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## Book Reviews

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## BOOK REVIEWS

*A Practical Guide to Newsletter Editing and Design: Instructions for Printing by Mimeograph or Offset for the Inexperienced Editor.* By LaRae H. Wales. (Ames, Iowa: The Iowa State University Press, 1976. 2nd ed. Pp. 51. Glossary. \$2.50 paper.)

*Printing It: A Guide to Graphic Techniques for the Impecunious.* By Clifford Burke. (Berkeley, Cal.: Wingbow Press, 1974. Pp. 127. Bibliography. \$3.00 paper.)

*Editing the Small Magazine.* By Rowena Ferguson. (New York: Columbia University Press, 1976. 2nd ed. rev. Pp. 221. Bibliographical essay, index. \$10.00 hardcover, \$4.00 paper.)

*Editing by Design: Word-and-Picture Communication for Editors and Designers.* By Jan V. White. (New York: R.R. Bowker, 1974. Pp. 230. Glossary, index. \$18.50.)

*Bookmaking: The Illustrated Guide to Design and Production.* By Marshall Lee. (New York: R. R. Bowker, 1965. Pp. 399. Appendixes, bibliographies, glossary combined with index. \$19.95.)

Any archivist or librarian assigned the task of putting out a newsletter, designing a brochure, or editing a periodical knows at least a few moments of panic. The skills required are usually taught, if they are taught at all, in schools of art and design, not schools of library science. We are left, then, to muddle through as best we can. But we need not remain helpless; we need only know where to go for help. Fortunately, very good advice can be had for slightly over ten dollars, including postage and handling.

For \$2.50 order LaRae Wale's *Practical Guide to Newsletter Editing and Design*; for another \$3.00 send for Clifford Burke's *Printing It* (Wingbow's address is 2940 Seventh St., Berkeley, Cal. 94710); and for just \$4.00 add Ferguson's *Editing the Small Magazine*. With these three small handbooks an archivist will have just about all the advice that the novice can expect to find on the printed page. The rest of one's editorial wisdom will have to be earned by (often bitter) experience.

Wale's and Burke's subtitles say it all; their advice is for — as they say so courteously — the inexperienced and the impecunious. Even those of us located in major cities boasting computers that can set and then correct type before it is even printed in proof often work under limited budgets that keep us from using such fancy alternatives. Wales and Burke write about the daily world you and I still know and work in.

Wales is more profusely illustrated (though not very attractively) and provides numerous examples, good and bad, of page layouts. Burke, on the other hand, sometimes uses illustrations for strictly decorative purposes. But he restores our confidence in his practicality when we discover that his entire book has been produced by the very processes he recommends and describes — and it looks like a “real” book, too, which of course is the point.

Burke is particularly strong in his description of the preparation of camera-ready copy for offset printing, and Wales is especially good with pointers about mimeographing, some of which may surprise and delight even those readers who have mimeograph ink permanently imbedded in the cuticles. Burke also provides brand names along with the generic names of the various pieces of equipment the editor needs to know about or know how to use.

Both books take the reader, step by step, through the whole editorial and production process. Both are well worth having on hand as you work on any small-scale, inexpensive publication, as each tends to be good on points and procedures the other covers less thoroughly.

If you have the responsibility for a somewhat more ambitious publication — something with a formal though small budget, a staff of more than one person, a periodical that uses material written by other besides yourself — then you will want to read Ferguson's *Editing the Small Magazine*. Ferguson offers sound advice on the administrative side of putting out a periodical: the steps to follow routinely to keep production running smoothly, how to set policy, how to deal with free-lance and volunteer writers and artists, how to get a periodical copyrighted, how to write a contract with a printer, how to manage the finances, and like matters.

If you've been editing one periodical for some time, reading Ferguson will be a refresher — new ideas, new approaches, new procedures will begin to take shape in your mind as you read her intelligent examination of the editor's essential responsibilities.

Jan V. White's and Marshall Lee's books are too expensive to be recommended as part of any “basic” library for the nonprofessional editor's desk; invest first in such essentials as several good dictionaries, style books, and a variety of usage manuals. But if your public or university library does not have copies of these two books, plan to ask Santa for copies next Christmas. These books are delightful, packed with enticing ideas and some of the best thinking in editorial design.

White's *Editing by Design* is exactly what its preface promises: a thought-provoking “primer that gets down to the basic concepts of what a magazine is” (p. x.). Few of us will ever work with illustrations as much



as White does in this book, and so reading this one may prove to be a bit frustrating. However, White reminds us of a valuable principle: the eye and the mind learn together and work together. Many of his ideas are not expensive to execute or to imitate. Moreover, we all need the reminder that good design is always, in the long run, expensive when its principles are ignored.

