

FULLY BOOKED

~~~~~ INK ON PAPER ~~~~~

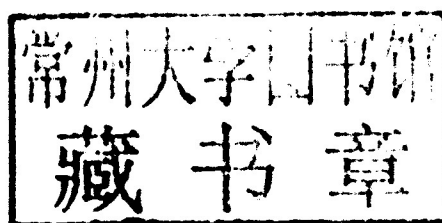
Design & Concepts for New Publications

~~~~~

Let me state this for the record: The internet is not dead. Digital will not disappear. Print will not kill the web. It's easy to forget that when physical books were invented, news websites ignored them, and then laughed at them as a niche pursuit for geeks. Now here we are ...

FULLY INK ON PAPER **BOOKED**

**Design & Concepts
for New Publications**



FULLY INK ON PAPER BOOKED

**Design & Concepts
for New Publications**

This book was conceived, edited, and designed by Gestalten.

Edited by Robert Klanten, Matthias Hübner, and Andrew Losowsky
Preface and chapter introductions by Andrew Losowsky
Interviews and texts by Anna Sinofzik

Cover by Robert Klanten
Layout by Matthias Hübner
Typefaces: Berg by Andreas Søren Johansen, Foundry: www.gestaltenfonts.com;
Farnham Text by Christian Schwartz

Project management by Julian Sorge
Production management by Vinzenz Geppert
Copy editing and proofreading by Rachel Sampson
Printed by Offsetdruckerei Grammlich, Pliezhausen
Made in Germany

Published by Gestalten, Berlin 2013
ISBN 978-3-89955-464-9

© Die Gestalten Verlag GmbH & Co. KG, Berlin 2013
All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy or any storage and retrieval system, without permission in writing from the publisher.

Respect copyrights, encourage creativity!

For more information, please visit www.gestalten.com.

Bibliographic information published by the Deutsche Nationalbibliothek.
The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie;
detailed bibliographic data are available online at <http://dnb.d-nb.de>.

None of the content in this book was published in exchange for payment by commercial parties or designers; Gestalten selected all included work based solely on its artistic merit.

This book was printed on paper certified by the FSC®.



Gestalten is a climate-neutral company. We collaborate with the non-profit carbon offset provider myclimate (www.myclimate.org) to neutralize the company's carbon footprint produced through our worldwide business activities by investing in projects that reduce CO₂ emissions (www.gestalten.com/myclimate).



Contents

INTRODUCTION by Andrew Losowsky Cover-p. 3

CHAPTER I

The Storyteller

pp. 6-51

INTRODUCING Coralie Bickford-Smith

p. 18

Visual Editions

p. 46

CHAPTER II

The Showmaster

pp. 52-115

Three Star Books

p. 94

CHAPTER III

The Teacher

pp. 116-155

Joost Grootens

p. 144

CHAPTER IV

The Businessman

pp. 156-197

Zumtobel Group

p. 164

Ralf Grauel

p. 190

CHAPTER V

The Collector

pp. 198-273

Heimann und Schwantes

p. 260

DESIGNER INDEX

pp. 274-277

PUBLISHER INDEX

pp. 278-279

IMPRINT

p. 280

Everything that we read back then was shareable instantly and globally, but, though we never realized it at the time, all of that information had little or no actual presence. A single link on, say, Facebook was hard to pick out from a constantly updated stream of hundreds of other links, photographs, and ideas. We lived in the river, a few of the drops making contact with our skin while the rest flowed by, unseen and uninterrupted.

Even if someone had personally sent you a particular URL via email or Twitter, the nature of the exchange was swift and more than a little soulless. There was no sacrifice and little effort implicit in the exchange. Its association with the formless nature of the medium cheapened the information itself, no matter how important or meaningful its intent.

Today, we can give someone a real book as a gift. We can lend them our personal copy of the text. We can physically place the stories into their hands and their homes in a far more personal and memorable way. By occupying space, by having weight and heft, and by utilizing smells and tactility as part of their own stories, books have impact.

Print has helped us notice and appreciate many aspects of the world that we never realized were lacking in our digital-based existences. Our ebooks, for example, have no fixed chronology—by its nature, the information within can be re-uploaded and changed at any time. This means that books are always current, and their accuracy can be constantly updated and improved according to reader feedback and the latest events. However, we have also seen digital texts changed, the old versions disappearing almost without trace, due to sometimes-frivolous lawsuits, the whims of a new school board, or a political change in attitude in one country or another. Although digital archives of previous versions of ebooks do sometimes exist, they are hard to find and seldom accessed. Whatever current, ever-fluctuating edition you have on your e-reader is the only version that exists.

Notoriously, so many ebooks have also been removed from circulation, after the exact nature of the rights of the content and characters were called into question, when the rights were sold to another company, or when publishers

or authors decided that ideas contained within had become outdated, politically incorrect, overly sensitive, or too potentially inciteful (and, as some might darkly joke, insightful).

Yet there is much we can learn from information that isn't always changing and striving to "improve" itself. Through static text, we can witness the changing nature of human thought in action, and follow cultural and ideological shifts. Without the permanence of print, we can only do this through those digital scraps gathered by university libraries and the Internet Archive. Data without true fixity is as reliable as a hard disk, which means it can be instantly accessed, easily wiped, often replaced, and occasionally corrupted.

The invention of print has helped us learn the value of the linear narrative. Unlike with digital information, a book has a clear start and a determined finish, all designed by a single creator (be it an individual, or a company), without any links later added or removed. To make a print book, writers, editors, and designers all strive together to fulfill a single vision of an internally coherent narrative that will exist in a single, sealed package. It will have a beginning, middle and end that you can see and touch. The physical book sits alone, untouched by digital chatter and on-screen distraction. The popularity of a new kind of ebook, shaped by print-thinking—in being long-form, full-screen, disconnected and linear—has emerged as a result.

Thanks to print, reading itself has become a more solitary pursuit, with a renewed focus. Unlike an ever-reproducible digital file or webpage, a physical book is a solitary experience that can only be enjoyed by one person at a time. When we finish a book, we close the cover and are left in peace; there is no online store pushing us instantly to buy and read more. There are no in-book purchases to be made as we read. No advertisements will ever pop up related to our reading experience. No videos or chat windows or alerts attempt to distract us from our internal thinking processes. Numerous studies have shown that since the arrival of print, people's ability and duration of maintaining attention on a single idea has increased. Print is literally changing how we think, and how we look at the world around us.

