

those associated with a large number of intellectual resources, each of which may be used occasionally, such as music replayed on radio or an image used in a textbook. Such small rights need to be handled collectively if they are to be handled efficiently. Zorich also makes clear that she is talking about a wide variety of intellectual resources, providing a useful summary of intellectual management traditions by genre, including literary works, music, dance, software, graphics and fonts, and visual images. The book is focused on the situation in the United States, but there is a separate chapter on the Canadian environment that has value for institutions there.

Museum and library directors will need to refer to this book if they are beginners at marketing their intellectual properties. Librarians in general can benefit from reading it to be made aware that copyright does not exist solely to provide fair use exemptions for our users. Though this book fails to bring out the balance of user's rights and owner's rights, it will be of real use to those focusing on the latter. It is attractively produced and has an excellent bibliography, though there is no index.—*Peter Graham (psgraham@syr.edu), Syracuse University Library, Syracuse, New York*

Delivering Digital Images: Cultural Heritage Resources for Education. Eds. Christie Stephenson and Patricia McClung. Los Angeles: Getty Information Institute, 1998. 196p. \$24.95 (ISBN 0-89236-509-9) LC98-4848.

Images Online: Perspectives on the Museum Educational Site Licensing Project. Eds. Christie Stephenson and Patricia McClung. Los Angeles: Getty Information Institute, 1998. 88p. \$12.95 (ISBN 0-89236-508-0) LC99-165395.

When the Getty Information Institute announced its Museum

Educational Site Licensing Project (MESL) in 1994, universities and museums paid attention. This well-funded, organized effort aimed to deliver digital images from museums into university courses. MESL was intended to address head-on the project-thwarting issues of intellectual property, cost-versus-benefit, and technology. These two volumes are the resulting official report. In simple terms, the first (*Delivering Digital Images*) is a discussion of how, and the second (*Images Online*), of why. The story is well told, and these reports are worthwhile skimming for anyone considering a digital imaging project. They provide valuable insights from the perspectives of university and museum educators, visual resources professionals, programmers, network administrators, and project managers. Perhaps most relevant in the current, complicated legal environment are the contributions of intellectual property lawyers.

The even tone of the report reflects the spirit of the MESL project, emphasizing communication and consensus between institutional cultures. By articulating issues, the report has the potential to open communication between the sometimes-conflicting interests of museums and universities. These insights can help to inform future undertakings such as the Art Museum Image Consortium (AMICO), the National Digital Library Program (NDLP) of the Library of Congress, and the Museum Digital Licensing Collective (MDLC), as well as numerous purely commercial projects underway. The cooperative agreements and usage guidelines could also help resolve conflicting interests of publishers and consumers in the broader debates over intellectual property law.

This problem-solving approach is the most refreshing aspect of the MESL reports. The project was made to work where many others are thwarted by intellectual property or technical

problems. Or almost made to work—one unmet goal is a model site-licensing document. In its place is the chapter “Establishing Terms and Conditions for Educational Institutional Licensing of Museum Images: A Framework for Museums and Universities.” Though general, this framework is a guide for similar endeavors. Particularly interesting are the glosses emphasizing the perspectives of the two groups. For example, on the general topic of licensing: “Museums want to work with . . . ‘educational’ organizations in the broad sense, e.g., schools (K–12), libraries, other museums, and colleges and universities” while “Universities want a license agreement tailored to the specific needs of institutions of higher education” (*Delivering Digital Images*, 23). Or this stickier issue: “Museums want to control images and information about their artwork and collections” while “Universities prefer to have the least restrictive terms . . . enabl[ing] a full range of traditional and nontraditional educational uses” (*Delivering Digital Images*, 23). This volume includes user surveys and a cooperative agreement, which can also be used as models.

On the technical side are four chapters in *Delivering Digital Images* presented concisely and just generally enough to keep from being immediately outdated. These chapters address metadata and data export, digital image production, distribution, and local implementation. The authors are forthcoming in discussion of problems encountered and how—or if—they were resolved. As they were integral to the project, technical issues aren't restricted to this section. Rather, we see their impact throughout from the various perspectives of instructors, network administrators, and legal advisors.

Reading more broadly in *Images Online*, we learn about interesting unintended consequences of the MESL project. Specifically, we see

how the perceived value of the undertaking changed as the project moved along. Zorich illustrates this point in the chapter "Musings on the Museum Educational Site Licensing Project" by describing how, as costs began to outweigh benefits, museum interest in the project shifted from revenue generation to outreach. A secondary effect observed by several writers is participants' changed views of their jobs, their roles, and the ways they communicate within their institutions.