Finally, Lee's work on *Bookmaking* (it's too bad the gamblers have taken over this otherwise very nice verb!) is a book that has come to be called a "bible" in its field. The coverage is comprehensive, even exhaustive (and to some, exhausting) in its detail, and there is much here that the nonprofessional will never need to know. However, when you are faced with the need to produce a pamphlet, a guide to your collection, or an instructional book or manual as handsomely as possible, you will want to know this book exists for reference and reassurance.

In tandem with that old warhorse, the *Chicago Manual of Style*, Lee's book will provide just about everything you will need to know about book production. The "Useful Information" section at the end is a goldmine; the "Sources of Information" section provides one of the most comprehensive lists that I have ever seen in this field. It lists not only books and periodicals but also associations, libraries, and film sources, with full addresses.

Last but not least, White's and Lee's books are fine examples themselves of the designer's art. "Handsome is as handsome does" — these two books *is* handsome and *does* handsome, both.

Reitt Editing Services

Barbara B. Reitt

*Collection, Use, and Care of Historical Photographs.* By Robert A. Weinstein and Larry Booth. (Nashville: American Association for State and Local History, 1977. Pp. xiv, 222. Appendices, bibliography, index. \$16.00)

What archivist, librarian or curator has not been faced with an accumulation of photographs and negatives of many sizes, of obviously differing materials, and in various stages of disintegration? And then come the questions — How can I use them? What kind of photographs are they? How do I preserve them? How can I make them available to the researcher? Is there any way to control this material? After this bit of soul-searching comes a plaintive cry, "HELP!"

Well, help has arrived. The dust jacket blurb says that this book "was written to answer questions." And that it does. In a well-written text accompanied by outstanding photographic illustrations Weinstein and Booth (both well-know consultants on historical photograph collections) answer just about any question you may have concerning your photo collections.

The arrangement of the text is logical; Part One describes the collection, use and initial care of photographs (including an excellent "Case Study in Collecting Photographs) and Part Two covers techniques and procedures in

the care of historical photographs. My first inclination was to read through the section "Restoration of Photographic Materials," which is my current concern. But on reading from cover to cover I found the case study the most thought-provoking and informative from the archivist's point of view, along with the chapter on the "Uses for Historical Photographs," which will certainly force archivists to reevaluate how they present their collections to researchers.

The subject of preservation and restoration of photographic materials constitutes a major portion of the book, and rightfully so. Weinstein and Booth give the reader the benefit of the latest research in papers, adhesives, envelopes, plastics, tapes, etc., and instruction in applying this knowledge to the preservation of his own collections. The information offered on the identification of daguerotypes, ambrotypes and tintypes, and the list of the names and sizes of the most popular mounts used in the late nineteenth century are especially useful for the archivist, photo cataloger and registrar.

Although the paragraphs on copyright were written prior to the change in copyright laws effective in January, 1978, the information is still useful in terms of definitions and use of copyrighted material.

Two appendices are included — sources of information and supplies and the George Eastman House List, which is a tabulation of information on direct positives, negatives and prints. A very useful compilation. The suggested reading list includes both technical and non-technical publications and is most comprehensive.

With the assistance of Weinstein and Booth even the most inexperienced photo custodian is able to process his collections in an acceptable manner and feel confident that he has done all possible within his abilities to preserve the photographs and prepare them for use by the researchers and patrons of his organization.

Atlanta Historical Society

Richard T. Eltzroth





*Book Collecting, A Modern Guide.* Edited by Jean Peters. (New York: R.R. Bowker, 1977. Pp. 288. \$15.95)

Jean Peters, editor of Bowker's *Bookman's Glossary* has assembled a most creditable group of twelve essays by noted book collectors, curators, librarians, booksellers, and scholars. This book is (as the jacket says) a unique contribution which covers the whole spectrum of book collecting. The introduction is by Frederick B. Adams, Jr., one-time editor of *Colophon*, director of the Morgan Library for twenty-one years, president of the New York Historical Society for eight years and the Yale University Press for twelve years.

The volume is intended "for those who have accumulated books haphazardly over the years who now would like to give some focus to their collecting, and for those experienced collectors who may wish to learn about certain aspects of collecting." It offers the collector practical ways of building, organizing, and caring for a collection of books and some hints on manuscripts. What we find is a philosophy of book collecting for contemporary times now that traditional approaches are generally no longer possible for the private collector.

"What Book Collecting is All About," by William Matheson, Chief of Rare Books and Special Collections at the Library of Congress, gives a broad view which is highly informative. He reminds the reader that "the diminishing supply, the awareness of categories of books once scorned, and increasing sophistication on the part of collectors have changed the whole nature of collecting." I was interested to see that no specific definition of a rare book is given, although there are some examples of rare books — those inscribed to a friend, those giving details about the author's view of his work, those which provide important new bibliographic information, and those whose texts are annotated in a significant way.

