section, Fyfe returns to W. & R. Chambers and relates their transatlantic business directly back to the availability of steamships.

Overall, *Steam-Powered Knowledge* provides a well-researched overview of how the rise of steam-powered technologies influenced the publishing and printing industries, using W. & R. Chambers as a case study. Fyfe does not assume that these new technologies revolutionized the business of publishing; rather, she includes them within the context of social, commercial, and political factors. William’s brother Robert Chambers once wrote that, of all the changes he had seen in his lifetime, the most influential were “the improvements in what I would call, comprehensively, access to knowledge.” (3) In many ways, these improvements were the direct result of the rise of cheap print brought about in large part because of the technological changes Fyfe details in her book. Readers interested in the printing and publishing industry, as well as those interested in technological innovations, will find *Steam-Powered Knowledge* an informative study of a forty-year period that saw tremendous change in the business of publishing.—Cynthia Harbeson, Processing Archivist and Assistant Professor, Appalachian State University.


*Make Your Own History: Documenting Feminist & Queer Activism in the 21st Century*, edited by Lyz Bly and Kelly Wooten, features essays by archivists, librarians, and activists that explore collecting, preserving, and providing access to materials produced by contemporary feminist and queer activist movements. Thought provoking and informative, this collection will be useful to archivists, librarians, activists, and scholars interested in women’s and LGBT history; and, despite the book’s particular focus, the best essays in this anthology will be useful to archivists and librarians throughout the field.

Several of the essays in the book focus on collecting zines of the Riot Grrrl movement, the feminist punk subculture that developed during the 1990s. Jenna Freedman’s article, “Self-Publication with Riot Grrrl Ideals,” provides a useful overview of this genre of zines and what makes them unique. Pre-Internet era, these zines were a means for young women to communicate their thoughts, ideas, and lives; as such, they provide direct access to voices and experiences not found in mainstream media. Moreover, Riot Grrrl zines are valuable as documentation of a subculture that historically has been misinterpreted or derided by the press, when covered at all. Kate Eichhorn observes that the placement of materials in an archival repository acknowledges and solidifies their importance and that the emergence of zine collections in libraries and archives underscores the value of zines as cultural products. In her essay about
outreach activities at Duke University’s Sallie Bingham Center, Wooten discusses the process of introducing students to zines and women’s history materials, noting that “working directly with primary resources can be a transformative experience” (40). Make Your Own History repeatedly reminds the reader of the emotional and psychological power of working with archival materials and that the opportunity for individuals who are marginalized, disempowered, or feel invisible to be able to recognize their experiences in archival materials should not be underestimated.

This kind of opportunity is not always available to patrons, however, and some of the essays examine the complicated and sometimes tenuous relationship between marginalized groups and formal archives. Angela L. DiVeglia’s “Accessibility, Accountability, and Activism: Models for LGBT Archives,” focuses on the challenges of collecting and providing access to LGBT materials. She notes that community archives often emerged in response to a lack of representation within formal archives, and these organizations—despite their shortcomings—may be seen as more welcoming than institutional archives. Yet, she contends, formal archives can reach out to LGBT communities by using some of the same methods—such as demonstrating community investment and allowing individuals to tell their own stories rather than letting others determine them—and understanding this population’s concerns with issues such as privacy, visibility, and trust. Alana Kumbier’s “Inventing History: The Watermelon Woman and Archive Activism” deals with similar issues through its analysis of the representations of libraries and archives in a film about a young black lesbian making a documentary about a black actress from the 1930s. Kumbier argues that the protagonist’s questionable treatment when visiting these institutions and her difficulty in finding archival materials “highlights the effects of archival limits...critiques the ways libraries and archives mediate access to information, and draws attention to the power relations that undergird research in both spaces” (90). These essays are two of the strongest in the collection, and the questions they pose about power, authority, and trust within an archival setting are germane to any archivist interested in professional self-reflection.

While many of the essays are theory-based, the writings about born-digital materials are case studies that are aimed at providing practical solutions to address the problems inherent in dealing with these items. Erin O’Meara draws on her work at the University of Oregon with lesbian activist papers that included electronic records. She recounts the challenges of acquiring and preserving these materials and provides advice based on her experience. Similarly, Amy Benson and Kathryn Allamong Jacob’s “No Documents, No History: Traditional Genres, New Formats” details a pilot project at Harvard’s Schlesinger Library centered on acquiring and preserving documents of third wave feminism created within a digital environment, including blogs, websites, and e-mails. Both essays stress the importance of
being proactive and building donor relationships when collecting and preserving electronic records related to women’s history.

*Make Your Own History* is a strong collection. However, despite the editors’ efforts to include a variety of perspectives, it lacks and would have benefited from having at least one essay from a researcher’s standpoint about the experience of using feminist or LGBT collections. Additionally, while the section about zines includes diverse voices, it would have been useful to give more attention to the challenges specific to collecting, preserving, or even digitizing these materials. In her introduction, Wooten seems to anticipate this kind of criticism, stating that the anthology does not intend to be comprehensive, but to start a conversation. Overall, *Make Your Own History* is enlightening and insightful, and particularly given the dearth of texts about feminist archives, it is a valuable starting point.—*Jolie Braun*, Assistant Director & Archives Librarian for Research, Outreach, and Education, Duke University Medical Center Library & Archives.

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Based on nearly three decades of leadership consultation to business organizations, clinical psychologist, global pioneer of executive coaching, author and poet, Dr. Karol Wasylyshyn, will discuss her leadership research and experiences working with senior leaders. With an eye toward the potential applicability of her findings to the challenges facing leaders in libraries of all kinds, she will describe three common patterns of leadership behavior and illustrate them through free verse or what she terms leadership vignettes. Attendees will be invited to consider their own ways of leading through this provocative use of metaphorical thought.

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