one can speculate that older areas of interest are dropping out of the picture at about the same rate that new ones are added, with the result that medical interest, and medical book publishers' sales, have reached a point of stability. Medical uses of nuclear fission products created a whole new field of interest, but penicillin has almost
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completely obviated the necessity for books about venereal disease; cardiovascular surgery has become very important, radiation and drug therapies have cut drastically into other surgical fields, and reduced the need for research and reporting; books on tuberculosis are of less importance now but information on diseases of connective tissue (collagen diseases) is assuming more and more clinical and research significance.

Medical book publishers also share problems with those in the scientific and technical fields. They publish expensive books for a limited expert audience, which makes high and expensive demands by requiring exacting proofreading, a large number of footnotes and references, and profuse illustration. Business, technical, scientific, law, and medical books (excluding textbooks), taken as a single class, captured roughly 10 per cent of the dollar market in both 1947 and 1956 (1947: 45.8 million out of 435.1 million; 1956: 87.5 million out of 865 million), but in so doing reduced the number of copies sold from 17.5 million in 1947 to 12.1 million in 1956. The average cost per copy, that is, rose from $2.60 in 1947 to $7.23 in 1956. While the number of buyers has decreased, the market seems sufficiently stable to sustain higher prices.

Apparently the individual buyer relies more and more on the institutional purchase of books. It does not seem likely that, in the face of increased activity in all fields of scientific and technical endeavor, fewer people are reading in their special fields, but it is probable that fewer copies of books are being read by larger numbers in more libraries with better resources. The technical book publisher can count on an assured market for his books, but this market is changing its character. The point may well be reached where institutional book budgets, always subject to close scrutiny, may prove incapable of absorbing further price increases. Abuses such as the separate issuance of small but expensive monographs in a subject area where a single treatise may be sufficient and more appropriate, particularly in the face of high library processing costs, may well be the straws that break the hard core of the new medical book publishers' market.

References

Medical Book Publishing


Children’s Book Publishing

RACHAEL W. DEANGELO

This article will cover all books exclusive of textbooks and paperback books published for children from preschool through junior high school. It is based on data secured from existing literature and research in the field, forty returns from a questionnaire sent to children's book editors and/or persons responsible for the juvenile list in publishing houses, interviews with selected editors and other authorities on the subject, and personal study and research.

The history of children’s book publishing is an important segment of the social history of this country since each generation reveals itself in its children's books. For about two hundred years, from the printing in 1646 of the first children's book in America, John Cotton’s Milk for Babes, Drawn out of the Breast of Both Testaments. . . . the Puritan influence of the “good Godly books” persisted. The scant and mediocre children’s literature of the period was “overloaded with precocious goodness, morbid piety, and sickly sentiment,”¹ and was designed to edify if not to terrify.

In the second half of the nineteenth century, America entered upon her Golden Age of children’s literature, in spite of a stream of poorly written information books and the stilted, repetitious Elsie Dinsmore and Rollo travel series. Such writers as Mary Mapes Dodge, Louisa May Alcott, Mark Twain, Joel Chandler Harris, Howard Pyle, Thomas Bailey Aldrich, Kate Douglas Wiggin, Laura E. Richards, and Frances Hodgson Burnett brought new stature and distinction to children's books. Two epoch-making books of that period are Alcott’s Little Women (1868) for its genuine realism and Mark Twain’s Tom Sawyer (1876) which “carried realism across the tracks.”²

Three early children’s magazines—Our Young Folks, Horace Scudder's Riverside Magazine for Young People and Mary Mapes Dodge’s

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St. Nicholas—served as "nurseries for children's books" where editors sought out, encouraged, and guided young writers. They exerted a profound influence on children's books and authors, and prepared the way for the rapid development in children's book publishing in the early 1900's.

At this time there was a new emphasis on the child as an individual, resulting in new types of schools and new methods of teaching. Public and children's librarians engaged in many activities "pointing up the joy and the value of children's books." Publishers, noticing the effect on sales figures, began to pay more attention to children's books by bringing out the old stand-by classics in editions with better print, illustrations, and bindings. These, together with inexpensive fiction series and a sprinkling of new books, made up the bulk of publishing for young people.