Jean Peters discussion on organizing a collection is a must for the inexperienced collector. She includes everything from shelf arrangement to the catalog, index card and bookplate.

In "Buying Books From Dealers," Robin G. Halwas, a London book dealer, is decidedly writing for the beginning collector and offers an excellent list of steps to follow or places to consult. "Descriptive Bibliography" by Terry Belanger of Columbia Library School is a very worthwhile coverage of the preparation of a book as well as the types of bibliographies.

Robert Rosenthal's chapter on "The Antiquarian Book Market" will be of more interest to librarians and archivists since he emphasizes: (1) characteristics of the antiquarian book; (2) nature of book buying; (3) antiquarian book trade; (4) some general characteristics of the trade; (5) types of booksellers; (6) prices and profits; and (7) buyer-seller relations. The author is curator of Special Collections at the University of Chicago.

Lola Szladits' chapter on "Art and Craft of Manuscripts" seems out of place and would mean more to the book collector if given more overage, possibly in a full volume. There is hardly enough here for the manuscripts collector to merit inclusion.

Librarians and curators will find Joan M. Friedman's "Fakes, Forgeries, Facsimiles, and Other Oddities" useful, even though it needs elaboration and will serve only to send the collector to other sources. She looks at made-up copies, sophistications, doctored books, detecting fakes bibliographically, and piracies and false imprints. Ms. Friedman is a curator of rare books at Yale.

"Physical Care of Books and Manuscripts" by William Spawn of the American Philosophical Society is highly recommended for the beginner. He discusses environment, storage, acidity, binding, cleaning, dust jackets, and exhibition. There is such a limited coverage of manuscripts, however, that the word should have been omitted from the chapter title.

I found Katherine and Daniel Leab's chapter on appraisal to be one of the most informative. They are especially helpful on appraisals for insurance, sale, donation, or estate purposes.

The concluding chapter on the "Literature of Book Collecting" can be used as a guide by any library or collector. Professor Tanselle of the University of Wisconsin's English Department is comprehensive in his listing of bibliographies, checklists, catalogs, price records, guides, and directories.

There is an index of subjects, authors and some titles and a useful appendix listing addresses of recommended suppliers, bibliographic societies, and other organizations of interest to book collectors.

Jean Peters and Bowker are to be commended for giving us the experienced knowledge of these contributors. No printed manual on book collecting, however, can be substituted for experience, so a collector must choose an area of interest and make it his own. One will need to use other Bowker titles — *American First Editions*, *Care and Repair of Books*, *Autographs*, *Invitation to Book Collecting*, *Taste and Technique in Book Collecting* — along with this volume.

Special Collections, Woodruff Library  
Emory University

David E. Estes



*The Film User's Handbook: A Basic Manual for Managing Library Film Services.* By George Rehrauer. (New York: R. R. Bowker Company, 1975 Pp. 301. Bibliography, appendixes, index. \$15.95)

While *The Film User's Handbook* is written more for a public librarian than for an archivists, it presents a broad enough view of films to provide archivists with food for thought, especially given the paucity of books devoted to film archival practice. With a little imagination the *Handbook* can be adapted to archival needs.

The book's emphasis on the use of film for arousing public interest will appeal most to archivists who use film for outreach programs. The chapters "Building The Film Collection" and "Designing Film Programs" provide not only practical information on costs and where to locate materials but also innovative ideas on methods of integrating various forms of media. In many instances the author furnishes sample questions, forms, and diagrams to illustrate methods of managing film programs.

In "The Evolution of Film Service" the reader is carried beyond program planning and encouraged to view films with an eye to their intrinsic value. The comments on film selection and aesthetics are a helpful guide to appraisal for those who must evaluate and accession old film, and where money is available to build a film collection the list of film distributors and equipment manufacturers in the appendix will prove useful.

Although the *Handbook* will quickly outlast its usefulness to the film professional it serves well the manuscript curator who must handle a few films in conjunction with other types of media. The glossary of terms, the illustrations of damaged film, the description of splicing technique, the extensive bibliography, and the explanation of cataloging and indexing procedures all make the book a basic primer for film handling.

A word of caution though for those concerned about film preservation. The book gives little consideration to long-term storage problems and even recommends a possible fungus-producing procedure for treating brittle film.

This error, like others, arises because the *Handbook* was not written with the archivist in mind. However, a careful reading enables the curator to develop acceptable film archive techniques from this book. One hopes that the increasing importance of films to the profession will one day mandate the writing of a film archive handbook.

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Glen McAnich