What is in a name? One may wonder if the practical, no-nonsense name, *The Handbook of Art and Design Librarianship*, would mislead one to think that this book had a very limited scope. Rather, this resource compiles past literature on art research and touches on an array of issues relevant to academic, special, and art school libraries. While the authors do not hale from art museums, the essays and extensive bibliographies will be beneficial to all art librarians, as well as any library catering to visual learners or library users needing art or media resources.

The handbook is divided into four sections: “Roles and Responsibilities,” “Materials and Collection Management,” “Teaching and Learning,” and, finally, “Learning Spaces, Promotion and Sustainability.” The editors worked hard to find contributors who would provide global context and diverse perspectives. In keeping with the times, many essays also include survey results and present collected assessment data. The strength of the handbook lies in the impressive list of authors and the rich bibliographies that pull together past and current literature on the role of art librarians, information competencies, visual literacy, and library spaces.

Of the first section, the chapter on surveying trends is especially interesting, reporting on an international survey of art librarians working in higher education that illuminates emerging tasks related to online communication and services, as well as librarians’ perception of insufficient technical training.

The section on collections spans the role of special collections in art history pedagogy to the dearth of current digital publishing models that can accommodate art literature. The section ends with a thoughtful essay about responsive cataloging that addresses the specific needs of art library users, such as integrated access, enhanced metadata (including image information), and a more visual interface.

The six “Teaching and Learning” essays hold many tips that will appeal to a wide spectrum of instruction librarians who must target multiple literacies. The “draw the information-seeking experience” exercise offers an intriguing ice-breaker that encourages active participation and provides invaluable insight to the instructor. Haras encourages librarians to collaborate with assignment design to teach research skills and develop critical thinking. This parallels Brooke’s earlier argument that special collections play a critical role in the development of new art scholars.

The final section addresses how to allocate library spaces for optimal use. Carol Terry’s case study of RISD’s Fleet library highlights the ingredients needed for success. The “Library-Profiles Appendix” also provides insight.

This book, while expensive, is recommended for any academic library and for researchers studying art librarianship.

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