Between 1915-30 significant developments affected children's book publishing. In 1919, the Macmillan Company was the first publisher to establish a department devoted to the production of children's books. However, Macmillan along with many other firms produced important children's books before a separate department was established. By 1925, there were five or six such departments. Louise Seaman Bechtel, a former children's librarian, became the first children's book editor. Children's Book Week was initiated in 1919. The first standards for school libraries were adopted in 1920, and in 1925 similar standards were prepared for elementary school libraries. In 1922, F. G. Melcher established the Newbery Medal Award presented annually to the author of the most distinguished contribution to American literature for children, and in 1937 the Caldecott Medal Award for the illustrator of the best picture book for children. The influence of these two awards on the improvement of children's books and on the prestige of writing for children cannot be underestimated. May Massee, acknowledged dean of children's book editors today, left The Booklist in 1923 to become head of Doubleday's children's book department. In 1924, The Horn Book Magazine, devoted entirely to children's literature, was established by Bertha M. Miller. The same year children's book reviewing came into its own with Anne C. Moore's articles in The Bookman and her famous "Three Owls" page in the New York Herald Tribune. The National Society for the Study of Education produced in 1925 the first of three important yearbooks on reading. From 1920-30, over one hundred studies of children's reading interests were made.
Children’s book publishing ceased being considered “books not quite good enough for adults” or “a sort of Cinderella literature practiced by hacks, failures and literary incompetents.” Efforts of leading educators and librarians to provide broader and more meaningful reading for children began to bear fruit. More books, more beautifully illustrated, appeared as the result of new processes in color, print, and design. In 1920, juveniles ranked eighth in the list of categories of titles published, whereas from 1930 on they held second place in the total production in any category.

Mary K. Eakin has said that “Few decades have given to children so many titles with so much promise of lasting value as did the years between 1930 and 1940.” She attributes this to the establishment of elementary school libraries, increased use of trade books in teaching, and publishers’ recognition of children’s books as big business. Her analysis of the period indicates a steady increase in both fiction and nonfiction; a higher quality of writing and illustrations in picture books and fiction than in informational books; biography geared to the junior and senior high school level, much of it of the “written-to-order” type; regional stories successfully launched; similarities rather than differences among children emphasized in books treating minority groups and peoples of other countries; humor in many forms of expression; and the triumph of imaginative picture book classics.

However, increased costs, wartime restrictions and other economic factors affected children’s publishing during the years 1940–45. Hastily written, poorly illustrated picture books substituted for toys and flooded the market. Good standard titles went out of print, as did promising titles with no opportunity to establish themselves. This period, however, did produce such “classics” as Armstrong Sperry’s Call it Courage (Macmillan, 1940), Genevieve Foster’s George Washington’s World (Scribner’s, 1941), Robert McCloskey’s Make Way for the Ducklings (Viking, 1941), Eleanor Estes’ The Moffats (Harcourt, 1941), Virginia L. Burton’s Little House (Houghton, 1942), Esther Forbes’ Johnny Tremaine (Houghton, 1943), Robert Lawson’s Rabbit Hill (Viking, 1944), and Lois Lenski’s Strawberry Girl (Lippincott, 1945).

The postwar period saw unparalleled growth and development in the industry. At least twenty new juvenile departments or juvenile houses were established with editors appointed in all but two, and great expansion took place in juvenile departments already established. Newcomers to the field include Broadman Press, Harvey House, Par-
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nassus Press, Prentice-Hall, and Sterling. Latest statistics show ninety-six publishers specializing in children’s books or with special juvenile departments. There were fifty juvenile editors in 1949 and over sixty in 1957.9

In terms of production and sales the growth is phenomenal. The juvenile market has become a big business and one of the mainstays of publishing in this country. As shown in the table below there was approximately a 67 per cent increase in volume of production from 1947-57.

TABLE I
Growth of Juvenile Book Publishing

<table>
<thead>
<tr>
<th>Year</th>
<th>Juvenile Books Published</th>
<th>All Books Published</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>New Titles</td>
<td>New Editions</td>
</tr>
<tr>
<td>1946</td>
<td>798</td>
<td>79</td>
</tr>
<tr>
<td>1947</td>
<td>884</td>
<td>99</td>
</tr>
<tr>
<td>1948</td>
<td>844</td>
<td>85</td>
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<tr>
<td>1949</td>
<td>846</td>
<td>133</td>
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<td>1950</td>
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<td>1956</td>
<td>1,384</td>
<td>111</td>
</tr>
<tr>
<td>1957</td>
<td>1,420</td>
<td>137</td>
</tr>
</tbody>
</table>

Compiled from annual statistics and summary numbers of Publishers’ Weekly.

