The book starts with a foreword by Frances Spigai, followed by essays surveying the field of microforms and micropublishing. Separate chapters are dedicated to the history of micropublishing, organization, storage, durability, and use of microformats, their role in library collections, national microform services, and micropublishing of newspapers. The last in the collection is a group of articles that have forecast for the last forty years the future of microphotography.

The collection is an important contribution to library literature, and it comes to us from a truly authoritative guru in the “micro” world. The list of contributors reads like a page from the who’s who in the field. Names such as Maurice Tauber, Verner W. Clapp, Robert Jordan, Ralph R. Shaw, and Charles G. LaHood—to add just a few authors to those already mentioned in the review—are all widely recognized leaders in this emerging discipline. The editor himself is a well-known expert on the subject of micrographics, with experience ranging from supervision of a major university photoduplication department many years ago to a recent appointment as director of a university research library. Allen Veaner is also charter editor of the Microform Review, an outstanding periodical in the field.

The typography of the volume is attractive and practically free of misprints; this is, by now, a well-established trademark of excellence of Microform Review, Inc., the publisher of this book. The present collection is part of the publisher’s recently established series in library micrographics management, which has already listed half a dozen other titles in this field. The price of the volume is reasonable, especially when compared with prices of other similar books published nowadays.

Micropublishing ought to be of special interest to librarians. In addition to being a staple in the library, it is, as pointed out in this study, the first new medium that has been developed with direct help from librarians, while at the same time its continuing success depends heavily on the acceptance of microforms by libraries.

Of course, Studies in Micropublishing covers only one phase of the expanding field. Yet further studies will build on this compilation, complementing rather than replacing it.

However, micropublishing itself will not come of age until studies about it will not be just published, but micropublished. To the delight of many readers, the present anthology can be read without the assistance of a still-clumsy microreader contraption.—Joseph Z. Nitecki, Temple University Libraries, Philadelphia, Pennsylvania.


The emphasis of this history is on printing as an art, illustrated by seventy plates duplicating pages from books chosen by the author. Most of the examples were selected from books in the Dartmouth Library collections. Forty-eight of them represent books published since 1890. They deal exclusively with letter press and with typography. Illustration draws only incidental attention.

This is a handsome book. The author himself, long the proprietor of the distinguished Spiral Press, did the typography. The Stinehour Press, Lunenburg, Vermont, composed and printed the text. The Meriden Gravure Company, Meriden, Connecticut, engraved and printed the plates—brilliantly. In many cases the reproductions seem to outshine the originals in brightness of ink and paper. To accommodate the format, of course, reductions are inevitable for many books, but the legends include original measurements.

The Printed Book in America invites comparison to the author’s 1973 guide to an exhibit of 125 books in the Pierpont Morgan Librarry, published in hardcover by Godine (and in softcover by the library) as The Art of the Printed Book, 1455-1955. The text, which precedes the plates in both works, is longer and more detailed in The Printed Book in America. Shining through the text is the clear evidence of the author’s own participation in many of the events he describes and his personal association with many of the figures he discusses. This heightens the interest, but the book far transcends the limitations of personal re-
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miniscence. The author shows an easy famil­

iarity with the bibliography of the presses
he discusses, and he draws copiously on a
long list of historical and critical writings
("Selective

Although the emphasis of the book is on
the most artistic products of various presses,
the author recognizes the importance of
innovations, conscientious craftsmanship, and
patterns of influence. Two of his longest
sections treat Theodore Low De Vinne and
Daniel Berkeley Updike, for example, con­
cluding, however, that neither was a great
typographic artist comparable to Bruce Rog­
ers or Frederick W. Gowdy (also treated at
length). On a different plane, he even pays
unexpected tribute to Elbert Hubbard and
the Roycroft Press. He includes and dis­
cusses many examples that do not meet, in
the author’s judgment, the highest
standards of typographic art. These increase
the interpretive value of the presentation.

The History of Printing in America be­
longs on the shelves of most academic li-

libraries. The devil that plagues reviewers
will not let me pass without noticing two
minor lapses that attracted my attention. On
page 36 he seems to date Buffon’s Natural
History a hundred years before its publica-
tion. His citation to Michael Koenig’s article
on De Vinne in his bibliography dates it in
1941 instead of 1971. These hardly detract
from the importance of the book.—Howard
W. Winger, Graduate Library School, Uni-
versity of Chicago.

Coping with Cuts. A Conference to Examine
the Problems Facing Academic Li-
braries in the Late 1970’s at Holborn Li-
brary on Wednesday 13th July 1977.
Sponsored by the National Book League
Books and Students Committee. London:

Academic libraries in England have fallen
on hard times indeed: Norman Roberts,
writing in the November 1977 C&RL,
touched upon some of the dire fiscal
realities now facing English college and univ­
ersity libraries and enumerated several
steps they are taking to curtail spending; the
controversial Atkinson Report (reviewed
in the July 1977 C&RL), recommended a
self-renewing library of limited size (à la
Daniel Gore) as the government-imposed
model for future academic library de­
velopment.

If this flimsily bound typescript of five
short speeches (by a librarian, lecturer, stu-
dent, publisher, and bookseller) and two
discussions represents the only palliative to
the severe government cuts in book-buying
money and to astronomical inflation that the
133 participants in the conference could
suggest, then our English colleagues are
worse off than they realize, and we have
very little to learn from them in our own
efforts to cope with shrinking budgets.

To an American librarian abreast of the
professional literature, many of the sug­
gestions for coping seem quaint, outdated, and
simplistic; they center around where and
what to cut rather than on such creative
responses as quantitative analysis of collection
growth and use and subsequent redistribu-
tion of available resources, the use of
sophisticated management techniques to
bring more rationality to the budgeting and

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March ’78. Best Buys In Print will
be published quarterly -- $25/yr.

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