

Book Reviews

Bricks and Mortarboards, New York: Educational Facilities Laboratories, Inc., 1964? 168p. (64-14232).

What will happen to the physical environment of American colleges and universities during the building expansion needed to accommodate twice the present enrollment by 1975? Will expediency rather than quality be the byword? Will our campuses become crowded with misplaced academic slums? Will the new buildings stifle or serve higher education?

Concern about these questions led Educational Facilities Laboratories to send five professional writers touring the country to visit outstanding recent campus buildings and to talk with people who planned or are using them. The writers' observations, reinforced by the comments of educators, architects, and planners—and by many illustrations—are presented in nontechnical language aimed at those who make decisions affecting the future of American higher education. EFL believes that these decision-makers will determine the answers to the above questions. Consequently, the book is intended to make them aware of the questions and to enlighten them for wisely framing the answers.

Four major types of campus buildings and the campus itself are considered in separately written sections: "Classrooms," by Mel Elfin, "Laboratories," by Bernard Asbell, "Libraries," by Alvin Toffler, "Dormitories," by Margaret Farmer, and "Campus," by James J. Morisseau. In each section pertinent problems of building to accommodate both expansion and the changing educational technology are discussed. Unique solutions indicated by buildings and campuses selected from the country-wide scene are submitted to demonstrate the possibilities of quality design.

The examples described reveal a variety of building arrangements achieved for similar purposes on different campuses. Some

of them represent rival theories of planning such as that of convertible space opposed to committed space. The highly flexible and versatile "concourses" at Delta College in Saginaw, Michigan, are compared with the tightly committed rooms on the University of Illinois Chicago campus. A compromise between these is indicated by the plans of a Southern Illinois University classroom building which combines permanently fixed elements and areas with semipermanent or movable partitions. New teaching methods are shown to have inspired variant building forms such as the octagonal television classroom structure at the University of Miami's University College and Penn State's circular lecture center.

Although Miami's octagon is a rare example of a campus building literally shaped to accommodate electronic equipment and its users, *Bricks and Mortarboards* includes enough examples of electronic installations (existing or planned) to make it obvious that these innovations must be considered in the design of some campus buildings. There are references to "q-spaces" at Florida Atlantic University, "environmental carrels" at Grand Valley State College in Michigan, the "telemation system" at the University of Wisconsin, and the mechanizing or automating of library operations. All of these developments are too recent to have created much proficiency in planning buildings for or around them. Rensselaer Polytechnic Institute recognized this situation when it recently conducted a competition among architectural firms for the design of a college electronic communication center. The book does emphasize the need for wiring ducts, sound control, air conditioning, and good lighting for most of the new equipment. The uncertainties of future use of electronic devices strengthen the book's recurrent theme of flexibility in planning.

Planning problems posed by expansion of the student body are complicated by ex-

panding collections and services in the case of the library building. Further difficulties are explained by the writer who notes the recent revolution in the concept of college and university libraries (adapting the library to man) and predicts a coming revolution (adapting the library to the machine). The contemporary trend toward making the library more human is demonstrated by the new libraries at Washington University in St. Louis and Colorado College in Colorado Springs. The prospective possibilities are sketched in descriptions of mechanization at the University of Missouri, the University of California at San Diego, and UCLA, and in discussions of computer use for the Library of Congress. Opinions of experts are given on the potentials of automatic systems of information storage, retrieval, and transmission. The views are so diversified that they affirm Ralph Ellsworth's comment that, "Our buildings should be capable of major expansion or of conversion to other uses."

The effort of the writers to present information in language easily understood by laymen is particularly evident in the section "Laboratories." Here the relationship on floor plans of the work areas, the structure, and the utility lines is variously characterized as "skeleton with a backbone" (Biology Building at Rice University), "exoskeleton" (Colorado College's Olin Hall) and "skeleton with a rib cage" (Chemistry Building of the University of California at Berkeley). Here also the exchange of ideas between the architect and faculty members is described to show how good building design is most apt to emerge from a clear expression of needs and functions of the space to be enclosed.

Financing of college buildings is investigated in the discussion of dormitories which points out the rather extraordinary achievement by Parsons College of making dormitories pay for themselves in less than five years. A close look is taken at the experiences on several campuses where building (and sometimes operation) of dormitories has been a venture of private enterprise. This section and that on the campus both stress the effect of the physical setting on the student, making it quite clear that the buildings themselves can be major factors in shaping intellectual development.

Bricks and Mortarboards' influence on education decision-makers may be somewhat lessened by the diversity of its writing styles and by the perhaps arbitrary selection of examples (e.g., Why didn't the section on laboratories mention the "plug-in" arrangement at Southern Illinois University?). The well-illustrated report form has been used to good purpose in previous EFL publications, however, and in this case its success in presenting new ideas on contemporary campus building design problems is evident from the fact that it has been quoted in two architectural periodicals.—Richard H. Perrine, *Rice University*.

The Typographic Book, 1450-1935. By Stanley Morison and Kenneth Day. Chicago: University of Chicago Press, 1963. 99p., 377 plates. \$30. (64-12259).

This is a beautiful book; many libraries and librarians will consider it worth the steep price which it commands.

Stanley Morison's *Four Centuries of Fine Printing* was originally published in four hundred folio copies in 1924. Being also a beautiful book, it soon attracted the attention of typophiles who immediately bought it out of print, making it a collectors' item in its own right. Although reprinted several times in lesser format, the folio has remained sought—and not always found—for two-score years.

The present book is basically the 1924 folio and is intended to supersede it, but it has been much revised, supplemented, and if possible made more beautiful. Facsimiles of some one hundred additional title and text pages have been included in *The Typographic Book*, bringing the total number of fine illustrations to 377, representing the work of the great book and type designers from the beginning of printing to 1935. Arranged chronologically so that the artistic development of typography may be most easily seen, the book is well indexed.

Although the reason for the book is almost entirely its excellent plates, there are some sixty-six pages of introductory text. This text is a revision of the 1924 introduction, plus "an essay re-written from *Modern Fine Printing* (1925), a companion pre-war folio long out of reach except in some libraries." Kenneth Day has acted as general editor of *The Typographic Book*