Today, we are surrounded by an entire print-based landscape, with books being published in all subjects you can imagine, in virtually every language. No longer the preserve of craft nerds and design fetishists, now books can be found in virtually every home in the Western world, sold and read on what seems like every street corner. There are pocket books and coffee-table books, paperbacks and hardbacks. There is no turning back.

Little if any of this was in the minds of the early print pioneers. Now, however, no company working in the digital space can ignore what print has brought to our lives, and print has reacted accordingly. The two are engaged not in a fight, but a dance. Print or digital? That question is as redundant as asking which is better, red or green? We are in a print AND digital world, and they are better for each other's existence. By watching and learning how and why people love each medium, the strengths of one is learning how to overcome the weaknesses of the other.

In the case of digital, those strengths include connectedness, ubiquity, unlimited and near-instant supply, multimedia capabilities, multiple input possibilities via digital devices, shareability, and the option to include near-constant updating of information, thereby emphasizing the fragility of "the fact." As for print, its strengths include presence, physicality, lack of compatibility issues, complete ownership of the object, the unchanging and private

act of reading, personalization, and the inclusion of smell and touch as part of the experience. These are clearly complementary functions of existence.

Thanks to the new energy and ideas provided by print, we now see that far from being at its zenith, the digital age is just getting started. Indeed, it might be said that we are entering a new golden age of reading in all of its forms.

And so, to this book. What we are attempting to show is how print has evolved in reaction to the continual expansion of its digital sibling. There are now a wide variety of print technologies—offset and digital printing, hundreds of different paper stocks and binding options, cloth and soft covers, fluorescent inks, and much more—which, when combined with the vision and imagination of a designer and publisher, can become not just an illustration of the story, but a vital element of the narrative itself. All of these and more are showcased in this remarkable compilation.

In order to better understand how and why these print books have arrived so boldly and so beautifully in our supposedly digital world, we have divided this book into five sections: The Businessman reveals the unexpectedly creative side to corporate tales, annual reports, and catalogs; The Storyteller is filled with the most remarkable book covers and physical manifestations of conventionally told tales; The Showmaster is an unveiling of remarkable creations that reinvent the printed book all over again; The Collector echoes artwork and gallery exhibits through printed matter; and The Teacher guides its readers through clever design and thoughtful object-based content.

To introduce each topic, we have turned to the most appropriate voices we could imagine: those of the books themselves. Listen to them carefully, for they have many ideas and inspirations to share.

Read on and discover a cookbook made of pasta that can be eaten upon reading; a series about suppressed artists that is itself bound together, aching to break free; a lighting company's annual report that comes accompanied by a stunning series of colorful fades; a book about a man who makes models of the universe itself begs to be turned into such a model—and provides instructions on how to do so.

Everything in this book is a physical expression of print storytelling, gloriously non-digital and proud of that fact. Indeed, stories told in these ways would not work on a screen—even though most, if not all of them could not have been created without computers.

Welcome to *Fully Booked: Ink on Paper*, a carefully designed and curated look at the very best in printed creativity—or as some like to call it, new media.

The very best in print books teach us what it is like to reach out and touch a story, to hold it in our hand, to interact with it in a personal, physical, uninhibited way.

This is an important and wonderful time to be a writer, a storyteller, a designer, a reader.

Long live print.

Andrew Losowsky has worked on books, magazines, websites, apps, and played with almost every medium he can get his hands on. He wrote the text for the books *Turning Pages* and *Visual Storytelling*, and self-published the ebook *Reading in Four Dimensions*, about the future of digital text. He has lived in Barcelona, Hong Kong, London, and Madrid, and currently lives in New York City, where he is the Books Editor of *The Huffington Post*.

Contents

INTRODUCTION by Andrew Losowsky Cover-p. 3

CHAPTER I

The Storyteller

pp. 6-51

INTRODUCING Coralie Bickford-Smith

p. 18

Visual Editions

p. 46

CHAPTER II

The Showmaster

pp. 52-115

Three Star Books

p. 94

CHAPTER III

The Teacher

pp. 116-155

Joost Grootens

p. 144

CHAPTER IV

The Businessman

pp. 156-197

Zumtobel Group

p. 164

Ralf Grauel

p. 190

CHAPTER V

The Collector

pp. 198-273

Heimann und Schwantes

p. 260

DESIGNER INDEX

pp. 274-277

PUBLISHER INDEX

pp. 278-279

IMPRINT

p. 280

FULLY INK ON PAPER **BOOKED**

**Design & Concepts
for New Publications**

gestalten

The Storyteller

pp. 6–51

Buy me, read me. Interpret me, understand me.
The first thing my cover does, perhaps the most important thing, is advertise my story. This is what I am, distilled into an image, some carefully chosen typography, a symbol, a combination of all the above and more. These are my wares on display for your consideration.

As you gaze, let me use the power of my design to make you feel ... surprised? Intrigued? Tense? Relaxed? I am a visual game. What do you think I'm about? Go on, guess. Then read me to find out if you were right.

I am part of a series. We look better as a set. We are a family that interplays with each other as a visual conversation, our images echoing, resonating, and becoming more powerful as a cohesive whole. Collect us all, and keep us together.

My jackets are more than mere overcoats. They use puns and visual games, taking on the semiotics of other contexts to make you look twice. They look like a British road sign, or a letterpressed poster. I am wearing a parody of a tabloid newspaper. I am mass produced to look drawn, painted, stitched. I'm dressed as a series of posters for 1930s horror movies (never made). I look like a series of reconstructed butterfly boxes (to reflect the butterfly collecting of my famous author). I display a single geometric shape. I present to you a series of artworks, all made from paper. I have a hole, as if cut into a Holy Bible (not really, but all the better to flaunt my atheism). I'm handmade (but not really). I'm old (but not really). I resemble cave paintings and math books, the work of designers, artists, and photographers of the 1890s, 1920s, 1950s, Poland in the 80s, or England in the 1700s.

I'm carefully designed to evoke nostalgia while also encouraging a desire for the new. My text may be available online for free—but ebooks never looked, felt, and smelled so pretty. I represent a combining of the arts in the service of great literature. I am the pedestal that raises words to ever-greater heights. I am the frame that focuses the eye and sets the scene.

