

SOURCES

smoldering than burning. This small volume focuses on the importance of learning, teaching, and fostering the skills needed to meet the ever-evolving needs of library patrons.

The words and concepts that seemed most significant in this book are chaos, playtime, and visibility. Stephens correctly asserts that visibility is and will continue to be a key to a library's success within its community, and that we can no longer wait behind our information desks for patrons to come to us. We need to change our roles to join patrons where and how they are working. We also should encourage and enable staff to take playtime to explore new technologies, and we must connect with colleagues not just at conferences but via blogs, libchats, and MOOCs. In one essay, Stephens outlines the notion of "embracing chaos," which is really another way of encouraging library staff to remain ready and willing to develop new services and try new approaches to problem solving.

In one of the book's last essays, "Lessons from the #hyperlibMOOC," Stephens outlines the roles identified for librarians by students who participated in Hyperlinked Library, a MOOC offered at Stephens' institution, the School of Information at San Jose State University. These roles included "Guide," "[Open] Access Provider," "Creator," and "Instructor." These roles are reflected in his essay "Listening to Student Voices" and in the book's overall call to engage with our library patrons and listen actively to their voices to ensure that our profession's voice evolves with the needs of the communities we serve.

Previously published in *Library Journal*, the essays in this book flow well together and are united in their focus on transformations in the library profession, were previously published in *Library Journal*. They are organized under section headings in the table of contents; specific topics and authors can also be searched in the index, and a bibliography is included. I would recommend this book to both new and experienced library staff as an easy read that nonetheless provides a lot of food for thought and ideas to incorporate in our own professional practice.—*Laura Graveline, Visual Arts Librarian, Dartmouth College, Hanover, New Hampshire*

Leading for School Librarians: There Is No Other Option.

By Hilda K. Weisberg. Chicago: Neal-Schuman, 2017. 176 p. Paper \$45 (ISBN 978-0-8389-1510-3).

Funding cuts to school libraries and librarians are the norm in today's budget climate, and librarians need specific skills to ensure that school libraries survive and thrive. Weisberg's book is an all-in-one guide for school librarians. It is organized in three parts: (1) "Safe First Steps to Leadership," (2) "Building Your Leadership Skills," and (3) "Playing Larger." Part 1 includes information for librarians about developing mission and vision statements, creating a welcoming environment for students and teachers, and understanding the differences between being a classroom teacher and being a school librarian. Part 2 addresses leadership development, from discovery of one's strengths to

continuous improvement as a leader to improvement of one's communication skills. Part 3 covers moving leadership outside of the library by developing a strategic plan, staying visible and current, and giving back to oneself.

This is a book that both beginning and experienced librarians will find useful. For new librarians, part 1 will provide the tools to create a positive environment, to consider the mission of the library, to manage classes and students in the library, and to become an expert teacher. For librarians who want to become better leaders, part 2 provides tools for self-reflection and best practices for leading. Part 3 shows librarians how to make themselves visible as leaders, encourages them to grow their network, and to give back to the librarian profession. This is a comprehensive book that includes valuable information for school librarians, no matter their level of experience. Any school librarian or school district could use this book to ensure that their librarians and library program are seen as indispensable.—*Melanie Wachsmann, Reference/Teen Librarian, Lone Star College-CyFair Branch Library, Cypress, Texas*

The Makerspace Librarian's Sourcebook. Edited by Ellyssa Kroski. Chicago: ALA, 2017. 400 p. Paper \$85 (ISBN 978-0-8389-1504-2).

For those starting up a new library makerspace or those already managing one, this book offers advice to managers and staff on the logistics of running a library makerspace and discusses the requisite interpersonal skills for employees of such facilities. Divided into three parts, this book is organized chronologically, following the progression from creating to operating to sustaining a library makerspace. It addresses both the quotidian and the conceptual, from day-to-day operations to effective pedagogy, and ends with thoughts on the future of library makerspaces.

Beginning with the definition of a makerspace and how this can vary depending on the type of library that hosts it, this book covers public, academic, and K–12 libraries, introducing readers to a broad spectrum of library makerspace models. Equipment lists for all budget sizes and technological foci are included. Part 1 emphasizes the importance of communication with the space's users to learn which tools and programming are most useful and appropriate for them while encouraging a diverse, radically inclusive library makerspace culture.

Part 1 ends with a section on safety, an appropriate segue into part 2, which consists of chapters that overview a makerspaces in a variety of libraries. These chapters serve as guides for projects including some of the most popular technology found in makerspaces.