In the MESL Project, the predominant use of images was in art history classes; however, the act of viewing, such a self-conscious—and fraught—aspect of art scholarship, is not directly addressed. The educators' reports include some insights, but most are anecdotes; there are few references to theory or criticism. An interesting follow-up project to MESL would be distribution of images to courses in other disciplines concerned with the analysis of images, such as nonart history courses, graphic design, and cultural and media studies courses.

In sum, these two books are a reminder to those considering a digital imaging project to pay attention to data standards, be prepared to work closely with many other kinds of professionals, and have money and time. One is also reminded to reflect upon the effort, as NDLP legal advisor Melissa Smith Levine does when she asks if "historical changes that stemmed from technological innovation were always accompanied by such a conscious effort to predict the path of societal impact and to shape it" (*Images Online*, 73).—Jenny Tobias (jennifer_tobias@moma.org), *Museum of Modern Art Library, New York*.

Basic Book Repair Methods. By Abraham A. Schechter. Englewood, Colo.: Libraries Unlimited, 1999. 102 p. \$19.50 (ISBN 1-56308-700-6) LC98-50950.

Few libraries have the luxury of trained staff dedicated specifically to

the task of book repair. Most often this task is one of many assigned to technical services staff or handed off to volunteers. Training may be too distant or too expensive; staff are left to make up repairs on the fly—or attempt to learn techniques from a manual.

Abraham Schechter's *Basic Book Repair Methods* slips into a niche surrounded by manuals (Greenfield 1983; Kyle 1983; Morrow and Dial 1986; Lavender and Stockton 1992) that are becoming dated or out-of-print, are designed for the home hobbyist, or address repair as part of a preservation program for manuscript, rare, or special materials (Ritzenthaler 1993; Ogden 1996). Schechter states at the onset that his intended scope is limited to "general, nonvaluable materials" (vii). If time and resources are available, these repairs are equally appropriate in public, school, special, and research libraries.

Basic Book Repair Methods is a spare little book dedicated purely and simply to describing eight book repair techniques: cleaning paper, mending paper, book hinge tightening, repairing interior hinges, hinging-in pages, case and textblock attachment, cloth rebacking, and retitling. There is no discussion about setting up a work area, developing a repair program, or making decisions for book repair. Basic bench techniques, such as finding the grain direction of paper, cutting with a knife and straightedge, or handling a glue brush, are described, if at all, cryptically and in passing. The glossary is short, idiosyncratic, and apparently assembled without reference to standards for the field or for composing definitions. A list of suppliers, bibliography, and index supplement the text.

The range of techniques presented is appropriately selected to be both useful as solutions to common problems and within the scope of staff with beginning-to-intermediate skills and limited facilities and equipment. The text is brief; each section includes a

paragraph or two of introduction, a list of materials, a step-by-step narration of each repair, and occasionally a concluding comment. The instructions are usually adequate, in spite of the author's tendency to stretch words to fit his own meanings and to use slightly unconventional general, rather than technical, terms.

The manual's strongest feature by far, however, is its photographs. Since the author himself is the photographer, he has been able to compose and select his photographs to illustrate his point exactly: text and photo intertwine, each providing information that would be incomplete without the other. Unlike photos in other typical manuals, these are snapped from the operator's viewpoint, as if the author were working with a camera strapped to his forehead. It is unfortunate that in the reproduction some of the photos lose definition—a white endsheet fades into a white textblock—and become difficult to read. At their best the pictures are indeed worth a thousand words.

Some inaccuracies and misinformation have slipped into print. PVA adhesive, for example, is described as "Polyvinyl Acetate glue, which is manufactured to archival standards" (21). There are no such standards, and there are many varieties and qualities of PVA available. In the instructions "It is critical that the measurement of the width of the spine [inlay] be made against the width of the textblock, and the measurement of the length of the textblock be made against the boards of the case" (57), the second "textblock" should be "spine inlay"—a critical slip in describing this construction. Schechter misuses technical terms in describing chemical and physical properties of materials, using vague, common terms such as "acid-free" as if they have a specific technical definition.

With *Basic Book Repair Methods* in hand, can one learn to repair books without outside assistance? If endowed with reasonable manual dexterity,