More than anything else, I resemble other books. I am modern children's books remixed with the aesthetic of Penguin novels of the 1940s. I look like a relic from a past time, unearthed from the back corner of a used bookshop. In reality, I'm fresh and un-owned, my pages still decades from turning brittle, proof that despite the age of my tale, my story remains as fresh as one written last week, yesterday, tomorrow.

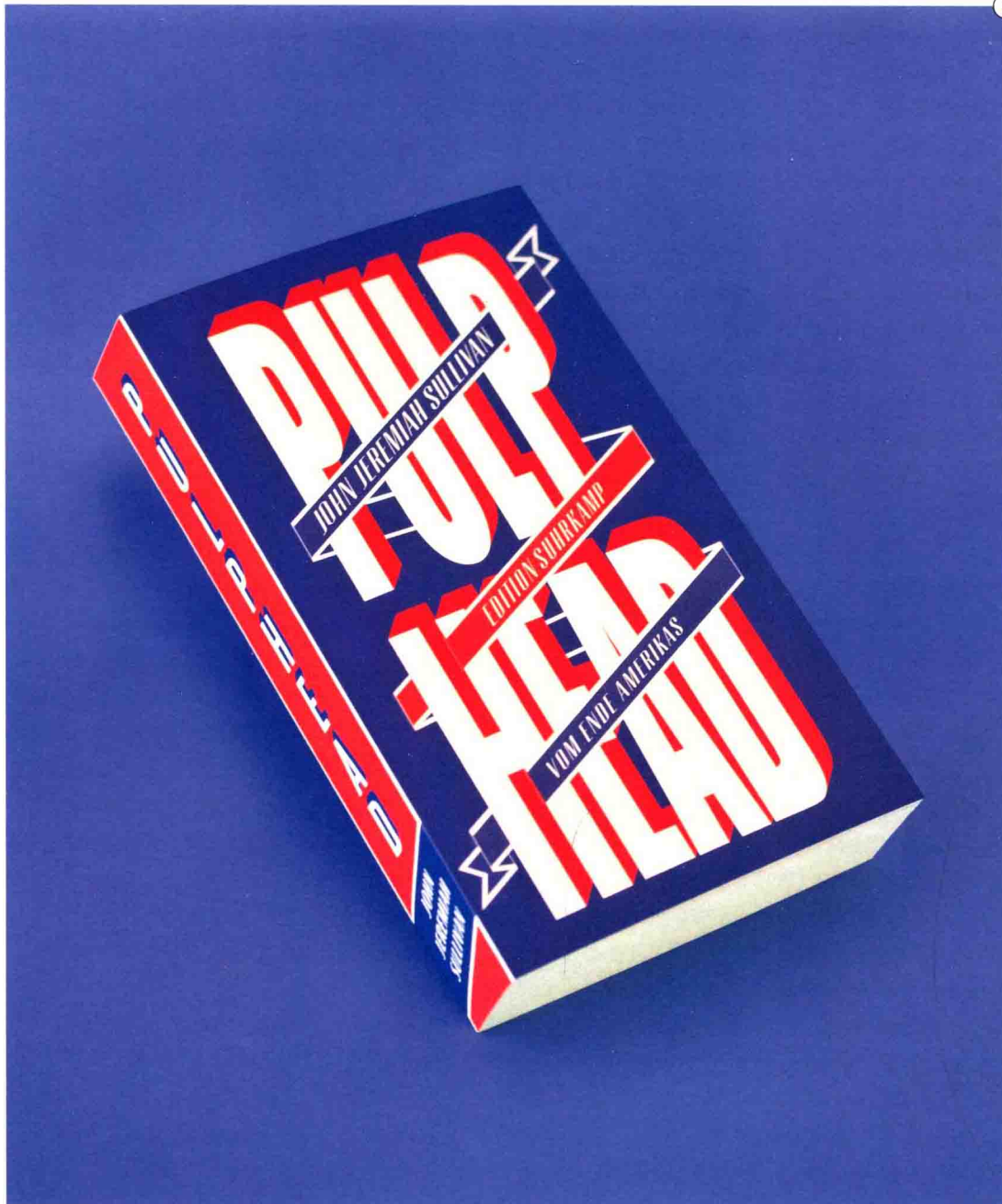
Sometimes I surprise you with my physicality. You expect flat, but I give you more. You thought that was a photo, but no, it's a real pencil sunk into my cover. My stories literally pop up from the page. I was created through an act of destruction with a craft knife, and my pages are filled with the evidence. Sometimes my metaphors are just that. Other times, I make them real. Take out my two volumes, each focusing on a different person in a married unit, and interlock them, make them more solid together than apart. I am literally a box of surprises.

Yet there is more. When you read a physical book, you never read it alone. I am

there with you in the space, my tactility seeping into your experience as you read the story printed upon my pages. My weight, my smell, and the sensation of my cover material whisper to your subconscious, creating expectations, playing with the sense of imagined and real. I am the background to everything that happens in the plot, I am the hidden character in the story. You don't notice me unless I want you to focus your attention on how your fingertips slide over my pages, how the feel of my presence hints towards heft or lightness, knowledge accumulated, or an immortal tale that has lasted through the ages.

And so my story bleeds through from the words on the page, seeping out through my cover into the real world, a message from a parallel universe revealed through graphic design and visual creativity. My cover is the shadow on Plato's cave wall, a hint of the truth and imagination hidden within. When you look at me, I am designed to make you want to open the lid and let my stories escape through your gaze, diving through your eyes into your mind, where they can live and breed anew.

I'm only a book. Hold me.



