

management is the fascinating content of chapter 13, with an emphasis on how these two are very different from each other and how management is emphasized over leadership in professional education. A case study of a failed merger between a library and an information technology services unit in an academic setting is the backdrop for this discussion. Finally, chapter 14 examines the closure and consolidation of a number of branch libraries at the University of British Columbia (UBC) Library during a two-year period and the challenges of communication, collaboration, participation, and messaging that this entailed.

The subject of closing, consolidating, and merging branch libraries, collections, and operations is always a difficult one, especially as it relates to history and historical precedence, uniqueness of services to particular faculties and disciplines, the emotional and psychological distress for both the library and the subject faculty, and the often political challenges to enact financial and staffing savings in the long run. This book stands out because it is totally devoted to the topic, thus providing a number of excellent case studies and personal experiences that can be mined and digested by library administrators who must direct and lead these types of reorganizations in the future. There are some great figures, charts, pictures, and tables included with many of these chapters, which provide additional resources and data for the reader to incorporate into their own specific situations. The level of emotional angst and energy for many of the authors surrounding their experiences lends an air of appreciation, empathy, and credibility around much of the content. This book gets beyond the theory and details the practice and experience of numerous individuals involved at the grassroots of planning, communicating, organizing, and leading academic libraries through consolidations, mergers, and closings. — *Bradford Lee Eden, Valparaiso University*

Ronald C. Jantz. *Managing Creativity: The Innovative Research Library*. Chicago: Association of College and Research Libraries, 2016 (*Publications in Librarianship*; no. 70). 185p. Paper, \$44.00 (ISBN 978-083898834-3)

The foreword to this book sets the tone for the content and direction of the overall topic, which is a detailed study of the research literature and theories on innovation, and how new models for innovation relate to North American research libraries and their future. James G. Neal, university librarian emeritus from Columbia University, provides the vocabulary in the foreword for what research libraries will be in the future: expansive, schizophrenic, legacy, infrastructure, repository, portal, enterprise, public interest, virtual, virtuoso, and virtuous. He then indicates how the author (building on his 2013 doctoral dissertation) will provide the theory, analysis, and impetus for research libraries to work with innovation in what he terms the “current period of polygamy ... the coming period of parabiosis ... and the future period of particularism” (vii). Part of this process will involve the dismantling of traditional bureaucratic and hierarchical structures for more agile and modular systems. Neal indicates that the 2013 ARL strategic plan defines the what of research library innovation, while this book provides the how.

The author bases his insights on his research on innovation models and theories and then applies them to the world of research libraries. The book is divided into three sections: a historical perspective of library innovation and the theories of innovation (chapters 1–3), the research model and the results of the empirical analysis of innovation in ARL libraries (chapters 4–9), and additional avenues of research related to the innovation culture in libraries (chapters 10–12). Written primarily for those within academic libraries who are managers, administrators, leaders, and future leaders, the book provides a useful introduction to organizational innovation as well as the author’s dissertation and findings related to innovation in ARL libraries. This study is

detailed in the preface, along with a description of the study sample and design and the author's qualifications to conduct such a study.

Chapter 1 is a quick summary of historical library innovations, focusing on research data management and geographic information systems (GIS) services as radical innovations on the verge of success. Chapter 2 starts the discussion of thinking differently about research library innovations, especially scholarly library publishing. Chapter 3 examines the innovation diffusion process, along with enablers, classifications, and attributes, with a short description of the nonprofit innovation process, given that most innovation models emanate from the for-profit environment. Chapters 4 through 9, then, are the author's empirical analysis from his doctoral dissertation research, with details on the methodology, population and sample, the dependent variable known as innovation performance, and the independent and control variables (described in appendix B). The term *ambidextrous orientation* is referenced as part of an organizational model that develops new services while meeting the demands of current users. An exploration of this idea occurs in chapter 6, where concepts like structural ambidexterity, contextual ambidexterity, and temporal separation are described. One of the unexpected results of this study: the demographics of the library leadership team (that is, age) did not affect innovation performance; in other words, both young and older librarians working in teams were shown to be innovative. Chapters 10–11 share some ideas on the innovation culture in research libraries: management innovation, stimulating ideas and creativity, process innovations, human resources practices and roles, library R&D, vision and mission, innovation support, the importance of the library director as a singular leader, radical innovations, and library performance and effectiveness. Chapter 12 concludes with considerations on future research, innovation enablers, incongruities, and the sense of urgency that is apparent in research libraries at the moment. There are two appendices: one that contains a list of thirty-two research library innovations charted to show their ranking on an innovation continuum of radical, incremental, and midrange; and the other, describing the independent and control variables used in the study.

