

SOURCES

include avalanches, droughts, famines, floods, heat waves, hurricanes, tornadoes, and volcanic eruptions. Each overview essay includes a definition, the science behind the disaster, the geography, and an annotated bibliography. Many of the essays also provide a historical overview and summary of milestone events.

The entries on the one hundred worst disasters are in volumes two and three. These disasters are listed in chronological order starting with the meteorite impact that created the Yucatán crater in 65,000,000 BCE, and concluding with the Leyte Mudslide in the Philippines on February 17, 2006. These articles provide facts about the disaster such as the date, place, and result (deaths, injuries, infections, and monetary damage) along with a detailed account of the disaster. At the end of each article is a listing of books and periodicals for further reading. Entries vary in length from three pages for disasters that are not well known (for example, The Great London Smog of 1952 and the El Niño of 1982) to twelve-page entries about disasters that are more commonly known (such as The Great San Francisco Earthquake of 1906 and the Mount St. Helens eruption of 1980). Most of the entries include black-and-white photos, illustrations, or maps.

Volume 3 also contains some special features, including a glossary, time line, comprehensive bibliography, organizations and agencies, disasters organized by category, disasters organized geographically, and an index.

One weakness is the obvious duplication from Marlene Bradford and Robert S. Carmichael's *Natural Disasters* (Salem, 2001). The contributors are all the same as well as most of the text. But the publisher states in *Notable Natural Disasters* that, "this affordable subset of *Natural Disasters* (2001) has been rearranged and thoroughly updated with new bibliographic sources and entries on recent disasters" (vii). *Notable Natural Disasters* includes eight entries on more current disasters, including the 2004 Indian Ocean Tsunami and Hurricane Katrina in 2005, which cannot be found in Bradford and Carmichael's *Natural Disasters*. Nonetheless, the ninety-two other disaster entries and twenty-three disaster overviews were selected directly from *Natural Disasters* (Salem, 2001) with only slight revisions made to some of the text, photos, and bibliographies.

Overall, *Notable Natural Disasters* presents a clearly written and thorough account of some of the world's worst disasters. It is an appropriate and informative resource for high-school level users and beyond. But those libraries that already own Bradford and Carmichael's *Natural Disasters* may find little need for this reference work unless they want the eight entries on more recent disasters in their collections. —Megan Coder, Senior Assistant Librarian, State University of New York, New Paltz

Professional Materials

Karen Antell

Editor

Alternative Publishers of Books in North America. 6th Edition. Byron Anderson. Duluth, Minnesota: Library Juice Press, 2006. 178 p. \$18 (ISBN-13: 978-0-9778617-2-9).

A divisive pluralistic society such as ours must grapple with serious issues that can profoundly affect the future of humanity. Byron Anderson, in his sixth edition of *Alternative Publishers of Books in North America*, continues his advocacy for the acquisition of books encompassing "all points of view" by producing an informative, updated, easy-to-use directory and reference tool.

Since the last edition was published in 2002, 33 new publisher profiles have been added to the alphabetical list of 162 noteworthy publishers of alternative literature. The independent publishers listed offer high-quality books that give alternative, radical, and progressive perspectives on important social issues such as education, health care, human rights, gender, labor, economics, aging, politics, social justice, multiculturalism, and the environment. One can easily find publishers on a particular subject by using the subject index. The 102 subject listings range from "adopted children" to "zine culture."

The annotated directory includes a brief history of the presses, their publication interests, examples of titles, the average number of titles published per year, titles in print, contact information with Web addresses, names of editors, ISBN prefixes, and the publisher's motto. To make ordering easier, the directory lists the distributors for each press. Major distributors used by many of the listed publishers include Consortium, Small Press Distributors, AK Press Distribution, and Publishers Group West.

Although missing from the directory are fine Hawai'i-based alternative publishers such as Bamboo Ridge Press, Mutual Publishing, Bess Press, and Watermark Publishing, librarians at public and school libraries will still find many publishers of books for ethnic minority children and young adults listed in Anderson's directory. Other librarians interested in filling gaps not covered by mainstream publishers in their collections will find the directory with its excellent bibliography a useful reference and collection development tool.—Donna M. Maemori, Library and Information Science graduate student, University of Hawaii at Manoa, Honolulu

Archives and the Digital Library. Ed. by William E. Landis and Robin L. Chandler. Binghamton, N.Y.: The Haworth Information Press, 2006. 270 p. \$85 (ISBN 978-0789034373).

Archives and the Digital Library is copublished as volume 4, numbers 1–2, 2006, of the *Journal of Archival Organization*. So this book is not a true monograph, but a collection of

essays, each by a different author or multiple authors. Some of the essays are of the “how we do it good” variety, with the focus on local solutions, usually to an implementation issue. The primary strength of this approach is that the book provides varying perspectives and some practical know-how on several very specific topics. Unfortunately, this approach is also one of the book’s weaknesses.

