

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 hymeneal 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 conjugality 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.*

Casterline, Gail Farr. *Archives & Manuscripts: Exhibits*. Basic Manual Series. Chicago: Society of American Archivists, 1980. 70p. \$7; \$5 SAA members. LC 80-80072. ISBN 0-931828-18-X. (Available from: Society of American Archivists, 330 S. Wells St., Suite 810, Chicago, IL 60606.)

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

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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.

Glaister, Geoffrey Ashall. *Glaister's Glossary of the Book: Terms Used in Papermaking, Printing, Bookbinding and Publishing with Notes on Illuminated Manuscripts and Private Presses*. 2d ed. Berkeley, Calif.: Univ. of California Pr., 1979. 551p. \$75. LC 76-47975. ISBN 0-520-03364-7.

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

*clopedia of the Book* (Cleveland: World Publishing Company), this work has undergone extensive revision and enlargement. More than 1,100 entries have been added. More than 1,000 have been rewritten. In most cases the rewritten entries were lengthened, but some were shortened and the leftover information was reorganized and expanded in a new entry. The remaining entries in the 1979 edition were reviewed and updated. About 400 from the 1960 edition were discarded because of limited interest. The general organization of the work is unchanged. Short definitions, commonly expected in a glossary, are mixed with longer articles ranging up to more than 3,000 words. In addition to entries for the classes of terms listed in the subtitle, several hundred biographical entries are included. Like the first edition, the revision is principally the work of Geoffrey Glaister, a British Council librarian, who began indexing entries and collecting information for his glossary in 1947. References to sources of information included in the revision reveal the diligence with which he has followed recent publication.

Many new entries added to the glossary reflect the rapid technological and organizational change that has affected printing and publishing since 1960. Illustrating this are new entries on computer-assisted typesetting, computer terminology for the printer, and co-publishing. Nontechnical developments in the world of the book are recorded, too. An example is the new entry for the Vinland map. It was brought to public attention by the Yale University Press in 1965 as a document of pre-Columbian exploration. Subsequently it was pronounced a twentieth-century forgery. The 1979 entry reports both events. Other new entries, such as the 3,000-word article on Bengali printing and typography, involve not so much new terms and new events as they do the expanding interests of the author. The greatly enlarged article on Caxton seems to stem from similar motivations. Bibliographical references accompany some of these articles.

To expand the coverage of the book in America, Glaister enlisted an American consultant. Some entries relating to America have been expanded and some new ones