The main reasons for this tremendous output are the greatly expanded public and school library market, the varied outlets for many categories of books, and the new publishers attracted to this lucrative field. Mary K. Eakin,8 William Jovanovich,10 F. G. Melcher,11 and Lillian H. Smith1 express grave concern over the relationship of the flood of children’s books to their quality. Time indicates that over 350 million copies of children’s books, including approximately two thousand new titles, came from the presses in 1957—about one in three of the total books published. Children’s books comprise two-thirds of Grosset and Dunlap’s output, 35 per cent of Random House’s sales volume, and $13 million of Simon and Schuster’s $18 million gross in 1956.12 Viking’s juvenile department’s business represents one third of the company’s total.13 An established juvenile title continues to sell anywhere from 10,000 to 20,000 copies a year over a long life span, while the profitable life expectancy of an adult best seller may be no more than six months.
Juvenile book sales fall into two main categories: books that sell for one dollar and over retail, and those that sell for less than one dollar retail. The main outlets for the first group are book sections of department stores, bookstores, and school and public libraries. Schools and school and public libraries comprise the largest market. Fifty per cent of Houghton Mifflin's juveniles were sold to these institutions in 1945, and in 1953 it was safe to assume that 85 per cent of the juveniles of all publishers were bought by librarians and teachers.

Books in the second group are available in supermarkets, drug stores, newsstands, variety stores, candy and stationery stores, through mail order houses, and the regular book channels. One publisher of inexpensive juveniles estimated that between twenty and twenty-five million copies were sold through super markets alone in 1957. Inexpensive books fill a real need. In 1942 Simon and Schuster in cooperation with the Artists and Writers Guild began to publish the Little Golden Books for children, which sold for twenty-five cents and had remarkable success. They have been followed by the more expensive Giant Golden Books and other titles designed for different age groups.

C. B. Grannis estimates that juveniles accounted for close to 120,000,000 copies of the 760,000,000 books sold annually between 1953-55. In 1956, there were 26,546,000 juveniles sold which retailed at one dollar and over, an increase of 38 per cent over 1954. In the same year, 118,386,000 copies which retailed under one dollar were sold, an increase of only 12 per cent, making a 50 per cent increase in total juvenile sales—the highest increase in all categories except paperbound books. Total dollar value of juvenile books sold in 1956 was $45,244,000, an increase of 38 per cent over 1954. These figures include only 71 per cent of all general publishers and omit sales of textbooks and encyclopedias.

Reasons for the increased sale of children's books which began in the middle forties include increase in child population; growth of school libraries; increased use of trade books in the expanded school curriculum; improved quality and attractiveness of books; increased number and greater variety of books; greater awareness and appreciation on the part of parents and the public of the need and value of books for children; increased prosperity; better advertising, promotion, and publicity; awakened interest in reading during the wartime shortage of toys; greater emphasis on increased service to
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children in public libraries; television creating interests in new fields and expanding children's horizons; mass production and distribution of attractive and inexpensive books; and more research in children's preferences in books and greater skill in using the findings.

The juvenile department of a publishing house may be integrated with other departments using all company facilities and services, or it may be a relatively separate unit, depending on the size of the firm. The organization of juvenile departments, methods of functioning and backgrounds of editors vary from one publisher to another. The majority of departments as reported by twenty-two houses on the questionnaires sent to juvenile editors have an editorial assistant or associate editor and secretary. Juvenile editors have varied backgrounds. They were previously teachers, librarians, authors, bookstore clerks, and employees of publishing houses.

The main considerations in planning a juvenile list are the literary, artistic and useful quality of the material to give the book permanent interest and value; variety and balance in types of books for all age groups; current needs and existing vacuums in the market; and sales potential. Most editors stress quality with less concern for balance. Since schools and public libraries comprise the overwhelming market for children's books, they have a direct effect on publishers' lists. Librarians and/or teachers guide the present and future reading of most of America's children and thus influence the policies of children's book publishing.