The apparent purpose of the book is to further the cause of collaboration between archivists and librarians as “key collaborators in the digital library” (1) by providing a small collection of essays dealing with various aspects of this topic. In a limited but probably useful way, the authors succeed. But archivists looking for a discussion of how fundamental archival principles such as provenance, original order, and appraisal might be impacted by digital initiatives will be disappointed. With the exception of one page reference to “provenance,” none of these archival concepts is listed in the book’s index. For archivists, this is a serious omission.

Although the introductory essay by the editors attempts to place the remaining essays within an overarching context, the task is a bit like rounding up kittens. Nevertheless, the editors organize the essays more-or-less thematically. The first three deal with “Developing Non-Licensed Content.” The focus of these articles is on the incorporation of unique non-digital items from archival collections into various digital library initiatives, and the roles that archivists can play in such projects. The second group of articles, labeled “Usability Issues and Options for the End User,” includes three articles, two of which address end-user assessment issues. The third of this group is essentially a case study of the University of California’s digital image service. The third and final section, entitled “Technology, Preservation, and Management Issues,” explores issues “that may not resonate immediately with many archivists who have little familiarity with current work in digital library settings,” according to the editors, “but nonetheless are of critical importance to archivists, especially because they represent areas where our profession is likely to need to integrate our expertise, needs and concerns with the broader information management community” (4).

The intended audience for each essay varies considerably, particularly with regard to the level of technical expertise assumed by some of the authors. The essay on “Video Preservation and Digital Reformatting: Pain and Possibility,” for example, tells us that the NYU Digital Library Team is currently investigating the use of the “Motion JPEG 2000 format (standardized by ISO in ISO/IEC 15444-3:2002/Amd 2:2003, with reference to the file format specified by the ISO Base format, ISO/IEC 15444-12) for preservation of digital video” (179). Got that? Meanwhile, the reader will search fruitlessly in this and other essays for discussions of fundamental archival concepts such as appraisal, provenance, and original order and how they might be maintained in a digital environment.

“The challenge for archivists,” according to the editors, “is to be willing and flexible partners in arriving at solutions to some of the challenges for mass digitization that the content

in archival collections presents” (3). One wonders if by “flexible” the editors really mean that archivists better get on board the digital library bandwagon and forget such quaint notions as provenance and original order before they are left behind in the dustbins of their own non-digital archival stacks. Recommended for academic libraries with substantial archival holdings.—William A. Richards, *Certified Archivist, Professor of Library Science and Collection Development Librarian, Georgia College and State University, Milledgeville, Georgia*

Art Museum Libraries and Librarianship. Ed. by Joan M. Beneditti. Lanham, Md.: Scarecrow Press, Inc., 2007. 336 p. \$75 (ISBN: 0810859181 cloth); \$45 (ISBN: 0810859211 paper).

Part reference volume, part personal essays, this well organized book presents readers with a wide view of art museum libraries. Art librarianship as a sub-discipline has been gaining in both popularity and visibility; see, for example, two recent publications, *The Twenty-First Century Art Librarian* (Haworth, 2003) and *Digital Images and Art Libraries in the Twenty-First Century* (Haworth, 2003). This volume, however, is a first ever compilation of resources and essays concerned specifically with art museum librarianship, and as such, it fills an important niche.

The first portion of the book, entitled “The Many Facets of Art Museum Librarianship,” presents selections of essays organized into sixteen sections. These cover aspects of library management, service, security, and space planning. The second section, “Building Collections,” covers elements regarding library collections, both print and non-print. The third section considers fund-raising, public relations, and the role of volunteers and interns in art museum libraries. All entries have been written by librarians with vast experience in art museum libraries, and together they present a full picture of current practice and theory. Each chapter within these first three sections is prefaced by a brief description of the essays and their authors.

The remainder of the book contains some extremely useful appendixes. One appendix provides “snapshot” profiles of fifteen diverse museum libraries; these are especially interesting because they afford comparison not only with each other, but also by extension with other, non-museum art libraries. Other appendixes include extensive bibliographies, an index, and sample library documents.

This book will be useful to art librarians, whether in art museums or other art libraries. It will also serve as a wonderful picture of this world for any aspiring art museum librarians and would be a helpful addition to reading lists for any art librarianship courses currently offered by library schools.—Amy Lucker, *Library Director, Institute of Fine Arts, New York University, New York, New York.*

Booktalks and Beyond: Promoting Great Genre Reads to Teens. Lucy Schall. Westport, Conn.: Libraries Unlimited, 2007. 276 p. \$40 (ISBN 978-1-59158-466-7).