

time will enhance our understanding of the subject.

*The Printing Press as an Agent of Change* deserves to be studied by all who are concerned with the efficacy of print. It is a thoughtful and sophisticated approach to the kinds of effects that can be anticipated from communication and how they can be discerned. Laid in the social and intellectual structures that facilitated or resisted the progress of print, the text observes the unwinding of human knowledge in the course of years. This is consistent with the author's choice of the printing press as *an* agent of change instead of *the* agent of change in her title. More recent developments in communication could benefit from similar study.

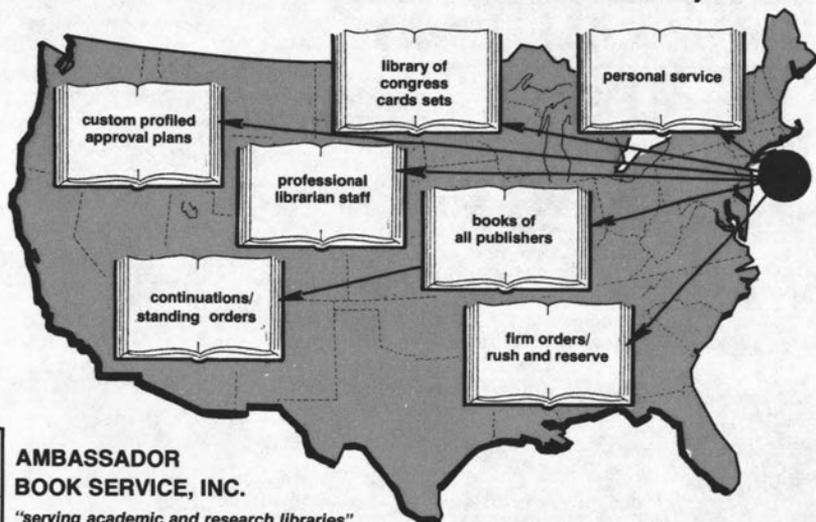
The development of the power press and other advanced mechanization contributed to the speed and volume of the production and dissemination of print in the nineteenth century that may have been proportionate to the increase of the hand press over manuscripts. The electronic revolution of our own time—the media, the computer, the vision of a paperless society—has re-

sulted from technological advances far more radical than the recombination of traditional materials and processes involved in the invention of printing and the power press. It has resulted not only in the manifold magnification of the speed and volume with which communications are reproduced and disseminated but also in new ways for the generation of data. One should not look for too close a parallel in the effects of these latter revolutions with the effects Eisenstein infers from the early progress of printing, but she has pointed a way in which effects might be studied without waiting several centuries.—Howard W. Winger, *University of Chicago, Chicago, Illinois.*

Irvine, Betty J. *Slide Libraries: A Guide for Academic Institutions, Museums, and Special Collections.* With the assistance of P. Eileen Fry. 2d. ed. Littleton, Colo: Libraries Unlimited, 1979. 321p. \$19.50 U.S. & Canada, \$23 elsewhere. LC 79-17354. ISBN 0-87287-202-5.

This new edition of a book, first published in 1974, follows exactly the same for-

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mat as the older one. There are nine subject chapters, covering the history of slide librarianship, administration and staffing, classification and cataloging, record-keeping and indexing systems, acquisition and production, storage and access systems, planning for physical facilities, projection systems, and miscellaneous equipment and supplies. These chapters occupy roughly two-thirds of the book's total length, the remainder being taken up by an extensive bibliography and three directories (of equipment manufacturers, slide sources, and U.S. slide libraries, respectively).

There is little change, save for a few new references, in the chapters on history and administration and staffing. Nor is there much change in chapter 8 (projection systems) and chapter 9 (miscellaneous equipment such as light tables and slide mounts), although the "Acknowledgments" claim that these sections were substantially altered by Fry. In reality, the major changes here are the equipment examples discussed. In talking about partially enclosed soundproof viewing booths, for example, the new edition describes a model used at the University of Missouri-Kansas City, while the older edition featured the Indiana University system.

Where the real revision seems to have taken place is in the discussion of classification and cataloging. The first edition devoted thirty-two pages to this topic; the new edition nearly doubles this amount. The chapter begins with a survey of handbooks and manuals that discuss the cataloging of nonprint materials; to this discussion the new edition adds examples of two slides cataloged under three separate systems (AACR 2, the 1976 edition of AECT's *Standards for Cataloging Nonbook Materials*, and the 1973 Canadian Library Association *Nonbook Materials*, edited by Weihs). There is also a brief consideration of ISBD as it relates to nonprint materials. As in the first edition, the remainder of the chapter contains outlines and descriptions of slide classification systems used by a variety of institutional slide collections. The one change here is in the inclusion of additional institutional examples.

Chapter 5 (on acquisition, production methods, and equipment) also exhibits some

alterations. The material on criteria for evaluating the quality of commercial slides is expanded, the discussion of copyright now includes reference to the 1978 Copyright Law, and a new (but regrettably brief) section on the use of microfiche (color as well as black and white) in slide collections has been added.

One last change might be mentioned that is both logical and disconcerting. In the first edition, the directory of slide libraries listed 240 collections in the United States, Canada, and several miscellaneous foreign countries. In the new edition, only those 83 U.S. slide collections that are actually cited in the text are named. This reduction is a result of the 1978 publication of the *Directory of Art Libraries and Visual Resource Collections in North America*, compiled by the Art Libraries Society/North America. As directories usually expand in size with subsequent editions, this example of a declining one is sensible but a bit startling.

The primary function of *Slide Libraries* seems to be to serve as a manual for the operation of a slide library, whether new or long established. The book fulfills this purpose admirably, and the revisions outlined above should make it even more useful in this regard than before.—*Cathleen Flanagan, University of Utah, Salt Lake City.*

Marulli, Luciana. *Documentation of the United Nations System: Co-ordination in its Bibliographic Control*. Metuchen, N.J.: Scarecrow, 1979. 225p. \$15. LC 79-17510. ISBN 0-8108-1233-9.

Luciana Marulli is currently documents reference librarian at the Dag Hammarskjöld Library. Despite its title, her book is not a reference tool, nor is it easy reading. Rather, it is her doctoral dissertation (Columbia University) and reads like one, running from hypotheses and data collection procedures through analysis to conclusions and suggestions for further research. In addition to the dissertation style, the writing is not always polished and is occasionally difficult to follow. The volume is unnecessarily oversize, printed in double-spaced typescript.

This is a detailed and comprehensive study of the bibliographic tools produced by fifteen organizations in the United Nations