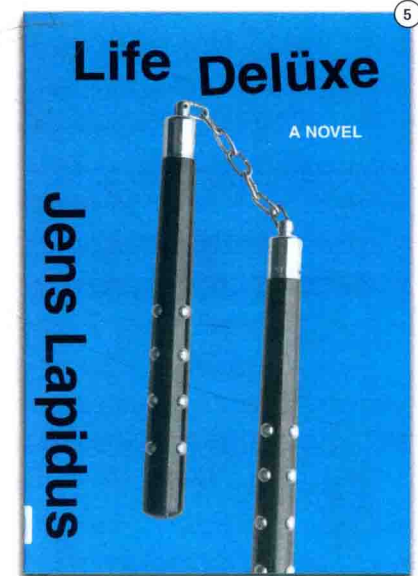
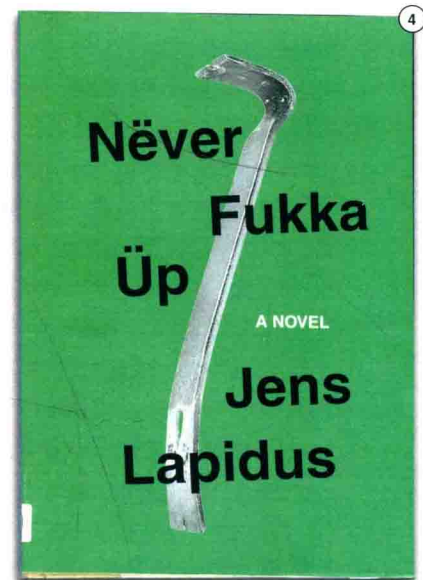
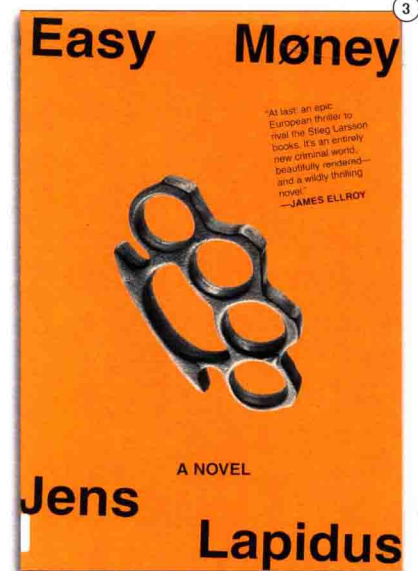
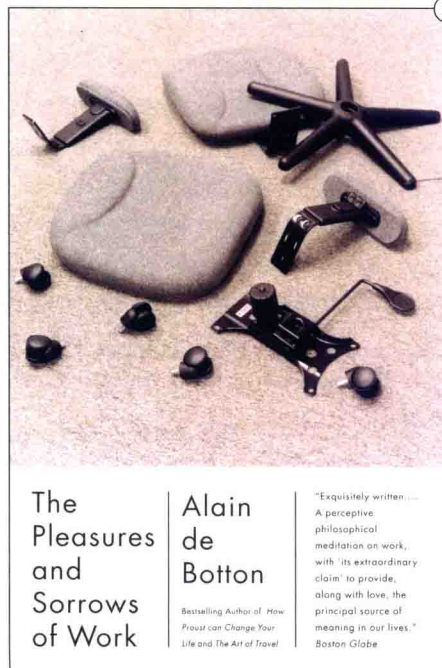
① Pulp Head

- × Author: **John Jeremiah Sullivan**
- × Design concept: **Herburg Weiland**
- × Published by **Suhrkamp Verlag**, 2012
- × Format: 13 × 21 cm

② The Pleasures and Sorrows of Work

- × Author: **Alain de Botton**
- × Design concept: **Jamie Keenan**
- × Published by **Vintage Books**, 2010
- × Format: 13.2 × 20.3 cm, edition of 20,000

Philosopher Alain de Botton investigates and documents modern workplaces to discover their beauty, interest, and strangeness. Looking closely at specific arenas of labor and individual jobs, he questions their purpose and meaning. Commissioned to design the book's cover, Jamie Keenan chose one of de Botton's photographs that he deemed illustrative of sorrow and pleasure alike. It conveys the need to explore the hidden parts of something we usually take for granted.



③ Easy Møney

④ Növer Fukka Üp

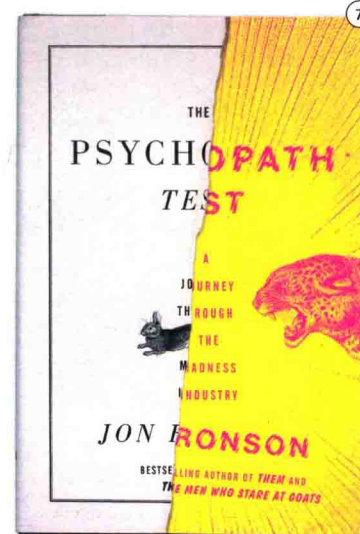
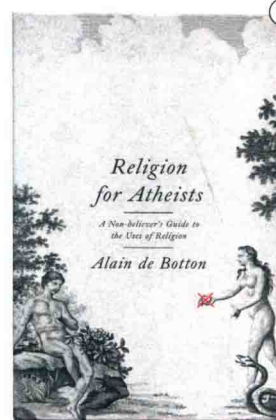
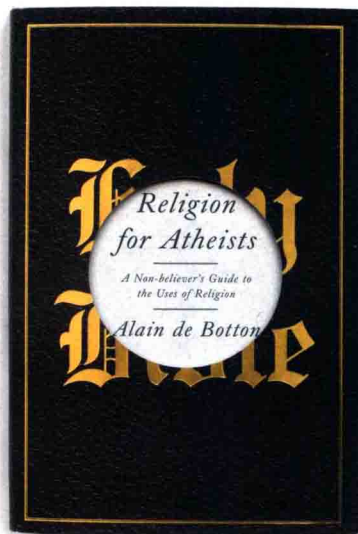
⑤ Life Deluxe

- ✧ Author: **Jens Lapidus**
- ✧ Design concept: **Peter Mendelsund**
- ✧ Published by **Pantheon Books**, 2012–2014

⑥ Religion For Atheists

A Non-Believer's Guide to the Uses of Religion

- ✧ Author: **Alain de Botton**
- ✧ Design concept: **Metal Mother**, Matt Dorfman
- ✧ Published by **Pantheon Books**, 2012
- ✧ Format: 13.3 × 20.3 cm



