

the rest of the book, she illustrates these weaknesses effectively while applying the insights gained from both approaches. She is invariably thorough, sensible, and sensitive when analyzing ethical challenges that can arise when acquiring or deaccessioning materials, providing equitable access, protecting the privacy of patrons and donors, authenticating materials, and determining the circumstances in which displaced archives should be relocated. In addition, her writing is clear, engaging, and imbued with a devotion to her professional values. No doubt her many years of experience have tempered idealism with realism, but not to the point of cynicism. When she convincingly demonstrates at many junctures that establishing "a standard of integrity that inspires confidence in the documentary record" is neither easy nor safe, Danielson goes on to argue eloquently why ensuring such integrity is what the archivist profession should be about.

While the author takes pains to distinguish between the ethical challenges that are unique to archivists as opposed to librarians or historians, members of the latter disciplines will find as much value here as will archivists. It is difficult to imagine a better written or more thorough and thoughtful work on such thorny issues. "Masterpiece" is an appropriate description.—*W. Bede Mitchell, Georgia Southern University.*

**Don Etherington.** *Bookbinding & Conservation: A Sixty-Year Odyssey of Art and Craft.* New Castle, Del.: Oak Knoll Press, 2010. 156p. \$49.95 (ISBN 9781584562771). LC2010-007366.

At first blush, Etherington's book appears threadbare for a memoir. It is neither a behind-the-scenes tell-all nor an in-depth treatise on bookbinding. In John MacKrell's introduction to a gallery of the author's design bindings, Etherington is characterized as "much too unassuming to call attention to this wonderful work." Likewise, an unassuming tone permeates this autobiography, and so it is perhaps

too easy to classify it as the simple story of a craftsman. The craftsman was also an artist; and, while the narrative does nothing to advance this fact, the fifty or so full-color plates of his design bindings convey it with eloquence.

Etherington mentions many famous book people in passing, and often one wants a bit more in terms of lore and gossip, but that is neither his style nor his purpose. It is less about name-dropping and more about an acknowledgement of people who have been friends and influences along the way, and the impressive career he was able to construct with their help. In terms of binding history, the account of his early years is most valuable. This is expressed in the Foreword by Bernard Middleton, initially one of Etherington's examiners (as an apprentice) and later a close friend and colleague:

"Don's detailed account of his early experiences in London as an indentured apprentice in the trade bindery industry is a valuable record of a bygone age which few can now recall. For many who have graduated from a two-year college course with its short hours, long holidays, and usually fairly lax controls, this account of tight discipline and work of a repetitive nature, maintained over a seven-year term, will give pause for thought. It may be contended that such a regimen produces blinkered craftsmen with narrow outlooks, and this has indeed been the result in many cases. However, it also often produces people who work deftly and efficiently, which is very important in this extremely labor-intensive craft."

You know someone has had a long career when chapter one of his memoir is entitled "the first thirty years." He was not a one-track obsessive, however. Not only did Etherington pursue bookbinding at a young age (14), he was also an amateur boxer, a ballroom dancer, and an expert on the rifle range. At times, Etherington admits, during his seven-year apprenticeship at Harrison & Sons, "the work became monotonous and repetitive. At one point, I was one of three men who made

500,000 Brazilian passport cases . . . after this experience I knew how to make cloth cases and how to make them fast, since we had to complete twenty-five per hour." After serving out his apprenticeship, and some further work and study with Roger Powell and Peter Waters, he began teaching bookbinding—first at Chamberwell School of Arts and Crafts, and later (1962) at Southampton College of Art.

In 1966 Etherington accompanied a British team to Florence, where November floods had damaged more than 1 million items in the Biblioteca Nazionale Centrale. The British team joined specialists and craftsmen from many other countries to help and train the Italian workers in conservation techniques and strategies. Not only did this introduce him to a global network of book conservators, but it was a baptism by fire, of sorts, for Etherington in terms of large-scale conservation projects.

In 1970, with ten years of teaching under his belt, as well as a lucrative side business performing book conservation for institutions and creating fine bindings, Etherington welcomed the challenge of his next opportunity: training officer in the newly established Restoration Department at the Library of Congress. He moved his wife and two sons across the Atlantic and began by devising a training program for new hires, including "the now infamous dexterity test, [which] was given to all of the new applicants to give us an idea of their manual skills." Among the innovations he was party to were new methods of boxing rare books (for example, the "phase" box), Plexiglas supports for exhibitions, and Polyester encapsulation for rare documents.

Etherington worked at the Library of Congress from 1970 to 1980, and the chapter on that period includes his work with industry standards and practices, and half a dozen library disasters that occurred in that decade. In 1980, he was asked to establish a conservation center at the Harry Ransom Humanities Research Center at the University of Texas (Austin),

which he ran until 1987, when he took the opportunity to establish a for-profit conservation operation in Greensboro, North Carolina. Thus was born the Etherington Conservation Center (and since he sold it in 2005, Etherington Conservations Services, at <http://www.etheringtoncs.com/>), the subject of the penultimate chapter.

Throughout these chapters it is clear that Etherington has had an immense impact on the field of bookbinding and conservation, not only through his teaching and administrative work, but also through conferences and his work with professional organizations like the Guild of Book Workers. Bernard Middleton again says it best: "[T]his book is an impressive story of a talented individual who rose from a benchman to become the pinnacle of his craft."—Richard J. Ring, *Trinity College*.

**Paul R. Burden.** *A Subject Guide to Quality Web Sites*. Lanham, Md.: Scarecrow Press, 2010. 767p. alk. paper, \$100 (ISBN 9780810876941). LC 2010-007488.

Paul R. Burden's *A Subject Guide to Quality Web Sites* offers a list of over 4,200 key Web sites for many research areas. Burden is the director of library services for Devry University's Tinley Park, Illinois campus. The quality of the Web sites makes the listing relevant for most audiences, including college students. The book's contents are clearly valuable, given the ongoing need for quality reviewed online content and for curated guides to online content. The arrangement and format of the book is problematic, given that it is a printed reference book for online resources.

The links are organized into 16 major sections: Arts and Humanities; Books, Electronic, and Print; Business; Computing; Education; Health and Medicine; History and Culture; Home and Recreation; Law; Libraries, Museums, and Museum Studies; Mathematics; News; Physical Sciences; Reference (General Information); Social Sciences; and Terrorism and Counter-Terrorism. Each