

protect or refine fruits of private research or explore commercial possibilities and patenting.

However elusive these reports are, libraries cannot ignore them. They constitute an accepted channel of communication in scientific and technical circles. They are, therefore, primary source material. These reports seldom reappear in their original form or in entirety. In recent years, much has been said about the complexity of bibliographic control and dissemination of unpublished reports. The time is obviously ripe for a comprehensive manual that not only synthesizes the state of the art but also fills gaps in literature.

The book under review, first published in London in 1976, assumes a certain familiarity with information science terminology, but the authors cannot be faulted for technical treatment of the material. In fact, the two-part book introduces the reader to many types of unpublished reports and follows up with a thorough discussion of their origin and acquisition. Considerable attention is devoted to cataloging, abstracting, and indexing of the material. The subject analysis of the reports is a key element in any retrieval system, needing skill, ingenuity, and training on the part of the library staff, a fact well brought out in the book.

Particularly informative is the analysis of mechanization, automation, and computerization, especially in the treatment of microforms, including computer output microform (COM). To make the survey complete, the authors also delve into the question of security, storage, and weeding, as well as the organizational aspects of information centers. Part II examines the general principles as applied to the management of smaller company units where the pressure for fast retrieval may be severe on the librarian.

In addition to an extensive bibliography, the book contains handy lists of acronyms, abbreviations, and names and addresses of national information centers. While its focus is on larger centers and company-based units, the underlying principles have wider applications. Students as well as practitioners would, therefore, find the textbook treatment quite instructive.

Admittedly, the authors do not touch upon how the problems of unpublished materials are tackled in countries like Japan and Eastern Europe. This may be left for later editions. It is also true that there is more to say in each section of the book than is possible to compress within a volume. Perhaps it is too much to ask for a case study approach, which would have brought out specific practices, followed by some of the better known information centers and corporate libraries.—*Sarojini Balachandran, University of Illinois at Urbana-Champaign.*

Baker, Robert K. *Introduction to Library Research in French Literature*. A Westview Special Study. Boulder, Colo.: Westview Press, 1978. 137p. \$15 cloth; \$6.95 paper. LC 77-18074. ISBN 0-89158-060-3 (cloth); 0-89158-082-4 (paper).

This little volume of some 140 pages should henceforth be item number one in the impedimenta of every prospective French major or graduate student or, for that matter, anyone who wants to learn how to use a research library effectively.

Robert Baker, who qualifies both as reference librarian and French scholar, has put together a compendium that introduces the student to the library starting with the card catalog and its intricacies, the classification systems—Dewey and LC—LC subject headings, and, finally, the reference tools. These are mostly French, but some of the bibliographies would, of course, be of more general use. Baker's treatment of subject headings is especially praiseworthy, as he shows again and again how they may be used to open up new avenues of investigation.

One finds all the old stand-bys plus some more recent works like Paul Imbs' *Trésor de la langue française*, (1971- ) and Fernande Bassan's *Bibliography of French Language and Literature* (1976), "addressed to the English-speaking reader with some knowledge of French." The *Livres disponibles '77*, which continues the *Catalogue de l'édition française*, and the 1977 *MLA Handbook*, which replaces the *MLA Style Sheet*, probably came out too late for inclusion; but these are bagatelles. Baker frequently suggests consulting a reference li-

brarian, and he also indicates which of the tools might be purchased for home use. The section, "Using Your Time Effectively: The Mechanics of Research," is worthy of careful study and rereading. There is a good index and, at least in the hardcover edition, a few blank pages at the end for additions.

At the end of his preface Baker writes,

The ultimate test of this book is the student's heightened awareness of the wealth and variety of resources available in the library; its measure of success lies in educating the French major to become a confident information seeker and a competent library researcher.

The book merits high praise on both counts.—Paul J. Kann, *Stanford University, Stanford, California.*

Rice, Stanley. *Book Design: Systematic Aspects*. New York: Bowker, 1978. 274p. \$17.50. LC 77-28186. ISBN 0-8352-1044-8.

Rice, Stanley. *Book Design: Text Format Models*. New York: Bowker, 1978. 215p. \$17.50. LC 77-26908. ISBN 0-8352-1045-6.

*Book Design: Systematic Aspects* is a practical manual for professional book designers working in large publishing houses, particularly those oriented toward textbooks. Its emphasis is on efficient use of modern technology in the design and production of a book: text, illustrations, printing, and binding. The sole illustrations are charts, tables, lists, forms, and diagrams provided to help the book designer organize both time and resources for more effective productiveness.

Because of its technical nature, the book's readership will be largely among book professionals, while the more general reader will continue to prefer Marshall Lee's attractive text, *Bookmaking: The Illustrated Guide to Design and Production* (Bowker, 1965). Nevertheless, because it is more up to date and because it gives such a detailed analysis of the work of the book designer, the newer book will be a welcome addition to collections serving academic institutions where book publishing and technology are taught.

Stanley Rice's theme throughout is that most book design decisions fall within a finite number of variables, and that book

design—perhaps not great or innovative book design, but good book design—can be very largely routinized or systematized. This is precisely what his second book, *Book Design: Text Format Models*, published uniformly with the first, proposes to do in the field of typography.

Book designers in publishing houses have traditionally given typographic instructions to printers by means of intricate specifications written on the manuscripts and repeated on order forms. The operation is complex and the resulting proofs often disappointing. What seemed a good idea in theory often looks different in print. This book provides a streamlined method of specifying typographic details on the one hand and visual examples of many variations of the usual format areas of books on the other. These format areas include not only the main text but also such details as tables, footnotes, mathematical displays, running titles, bibliographies, indexes, and the like.

There is one chapter devoted to each of twenty-one of these areas (some others are given in appendixes). Each chapter has a one- or two-page text indicating the typographic problems involved, followed by many pages that print out possible solutions, thus providing a visual guide to both designer and printer. The book assigns to each format area a "name tag" consisting of two capital letters, such as TX for main text, FT for footnotes, and so on. Each format example is further identified by a lower-case letter, a, b, c, etc.

Therefore, assuming that both the book designer and the printer agree to use this book as their typographic guide, communication between them is greatly simplified. After specifying the five typographic basics for a given book (type face, type size, type body, measure, and paragraph indentions) the book designer may indicate all other typographic decisions simply by using the "name tags," such as, FTe, indicating that footnotes are to be printed according to example "e" in the chapter on footnotes. Allowance is made for the designer to specify certain exceptions to these models, but in the interests of efficiency, presumably such exceptions would be kept to a minimum.

Rice is a well-known book designer and