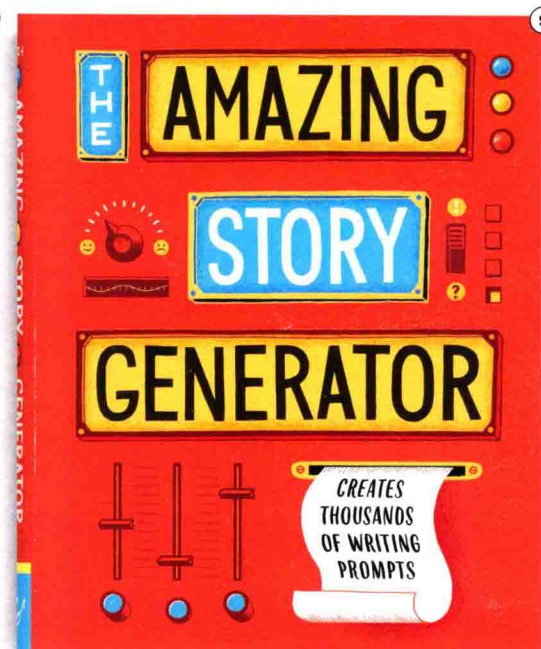
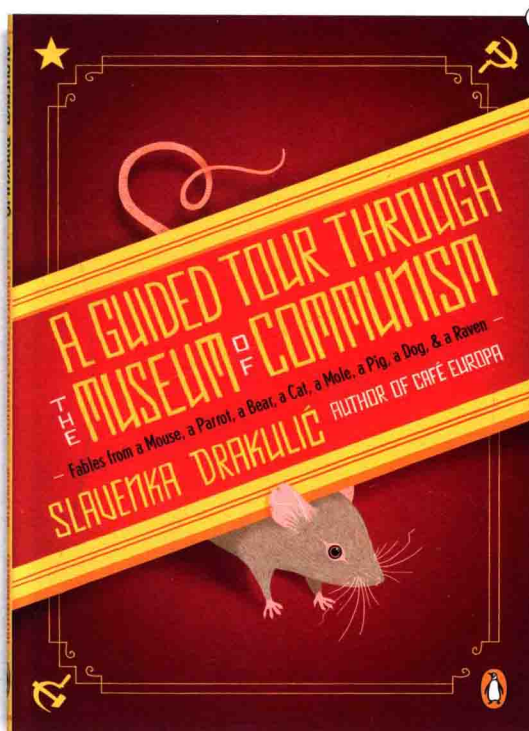
"What if religions are neither all true nor all nonsense?" As an atheist himself, philosopher Alain de Botton argues for stealing religion's best ideas on moral codes, community building, traveling, etc., while discarding their dogma. Metal Mother, in close collaboration with his art director Peter Mendelsund, took de Botton's approach literally and punched a hole into a dummy bible cover to reveal the book's agenda on the hard-cover case behind it. The jacket itself is embossed, die-cut, and stamped with a gold foil.

⑦ The Psychopath Test

- ✧ Author: **Jon Ronson**
- ✧ Design concept: **Metal Mother**, Matt Dorfman
- ✧ Published by **Riverhead Books**, 2011
- ✧ Format: 13.97 × 20.95 cm

⑧ A Guided Tour Through the Museum of Communism

- ✧ Author: **Slavenka Drakulić**
- ✧ Design concept: **Jim Tierney**
- ✧ Published by **Penguin**, 2011
- ✧ Format: 13 × 18 cm



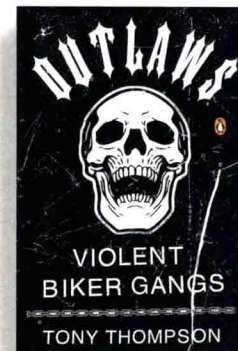
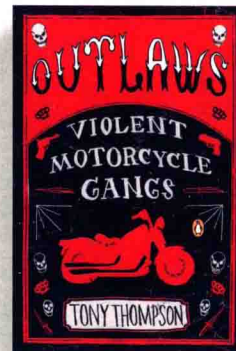
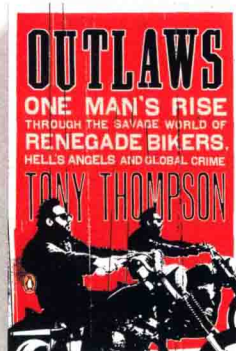
⑨ The Amazing Story Generator

- ✧ Author: **Jason Sacher**
- ✧ Design concept: **Jim Tierney**
- ✧ Published by **Chronicle Books**, 2012
- ✧ Format: 15 × 19 cm

⑩ Outlaws

One Man's Rise Through the Savage World of Renegade Bikers, Hell's Angels and Global Crime

- ✧ Author: **Tony Thompson**
- ✧ Design concept: **Kristen Haff**
- ✧ Published by **Penguin**, 2013
- ✧ Format: 12.7 × 19.68 cm



The Outlaws Series comprises three books telling of the down and dirty world of biker gangs: *One Man's Rise Through the Savage World of Renegade Bikers*, *Hell's Angels*, and *Global Crime*. Goaded by her art director's belief that a nice girl like herself would not be able to design a tough enough cover for these books, Haff came up with gritty designs that proved him wrong.

① Vault: An Anti-Novel

- × Author: **David Rose**
- × Design concept: **David Pearson**
- × Published by Salt Publishing, 2011

② The Colossus of Maroussi

- × Author: **Henry Miller**
- × Design concept: **Rodrigo Corral**
- × Published by New Directions, 2010

③ Love Today

- × Author: **Maxim Biller**
- × Design concept: **Barbara deWilde**
- × Published by Simon and Schuster, 2008
- × Format: 14 × 21.5 cm

④ Alien vs. Predator

- × Author: **Michael Robbins**
- × Design concept: **Alex Merto**
- × Published by Penguin, 2012