The number of manuscripts received yearly by the juvenile editors ranges from one hundred to over one thousand. Between 80 to 85 per cent of these are unsolicited, and the rest come from agents and previously published authors—about equally divided. Eighteen juvenile editors reported that their departments attempted to specialize in either books for particular age groups or types of books such as activity books, picture books, short books and books for primary grades, and information books about other countries.

Authors of children's books may receive outright payments or a lump sum ranging from $100 to $500 for a manuscript instead of the customary royalty. This is common practice among publishers of inexpensive books retailing up to one dollar. Royalties differ according to the publisher's practices, the individual book, the author's previous sales record, market possibilities, and the author's future potential in supplying good manuscripts. Ten per cent of the retail price is a customary royalty. Usually illustrators of books for older boys and
girls are paid an outright fee. When text and illustrations are equally important in a picture book, author and artist share evenly in royalty arrangements.

There is a decided increase in the number of American children's books printed abroad. Both Europe and Asia are good markets. From data supplied by twenty-six juvenile editors, the four countries publishing the largest number of titles in rank order are Germany, France, Sweden, and Britain. R. G. Lynip's *Democracy* (Harcourt, 1940) has been published in twelve languages, among them Bengali, Burmese, Hindi, and Tagalog. One publisher reported that 260 foreign permissions had been given since 1946. Foreign children's books are translated in the United States less frequently. Juvenile imports reached 116 titles in 1956 and 128 in 1957, an increase of 10 per cent.

The channels for promoting and distributing children's books have expanded and increased in importance during the past decade. Special school and public library service consultants or directors have been added to juvenile departments to work with key librarians and educators. Review copies are distributed more liberally to school and public libraries for the purpose of centralized reviewing and ordering. Promotional devices and activities, such as Children's Book Week, book fairs, book awards, book clubs, special radio and television programs based on books, displays and special exhibits, book reviews, and approved lists prepared by educational and library agencies, have focused increased attention on children's books.

Children's Book Week has had a far reaching effect on the publishing and distribution of children's books. It motivates extensive book reviewing in newspapers, stimulates articles in magazines generally on children's books and reading, and encourages book fairs and book programs in schools and communities. The Children's Book Council, a nonprofit organization composed of children's book editors, was established in 1945 as national headquarters for Book Week and as the information and promotion center for children's books. The Council has built up a mailing list from 11,000 in 1948 to 32,000 in 1957 to receive free its quarterly *Calendar*. The Children's Book Council joined with the American Museum of Natural History and the *New York Times* in sponsoring the first Annual Boys' and Girls' Book Fair in 1947. Since then the book fair movement has spread rapidly, and the co-sponsoring and encouraging of book fairs has become one of the major activities of the Council. For the past three years books provided for exhibit by member publishers have been
made available for loan to teacher-education institutions and university education departments. Ultimately the books are donated to charitable organizations.

Commercial or publisher sponsored exhibits include the Children's Book Caravan, Evanston, Illinois, directed by Ruth Tooze who takes her exhibit to small places from Maine to California and lectures to children and parents on books and reading; the Combined Book Exhibit displayed by its director, T. J. McLaughlin, at library and educational meetings; and E. G. Wood's Books on Exhibit, loaned to large city school systems. Some state library commissions or departments of education exhibit books supplied by publishers. Traveling Book Exhibits, under the directorship of Ruth Gagliardo, of the Kansas State Teachers Association, is one of the most successful of these.

There are at present twenty-nine children's book awards. The prizes most coveted which have stimulated greatest effort and interest in the children's book field are the Caldecott and Newbery Awards and the New York Herald Tribune Children's Spring Book Festival Awards. Juvenile book clubs which began with the Junior Literary Guild have grown to fifteen and are supplying books on a large scale distribution. Most of these make provision for various age groups and some of them distribute paperbound editions. There are twenty-four established radio and television juvenile book programs covering all age levels. Through book discussions and reviews, author interviews, dramatizations, and story hours they create and deepen interest in children's books and reading.