I found this book highly engaging and enlightening, given that I have coedited a book related to leadership in academic libraries (*Leadership in Academic Libraries Today: Connecting Theory to Practice*, Rowman & Littlefield, 2014) and am currently editing a ten-volume series titled *Creating the 21st-Century Academic Library* (Rowman & Littlefield, 2015/16). I was also excited to see the Library Publishing Coalition (LPC) mentioned along with scholarly library publishing as a radical innovation in research libraries, given that I am the current president of that group. James G. Neal mentions in the preface that "the library education programs are not graduating librarians in sufficient numbers to provide the essential leadership, and those that do graduate are not critical of current structures, current programs, and even the information value systems" (viii). As a current member of the ALA Committee on Accreditation, I have observed this tension between theory and practice as well, but even more so with leadership. Leadership is a combination of a number of factors, some of which can be taught but the majority of which need to be learned through experience, mentoring, observation, internships, and professional development opportunities. Unfortunately, our profession is currently saturated, and those who are graduating are caught up in the vicious circle of many humanities graduates: jobs that are advertised want experience, but nobody is willing to provide it. It is hard to be critical of current programs and structures when one cannot even get an entry-level position! I was encouraged to see that this study found the current age demographics in our profession is not discouraging innovation. What I have found is that there is no one-size-fits-all research library: one's local environment with its political, social, strategic, community, administrative,

and faculty dynamics weigh heavily in the directions and leadership roles in which the research library can actively partake and partner. The real leadership skills come from an active and dynamic team of librarians and library staff who work together and are led by a dean/director who provides vision and direction, doesn't micromanage, supports professional development and career mentoring, and prioritizes the library budget toward those services and people who are making the most impact with the users in the local environment. Some of those innovations are mentioned in appendix A, so this is a good place to compare one's current services with those that are radical innovations. In the end, real change only occurs when the money follows the radical innovations, and that is the real challenge for many library leaders and administrators.—Bradford Lee Eden, Valparaiso University

Ellen Mazur Thomson. *Aesthetic Tracts: Innovation in Late-Nineteenth Century Book Design.*

New Castle, Del.: Oak Knoll Press, 2015. 208p. Cloth, \$55.00 (ISBN 9781584563365) American publishers' bindings are a product of innovation in printing: books were being printed faster and cheaper, and offering them in uniform cloth bindings allowed them to be sold at an affordable price, as well as serving as a marketing tool. The Arts and Crafts Movement, which venerated traditional craftsmanship, came about across the pond in direct opposition to the exact sort of industrialization that gave rise to publishers' bindings. It might seem strange, then, that Ellen Mazur Thomson's *Aesthetic Tracts: Innovation in Late-Nineteenth Century Book Design* toggles back and forth between the two movements.

In fact, her overriding focus on the development of design principles at the end of the nineteenth century winds through a variety of different movements (Japonisme, Impressionism, Art Nouveau), critical lenses (art history, material culture, design theory), and geographic locations (America, Britain, France). And while not all of the research is new and exciting (chapter 3, which covers Sarah Wyman Whitman's book designs, will be familiar reading to those engaged in the study of publishers' bindings) the cross-section that Thomson gives of the state of book design in this transitional period is a success.

Thomson's previous publications include *The Origins of Graphic Design in America, 1870–1920*, and *American Graphic Design: A Guide to the Literature*, and *Aesthetic Tracts* is most concerned with how the artists and bookbinders of the era sought to use book design as a means of self-expression. After giving a brief overview of printing technology and shifting cultural values to set the stage, Thomas devotes an entire chapter to Sarah Wyman Whitman's designs, and then another chapter to the production history and design of *Historie des quatre fils Aymon*. The remaining chapters are each devoted to a theme ("The Text and the Image: Conflict and Compatibility," "The Writer as Book Designer," and so on). These chapters are then chopped up into sections that focus on a particular artist or book. While the book is the medium in question throughout, the focus shifts from bindings to illustrations to typography and back again.

An entire chapter devoted to *Historie des quatre fils Aymon* at first seems out of balance with the overall structure (it is the only chapter devoted to a single book, as opposed to a movement or group of artists). In reality, this is a wonderfully written account of an important book and, in this reviewer's opinion, the source of Thomson's strongest writing. Her analysis of Gillot's compositional strategies is fascinating and insightful, and the narrative of the book's production serves to introduce a number of important players from the period (Charles Gillot, Marius Michel, Charles Meunier, among others). Readers will have to decide for themselves if Thomson proves that, as she posits, "The Gillot/Grasset edition [...] created a new form of graphic expression." Unfortunately, *Historie des quatre fils Aymon* is the only subject that gets such a full and in-depth