⑤ Child of God

⑥ The Sunset Limited

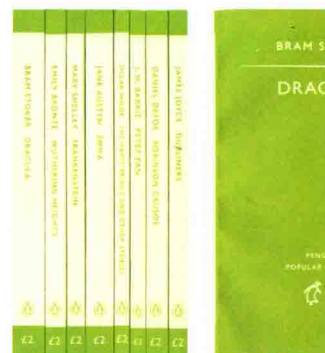
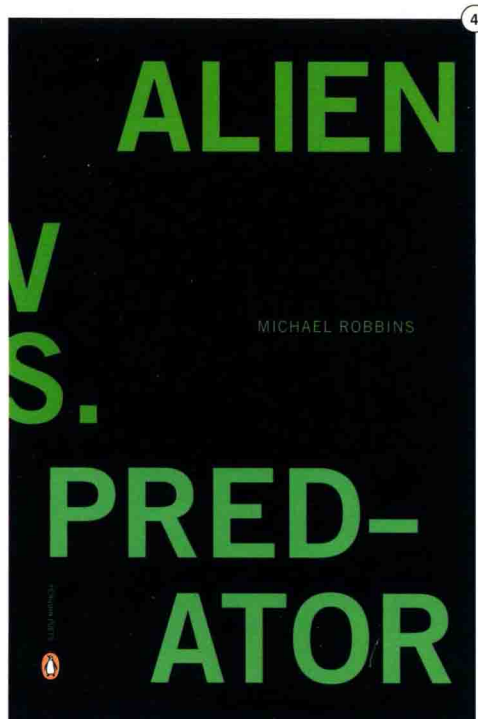
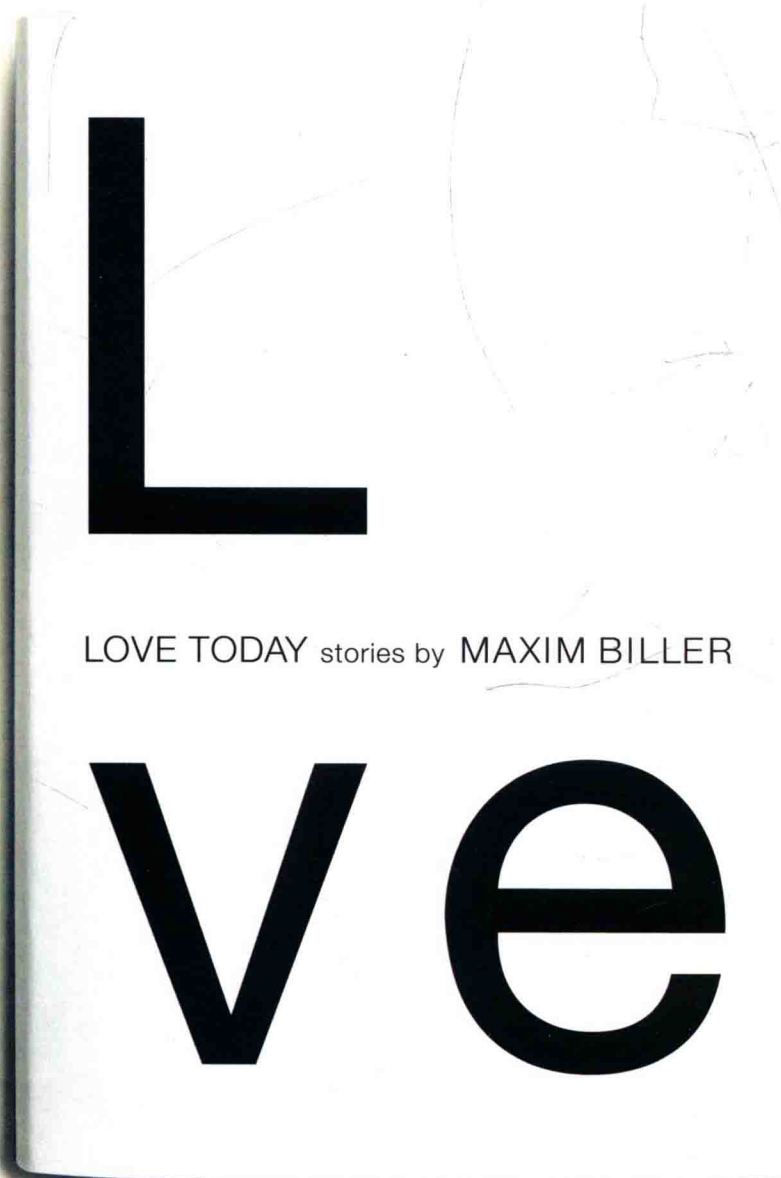
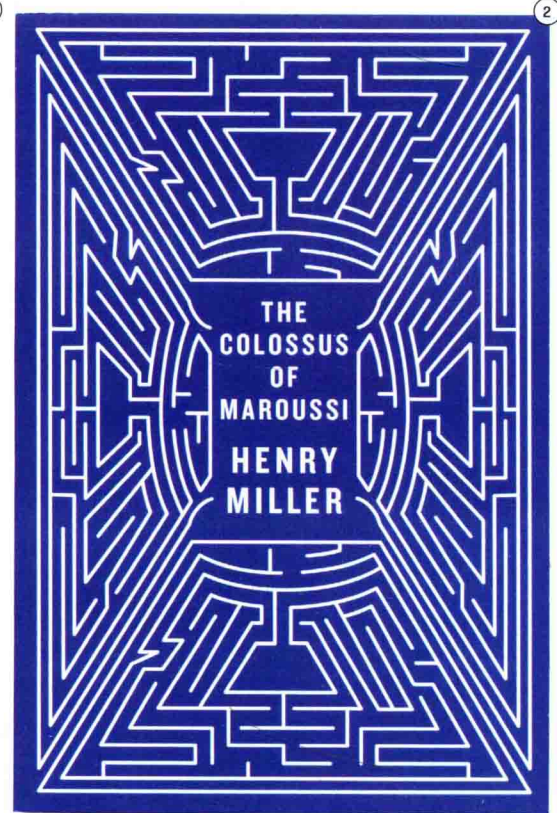
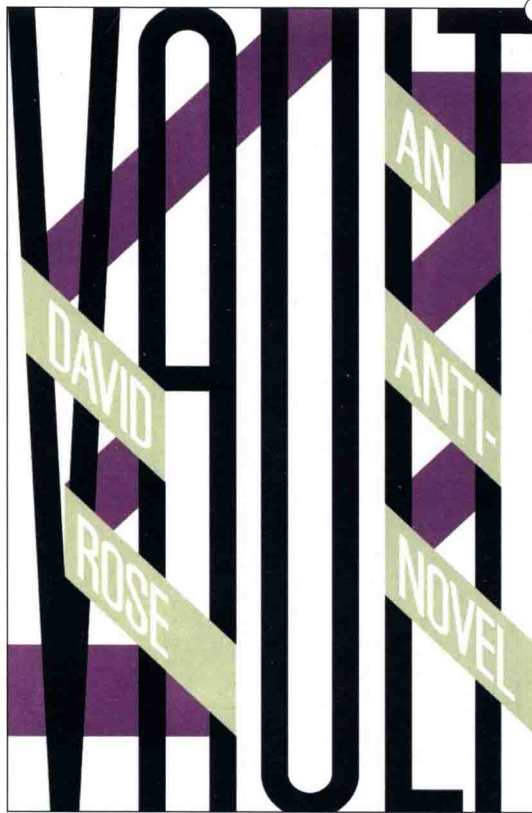
⑦ Cities of the Plain

- × Author: **Cormac McCarthy**
- × Design concept: **David Pearson**
- × Published by Picador, 2010

These covers were produced for the reprint of the classic McCarthy novels.