Awakened interest on the part of educators in trade books for schools has resulted in exhibits and programs related to books at educational meetings. Publication of books written especially for parents and teachers on children's books and reading has increased. Among these are Ruth Tooze's Your Children Want to Read (Prentice-Hall, 1957), Phyllis Fenner's Proof of the Pudding (Day, 1957), Amnis Duff's Longer Flight (Viking, 1955), and Josette Frank's Your Child's Reading Today (Doubleday, 1954). Children's book reviewing has a special and recognized place today, and is doing much for the children's book field. More serious reviewing of children's books is being done in a variety of places and greater space is given to reviews in literary and educational journals.

In evaluating the effectiveness of all promotional devices, juvenile editors rated highly the following: appearance of titles on approved
lists, book reviews in professional journals, exhibits at library and educational meetings, review copies sent to schools and libraries, and publishers' catalogs.

The most obvious trend of the postwar period is the steady increase in the flow of children's books from the presses, accompanied by a rise of prestige and status of juvenile book production in the total publishing picture. The recent concern of parents and educators with children's ability to read effectively has resulted in a second trend towards greatly increased use of children's trade books by schools. Producers of children's books are now guided by research in the areas of educational trends, curriculum development, the qualities in books that attract children, and their comprehension levels.

Books are made more accessible to children through a variety of outlets, including more school libraries, book fairs, and mass media of distribution. The cost of children's book production has increased steadily during the past decade. Juvenile editors agree that the increased prices of books have not absorbed the increase in cost of book production. As a result royalty free inexpensive editions of the classics and larger editions of established authors are competing with new titles. Siri Andrews, Vernon Ives, and May Massee point out that costs have prevented the publication of experimental books and books of promising new authors, and this has resulted in fewer developments and less originality in the field. More and more of the older titles are going out of print because often it is not economically feasible to reprint even when the author accepts a royalty reduction. There is evidence to indicate that higher prices have affected the trade market adversely but not decreased school and library purchases to any extent.

The improved format and attractiveness of children's books, due to creative design and technological advances in book manufacture is another important development. The format is less conventional, more varied, and appropriate. Bindings are better and sturdier and new methods of reproduction have increased the range and effects possible in illustration. Marcia Brown has been particularly successful in experimenting with color and techniques in illustrating famous folk and fairy tales, including *Dick Whittington and His Cat* (Scribner, 1950), *Cinderella* (Scribner, 1954), *The Three Billy Goats Gruff* (Harcourt, 1957), and *The Flying Carpet* (Scribner, 1956).

More authors of adult books as well as illustrators are entering the
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juvenile field. There is now status and prestige attached to writing and illustrating for children. In addition, information books require authors who are subject matter specialists and who have had previous writing experience in a particular field.

Perhaps the major trend in postwar children's publishing is the phenomenal growth of publishers' series, which are books similar in format, written by the same or different authors on different or related subjects, and issued by the same publisher under a series name. Earlier series were planned around a single character or family and still continue to this time. Series deluging the market are primarily nonfiction, covering a variety of subjects but emphasizing history, biography, and science, among them The First Books (Watts), The Landmark Books (Random House), The Real Books (Garden City), The Signature Books (Grosset), and The True Books (Children's Press). The Landmark Books have sold more than ten million copies since 1950 when the series started. In 1952, there were ninety-three series being issued by thirty-six publishers, whereas at the beginning of 1958 there were 148 series from fifty-four publishers.

Statistics reported of titles published in various categories for 1947, 1953, and 1957 show the greatest increase in science books first, biography second, and history, geography, and travel third. Books of folklore and folktales, especially for the younger group, increased as did books of poetry, religion, and hobbies. Sports books showed a marked decline, whereas new books on art and music are among the weakest fields. The continued over-all increase in informational books on all age levels "reflects the growing awareness of a need for simply written but highly interesting materials" that can be used by teachers in regular class work. More and better books on all aspects of science and nature are being written especially for younger people. Outstanding authors include Lancelot Hogben, H. C. Holling, Herman and Nina Schneider, Millicent Selsam, and Herbert Zim.

The second World War and the number of recent series relating to historical personages as well as a renewed interest in American history and heroes, particularly the lesser known men and women, may account for the increase in biography and history. The decade has produced such outstanding biographies for both younger and older readers as H. S. Commager's Robert E. Lee (Houghton, 1951), Alice Dalgliesh's Columbus Story (Scribner, 1955), Elizabeth Yates' Amos Fortune (Aladdin, 1950), and a number of simply written biographies
by Clara I. Judson, known for her literary excellence and historical accuracy. Books dealing with other countries are increasing after the decline following the second World War.

