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The Cover Design

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THE COVER DESIGN

Jean Carl Hertzog (1902–84) was a square-dance caller and member of a sheriff's posse who had a passion for the desert, the American Southwest, and for the book arts.¹ Born in France to American parents, he became internationally known for his work as a book designer, typographer, publisher, and author. Hertzog was raised in Pittsburgh and developed an interest in printing at an early age. His stepfather bought him a small press and type when he was ten, and by the time he graduated

1. Al Lowman has written extensively on Hertzog, and three of his works, among others, served as sources for this article: *Printer at the Pass: The Work of Carl Hertzog* (San Antonio: University of Texas at San Antonio, Institute of Texan Cultures, 1972), *Remembering Carl Hertzog: A Texas Printer and His Books* (Dallas: Still Point Press, 1985), and "Hertzog, Jean Carl, S.," in *The Handbook of Texas Online* (<<http://www.tsha.utexas.edu/handbook/online/articles/view/HH/fhe46.html>> [accessed April 17, 2000]).

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from high school he qualified as a journeyman typesetter. He received formal training at the Carnegie Institute of Technology School of Printing and Publishing and worked at various jobs before responding in 1923 to an ad in a printing trade journal, *Inland Printer*, which read: "SOMEWHERE THERE IS a non-union printer who can make layouts and get up classy typography who would like to move to a congenial climate. Send full particulars, references and samples of work. THE MCMATH COMPANY, El Paso, Texas."

He was to move across country and develop a lifelong love for his newly adopted home. Throughout his life, he balanced his interest in fine printing with commercial printing activities, the latter including sales brochures, catalogs, conference programs, university bulletins, stationery, cards, and other ephemera. In 1937 he made the acquaintance of Tom Lea, an artist with whom he collaborated in dozens of future projects.

In the late 1940s and early 1950s, a period in which Hertzog was teaching courses in the book arts at the Texas College of Mines and Metallurgy (now the University of Texas at El Paso), he founded a college print shop that in 1952 became the Texas Western Press. He worked with the press for more than thirty years and helped form its mission of printing biographical and historical works about west Texas, New Mexico, Mexico, and the border and the various cultures represented in the region.

Few fine printers have been square-dance callers, as was Hertzog. He was passionate about square dancing, calling, and folklore in general, which is reflected in his book projects throughout his productive years. He coauthored (with Buck Stinson) and printed two books on square dancing: *Honor Your Partner* (El Paso, 1938) and *Cowboy Square Dances of West Texas: Glossary of Terms, Complete Explanations and Patter* (El Paso, 1940), and with Jimmy Clossin, *West Texas Square Dances: Dictionary, Around-the-Ring Dances, Quadrilles, Callers Chatter* (El Paso, 1948), the latter two being enlarged editions of the first. His ongoing interest in the Southwest is documented by scores of books about various aspects of the area's cultures, including such titles as James McCauley's *A Stove-Up Cowboy's Story* (Austin: Texas Folklore Society, and Dallas: University Press, 1943), J. Evetts Haley's *Focus on the Frontier* (Amarillo: Shamrock Oil and Gas Corp., 1957), and a mammoth work in collaboration with Tom Lea, *The King Ranch* (Kingsville, Tex., 1957), which took five years to produce and is considered one of his masterpieces.

Like some fine printers and bibliophiles, Hertzog maintained close connections with the library world. He printed conference booklets for the Texas Library Association, annual reports of the El Paso Public Library (1931-47), commemorative books about the Dallas and El Paso public libraries and that of the University of Texas at El Paso, and a bookplate for the El Paso Public Library. His very close connection with the El Paso Public Library led to another project with Tom Lea: *Maud Durlin Sullivan, 1872-1944: Pioneer Southwestern Librarian* (El Paso, 1962) in honor of his longtime friend and supporter who was the director of that library. This work was commissioned by the class of 1962, School of Library Service, University of California at Los Angeles. His interest in the book arts is reflected in what has become a permanent exhibit at the University Library of the University of Texas at El Paso. The many steps involved in producing a book, including the author's research, communication among the involved parties, typesetting, choice of paper,

binding, and selling, were documented, making a case study of the production of his collaboration with Wilbert H. Timmons and Jose Cisneros, *Morelos of Mexico: Priest, Soldier, Statesman* (El Paso, 1963). He taught courses in the book arts at the same university, including one titled "Bookology."

Hertzog retired in 1972, but had two years previously already sold his personal and professional papers and agreed to donate his library to the University Library of the University of Texas at El Paso. The J. Carl Hertzog Papers document his professional activities from 1921 to 1984; his personal library and books on printing, printing history, and examples of fine printing demonstrate his interests in printing as an art and as a technology. He spent much of his retirement in his office in the University Library reorganizing his papers. Aspects of his filing system have been retained in the current archival holdings, especially that of the Project series, which consists of correspondence, galleys, proofs, original sketches, manuscripts, project scrapbooks, photographs, and other materials. Since 1990, the Friends of the University Library have presented the Carl Hertzog Award and Lecture on an annual or biennial basis. The award confers honor on individuals who have contributed to the book arts and publishing in exceptional ways.

The design reproduced here is one version of Hertzog's trademark,² a monogram modeled after the traditional orb and cross design often used by printers in the last years of the fifteenth century, the first decades of the sixteenth, and adapted by some in the twentieth. The vertical staff is doubled for the sake of creating the H and the orb is transformed into the letter C. It was designed for Hertzog by Tom Lea and first used in a conference booklet, *Rotary International. Thirteenth Conference. Forty-Second District* (El Paso: Carl Hertzog, 1937). His mark is beautifully proportioned and appears in various versions in his books, pamphlets, and ephemeral publications, and many books of the Texas Western Press into the last year of his life.

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2. Thanks to Claudia Rivers and Roberta Sago of the Special Collections of the University of Texas at El Paso for permission to reproduce the Hertzog mark and for providing the image from which the reproduction was made.