

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.

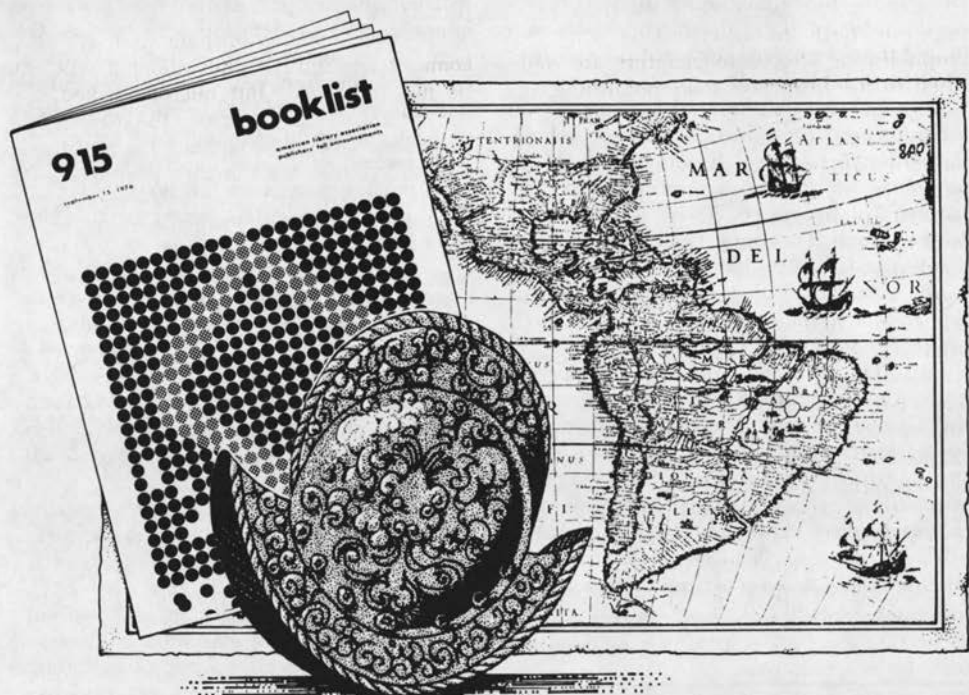
However, micropublishing itself will not come of age until studies about it will not be just published, but micropublished. To the delight of many readers, the present anthology can be read without the assistance of a still-clumsy microreader contraption.—Joseph Z. Nitecki, Temple University Libraries,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

Blumenthal, Joseph. *The Printed Book in America*. Boston, Mass.: David R. Godine, in association with the Dartmouth College Library, 1977. 250p. \$30.00 LC 77-79004. ISBN 0-87923-210-2.

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 Library, 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 familiarity with the bibliography of the presses he discusses, and he draws copiously on a long list of historical and critical writings ("Selective Bibliography," p. 233-37).

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 DeVinne and Daniel Berkeley Updike, for example, concluding, however, that neither was a great typographic artist comparable to Bruce Rogers 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 discusses 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* belongs on the shelves of most academic li-

braries. 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 publication. His citation to Michael Koenig's article on DeVinne 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, University of Chicago*.

Coping with Cuts. A Conference to Examine the Problems Facing Academic Libraries in the Late 1970's at Holborn Library on Wednesday 13th July 1977. Sponsored by the National Book League Books and Students Committee. London: National Book League, 1977. 98p. £3.20. ISBN 0-85353-268-0.

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 university 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 development.

If this flimsily bound typescript of five short speeches (by a librarian, lecturer, student, 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 suggestions 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 redistribution of available resources, the use of sophisticated management techniques to bring more rationality to the budgeting and

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