There is also interest in books for special groups, such as slow readers for whom many new titles are brought out each year. Another important development is the publishing of quality trade books designed for beginning readers to supplement or possibly replace traditional "readers" used as texts. Dr. Seuss' The Cat in the Hat (Random, 1957), Remy Charlip's Where is Everybody? (Scott, 1957), and Else Minarik's Little Bear (Harper, 1957) are good examples.

Since 1950, publishers have been successfully experimenting with colors in picture books, sturdier bindings, and other techniques to meet library needs. While the over-all quality may not measure up to the 1930 decade, there has been considerable originality and distinction in some of the picture books, such as Leo Politi's Song of the Swallows (Scribner, 1949), Selina Chonz' A Bell for Ursli (Oxford University Press, 1950), Lynd Ward's Biggest Bear (Houghton, 1952), Robert McCloskey's One Morning in Maine (Viking, 1952), Marie H. Ets' Play With Me (Viking, 1955), Antonio Frasconi's See and Say (Harcourt, 1955) and Bruno Munari's Tic, Tac, and Toc, Animals for Sale, Who's There?, and Open the Door (World, 1957).

Many outstanding older titles that went out of print during the war and the years following are being brought back into print. The number of reprint series has doubled since Mary K. Eakin's and Blanche Janecek's study in 1947,28 and many new titles have been added to reprint series already in existence. A less welcome tendency is the publication of many unsatisfactory editions of the classics and the numerous "adapted classics" which continue to find their way on the market.

The past decade was a leveling off period in children's publishing caused by the desire to reach and to satisfy the widest possible audience. To meet the needs and to maintain a profitable business in the face of rising costs, a flood of books was released. Many of these were poor, many good, but few truly great books.

What now lies ahead in the world of books for children? Reports from juvenile editors and observation in the field point towards greater expansion in the field of science books for children at every level; continued emphasis on informational books for all ages, particularly in the areas of geography, history, and biography; increase in books in all subject fields covered by the school curricula and still greater
use of trade books in the schools; more and better writers; possible resurgence of interest in imaginative stories; growth in the international exchange of books through translations here and abroad; more attention to better books for the middle age group of children; increase in outlets for children's books; and possible extension of paperback books to quality juveniles and teen age novels for home use.

The major problems to be faced, as seen by the same group of editors, are problems of production and costs, and problems relating both to the product and the consumer. Maintaining a high standard of quality for children's books and keeping prices down in face of rising production costs is a serious problem. Securing good manuscripts with a fresh viewpoint, original approach, and imaginative insight is also difficult. Locating and launching new authors and avoiding duplication of the same authors on publishers' lists present problems as well. In addition, there is the problem of producing books which must appeal to both the reader (the child) and the buyer (the librarian, teacher, and parent).

The juvenile book business will continue to flourish, however, in the next decade because a larger number of children than ever before must have books for enlarged purposes. On December 30, 1957, there were 29,000,000 children in school in grades kindergarten through eight and 9,000,000 in grades nine through twelve. The number of pupils is expected to increase by about 6,000,000 in the next five years, according to the U.S. Office of Education statistics. To provide the quality and the quantity of books needed by these boys and girls to develop their fullest potential and to become worthy citizens is a challenge to the creative efforts of authors, artists, and publishers.

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ADDITIONAL REFERENCES

Children's Book Publishing


Annual Trade Statistics Issue (January), Spring Juveniles Issue (February), Fall Juveniles Issue (July), Publishers' Weekly.
Library Trends

Forthcoming numbers are as follows:


The numbers of LIBRARY TRENDS issued prior to the present one dealt successively with college and university libraries, special libraries, school libraries, public libraries, libraries of the United States government, cataloging and classification, scientific management in libraries, the availability of library research materials, personnel administration, services to readers, library associations in the United States and British Commonwealth, acquisitions, national libraries, special materials and services, conservation of library materials, state and provincial libraries in the United States and Canada, American books abroad, mechanization in libraries, rare book libraries and collections, circulation services, research in librarianship, cooperation, and legal aspects of library administration.


July, 1959, Current Trends in Adult Education. Editor: C. Walter Stone, Professor, Library School, University of Illinois.