⑧ Penguin Popular Classics Series

- × Design concept: **David Pearson**
- × Published by Penguin, 2007



5

CORMAC MCCARTHY
CHILD OF GOD

HIS PROSE, UNFAILINGLY BEAUTIFUL AND EXACT, CARRIES US INTO A DREAMWORLD OF ASTONISHING AND VIOLENT REVELATION
TOBIAS WOLFF

6

Cormac MCCARTHY
The **SUNSET LIMITED**

NOTHING SHORT OF DAZZLING.
A NOVEL
SO ASTONISHINGLY AFFECTING,
IN DRAMATIC
SO POWERFUL, SO STIMULATING!
FORM

CHICAGO TRIBUNE

7

Cormac MCCARTHY
Cities of the PLAIN

This **HAUNTING**
deeply felt novel
completes one of the literary
MASTERWORKS
of the 1990s
DAILY TELEGRAPH

8

EMILY BRONTË WUTHERING HEIGHTS PENGUIN POPULAR CLASSICS £2	MARY SHELLEY FRANKENSTEIN PENGUIN POPULAR CLASSICS £2	JANE AUSTEN EMMA PENGUIN POPULAR CLASSICS £2	OSCAR WILDE THE HAPPY PRINCE AND OTHER STORIES PENGUIN POPULAR CLASSICS £2	J. M. BARRIE PETER PAN PENGUIN POPULAR CLASSICS £2	DANIEL DEFOE ROBINSON CRUSOE PENGUIN POPULAR CLASSICS £2	JAMES JOYCE DUBLINERS PENGUIN POPULAR CLASSICS £2
---	--	---	---	---	---	--

