seeks timelessness, whereas the second, understandably, seeks timeliness. The first volume is heavily scholarly, whereas the second presents an admixture of scholarship, praxis, opinion, and even some exhortation. The first, of course, deals solely with scholarly communication in the hard sciences, whereas the latter embraces the broader scientia, including the soft sciences and the humanities. Nonetheless, the two complement one another and can be profitably read together.

This reviewer must animadvert upon one leitmotif that pervades both of these volumes and most of the other literature currently appearing upon this subject. It is the hymenial paean inevitably raised to the happy "wedding" of scientific communication and commercial-sector publishing. Although it is much too early to predict ultimate disintegration of this nuptial state, it must in candor be noted that this supposedly blissful union was not necessarily made in heaven, and that it contains within it many potential mismatches and incongruities auguring rocky times ahead. Both parties, it would seem, might well begin to assess their options against a time when this seeming conjugalty becomes even less tolerable than it is now. For the time being, this marriage counselor recommends at least a much more open relationship between the two, probably with a lot more swapping of partners than has gone on in the past.—David Kaser, Indiana University, Bloomington.


This volume, part of the Society of American Archivists' Basic Manual Series, is designed to provide a practical introduction to the subject of exhibits. Although written for readers with little or no exhibit experience, the manual contains ideas and suggestions that should prove useful for more sophisticated readers as well.

The first sections of the manual cover the mechanics of exhibiting—planning, design, and construction. Effective use of photographs and illustrations, as well as the author's clearly written prose, serves to make the instructions in these sections easily understandable. While Casterline's discussion of environmental hazards will appear excessively elementary to most archivists and librarians, her discussions of exhibit design and matting techniques contain suggestions likely to be new to most readers. Since she often recommends special materials such as acid-free boards and Plexiglas coverings, Casterline has included a list of suppliers in the appendixes.

In the remaining sections, Casterline discusses administrative aspects of exhibiting, such as budgets, publicity, and exhibit-related programs. Even though clearly convinced of the value of exhibiting, in both the introduction and the final section she strongly cautions exhibitors to recognize the costs of exhibiting as well as the benefits. Acknowledging that the complexity and variety of exhibitions prevent her from providing any accurate cost figures, Casterline
does include a comprehensive list of likely expenses exhibitors might expect to incur. Since some costs, such as staff salaries, are often hidden, this list should help exhibit planners develop realistic budgets.

Throughout the manual Casterline emphasizes the importance of exhibit design. Good design, she argues, is more likely to attract viewers, impress sponsors, and enhance an exhibit’s impact. For major projects she strongly recommends employing a professional consultant. Her suggestions for working with design consultants are excellent and should prove helpful even to readers who have had exhibit experience.

Also useful to experienced as well as beginning exhibitors is Casterline’s discussion of evaluation and record-keeping. Since well-planned exhibits are designed to achieve particular goals, exhibit planners would benefit by evaluating the extent to which the goals are met. As Casterline observes, knowledge of the successes and shortcomings of one exhibit can provide insights for improving future exhibits.

Because it was written for inclusion in the Society of American Archivists’ Basic Manual Series, Archives & Manuscripts: Exhibits provides only an elementary introduction to the subject of designing and executing exhibits. Throughout the text, however, the author suggests additional sources containing more detailed discussions. A moderately lengthy bibliography containing additional citations, but not all the citations referred to in the text, is included in the appendixes.

Published by an archivist for archivists, Archives & Manuscripts: Exhibits is an excellent starting point for anyone interested in developing an effective exhibit program.—Nancy E. Peace, Simmons College, Boston.


First published in 1960 as Glossary of the Book (London: Allen & Unwin) and simultaneously in the United States as Ency-