

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

entry is arranged with the Web site name, URL, and a short annotation. The full entry's information is useful for locating resources in the event of broken links and for evaluating the resource's relevancy for particular research needs.

The value of this book lies in the curatorial work done in the collection, quality review, and organization of its contents. This sort of curatorial work is especially important given the abundance of online information resources. In evaluating any given section from the book, many excellent resources are listed and clearly some excellent sources that could be recommended are not present. As Burden states in the introduction, quality sites reference other quality sites. Thus, the book aims to have a sufficiently representative sample with a selected and not overwhelming list of resources.

Despite the value of the book's contents, the lack of certain structural support elements detracts from the book's usability. Specific missing elements include the lack of a complete listing of all sections with subsections and the lack of formatting for each entry. While the table of contents lists all of the major sections, there are subsections within each of these that are not listed in the table of contents; instead, these subsections are listed within the sections only. Because the Web site entries are listed within the subsections, someone looking quickly for art resources could go to the "Arts and General Humanities" section and then may need to look through pages 3–28, which contain all of the sections that begin with "Art." Two examples of the subsections are: "Art—Animation—see also Art—Comics and Graphic Novels" and "Arts—Fonts and Typography." If

listed within the table of contents, these subsections would be very useful, but, in fact, readers can only find this listing in the subject index at the back of the book. With the "Art" resources, readers may note the title of the full section and move immediately to the index. However, that would be of limited use because other subsections within the "Arts and General Humanities" do not immediately indicate that they may be included, as with the "Ceramics" and "Radio and Television" subsections.

Each entry is formatted with only a line break between the site name, URL, and annotation. The different entries are separated only by paragraph breaks. Some annotations are multiple paragraphs and additional paragraphs are indented, but the first paragraph of the annotation is not. The resulting visual display for each page is a large and generally homogenous amount of text without bolding or other formatting that, if present, could facilitate skimming pages for site names to locate more easily the most relevant resources.

Using a printed guide alongside a computer can be much easier than toggling multiple windows across multiple screens. Still, the structural and formatting issues are of concern because they detract from the ease of use. Publication of this book demonstrates the clear desire and interest in curated lists and expert guides to the Web. The market for this book exists because of that need, and this book and similar curatorial works can be useful if provided in the proper format. *A Subject Guide to Quality Web Sites'* print format and page formatting do a disservice to the intellectual value of the curatorial work done in assembling this volume.—*Laurie Taylor, University of Florida.*