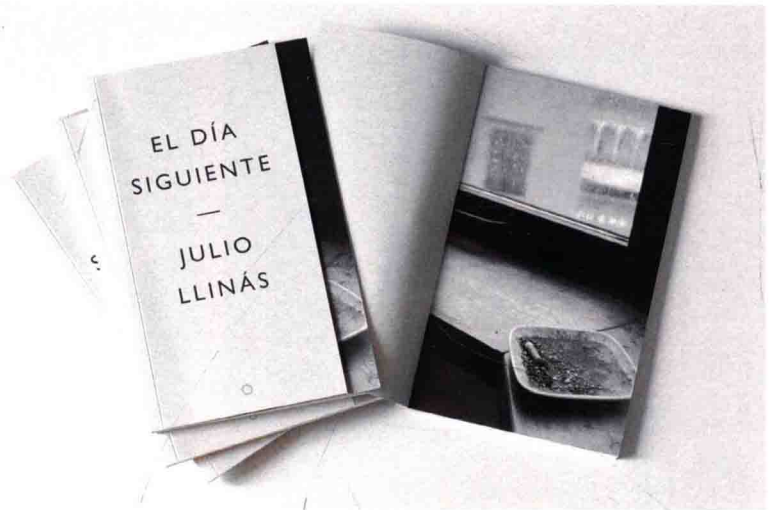
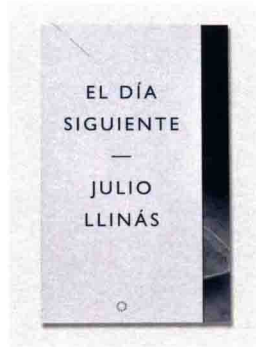
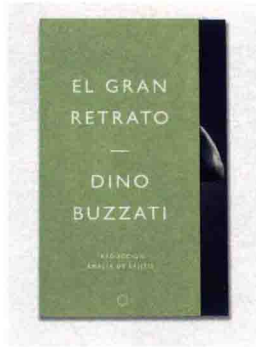
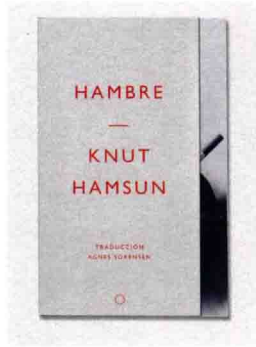
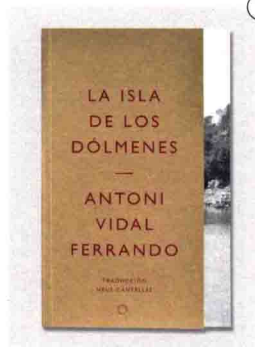
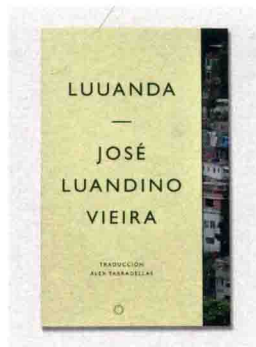
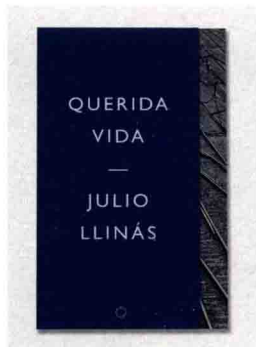
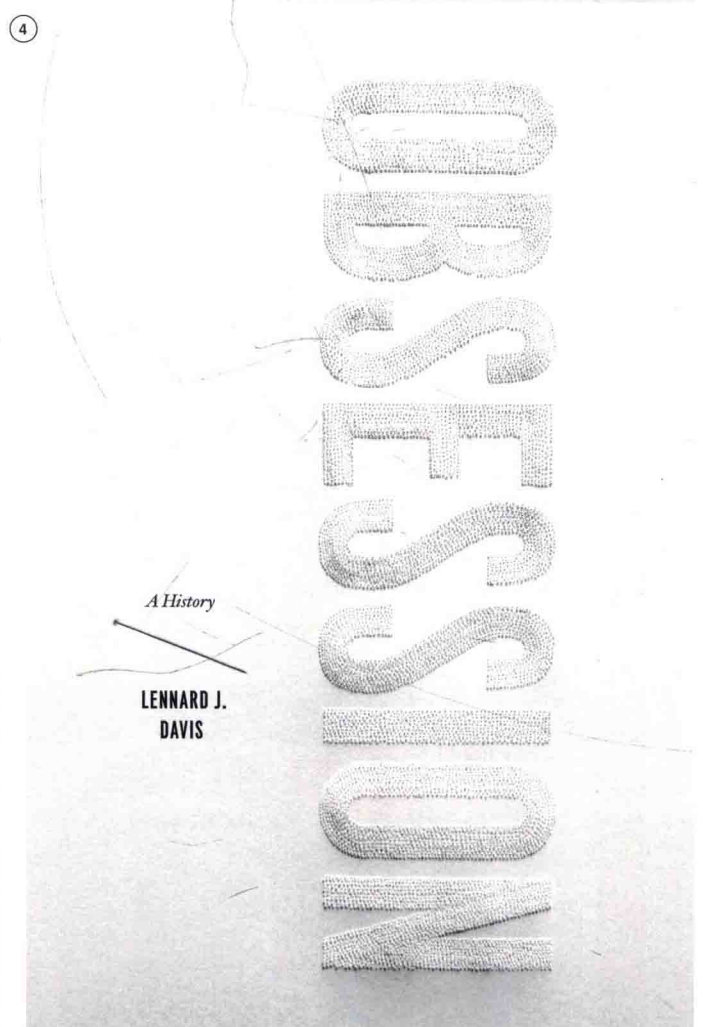
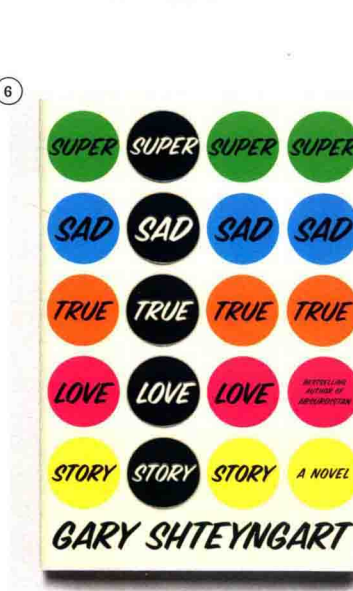
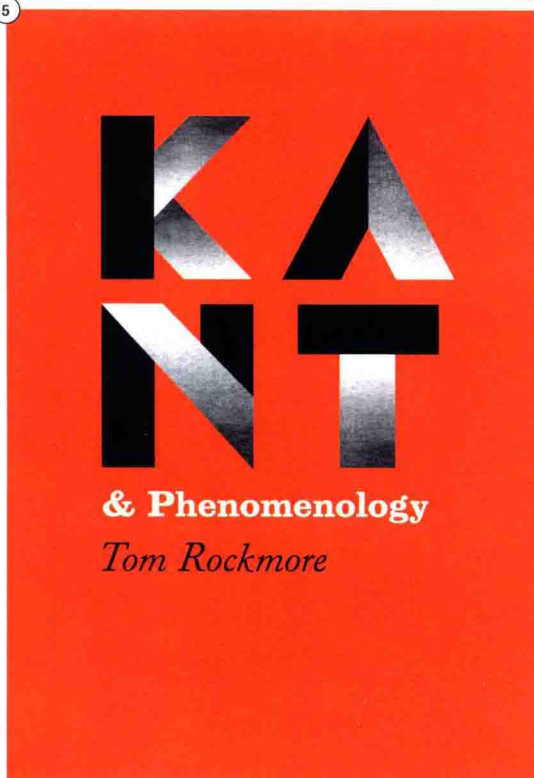
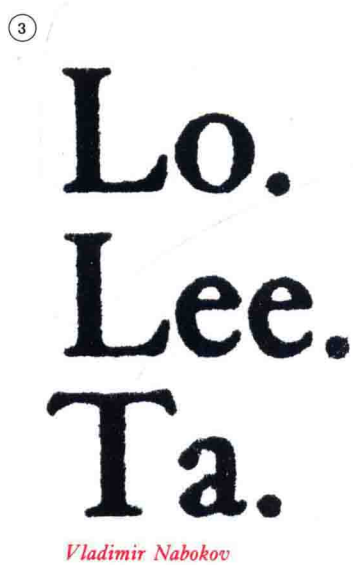


Photo by Veera Lipasti



① Narrative Collection

- × Design concept: **Astrid Stavro**
- × Published by Sol de Ícaro, 2011
- × Format: 14 × 22 cm, edition of 4,000

② Octavo

- × Design concept: **Lotta Nieminen**
- × Personal project at University of Art and Design Helsinki, 2007
- × Format: 12 × 18 cm

③ Lolita

- × Author: **Vladimir Nabokov**
- × Design concept: **Isaac Tobin**
- × Commissioned by Venus febriculosa, 2012
- × Format: 15.24 × 22.86 cm

④ Obsession

- × Author: **Lennard J. Davis**
- × Design concept: **Isaac Tobin**
- × Published by The University of Chicago Press, 2009
- × Format: 15.24 × 22.86 cm

⑤ Kant and Phenomenology

- × Author: **Tom Rockmore**
- × Design concept: **Isaac Tobin**
- × Published by The University of Chicago Press, 2011
- × Format: 15.24 × 22.86 cm

⑥ Super Sad True Love Story

- × Author: **Gary Shteyngart**
- × Design concept: **Rodrigo Corral**
- × Published by Random House, 2010
- × Format: 15.87 × 24.13 cm

⑦ China in Ten Words

- × Author: **Lu Xua**
- × Design concept: **Peter Mendelsund**
- × Published by Pantheon Books, 2011

⑧ Sorry Please Thank You

- × Author: **Charles Yu**
- × Design concept: **Peter Mendelsund**
- × Published by Pantheon Books, 2011

⑨ The Information

- × Author: **James Gleick**
- × Design concept: **Peter Mendelsund**
- × Published by Pantheon Books, 2012

⑩ Edge

- × Author: **Koji Suzuki**
- × Design concept: **Peter Mendelsund**
- × Published by Vertical Books, 2012