This book concludes with thoughts on the sustainability of library makerspaces and recommendations for ways to ensure their continued success following the depletion of start-up funding and interest. This section emphasizes the importance of fostering the community that embodies a makerspace by acknowledging that everyone is a maker.

Makerspace leaders are encouraged to perpetuate this idea by embedding educators of diverse backgrounds into the makerspace and being especially supportive of makerspace patrons and volunteers whose time, effort, and passion are of exemplary nature.—*Cody Taylor, Emerging Technologies Librarian, University of Oklahoma Libraries, Norman, Oklahoma*

The Readers' Advisory Guide to Graphic Novels, 2nd ed.

By Francisca Goldsmith. Chicago: ALA, 2017. 215 p. Paper \$54 (ISBN 978-0-8389-1509-7).

Taking Ranganathan's five laws as guiding principles, this new edition of a 2010 work addresses issues of how to effectively discuss and recommend materials in the graphic novel format with readers of all types. It addresses head-on the misconception that graphic works are only for teens and poorly socialized adults and presents a holistic view of the format and the particular challenges that it presents for library workers advising readers.

The first two chapters cover the background of graphic novels' unique attributes and the various channels that workers can use to reach readers. After that, the main body of the work discusses particular patron populations. These are organized by maturity level and familiarity with the format as follows:

- Chapter 3: adults and older teens who know graphic novels well
- Chapter 4: graphic-novel-familiar younger teens
- Chapter 5: adult readers who haven't read graphic novels
- Chapter 6: teen readers just getting into graphic novels
- Chapter 7: tween readers both familiar and unfamiliar with the genre

Although specific title recommendations are sprinkled throughout the text, the focus of these chapters is on understanding the needs of patrons and how best to address them, rather than presenting simple lists of graphic novels. Chapters 8 and 9 do provide that kind of bibliographic information, with chapter 8 presenting recommended children's graphic novels organized by ability level and chapter 9 presenting works for adults by genre.

Chapter 10 addresses crossover appeal between graphic novels and other media such as movies, games, audiobooks, and other sequential art. Finally, chapter 11 provides a listing of recommended readers' advisory tools such as websites, printed bibliographies, etc. An appendix provides "A Short Course for the Advisor New to Graphic Novels," which Goldsmith recommends in her introduction as a starting place for complete graphic novel neophytes.

Goldsmith's writing is lucid and engaging. She clearly explicates the unique problems of stereotyping and pigeonholing that plague the graphic novel format. She works within an established framework of appeal factors that will be familiar to those who have worked in readers' advisory, but also includes additional information about factors unique

to graphic works. As these discussions often make reference to particular works as examples, the reader would be advised to have a web browser handy to run image searches for representative pages or panels to refer to.

This new edition contains a significant amount of new content, but a note on specific changes and additions would have been helpful.

This work is highly recommended for public libraries with graphic novel collections of any size. Academic and school libraries should consider purchasing if they see a need based on their collection and patron population.—*Karl G. Siewert, Instructional and Reference Librarian, Northeastern State University, Broken Arrow, Oklahoma*

Stories, Songs and Stretches: Creating Playful Storytimes with Yoga and Movement.

By Katie Scherrer. Chicago: ALA, 2017. 112 p. Paper \$48 (ISBN 0-8389-1544-8).

Katie Scherrer, a well-known library consultant and a registered yoga teacher, has combined her expertise in these two fields to provide librarians with a manual to guide them on how to present yoga in storytime "to engage children and families through embodied play" (x). A brief introductory chapter gives a history of the development of modern yoga and explains the benefits of introducing yoga to children. Chapter 2, "Yoga, Movement and Early Learning" demonstrates that yoga and movement enhance early literacy, including the CASEL social emotional learning competencies. The author also discusses the difference between offering yoga classes and integrating yoga into storytime sessions and includes detailed information and resources regarding hiring a yoga teacher. Moreover, she addresses the common perception that yoga is a religion and provides information about yoga's potential role in library programming. This information will help librarians decide whether yoga movement storytimes are appropriate for their community.

Chapter 3, "Yoga Storytime Fundamentals," including a template; tips for selecting books, music, and digital tools; and details regarding planning the logistics, promoting the program, and preparing yourself. Additional information is included in highlighted boxes: one such sidebar is a description of Yoga Play! At Akron-Summit Count (Ohio) Public Library (31). Chapter 4, "Basic Yoga Poses for Yoga Storytime," covers the appropriate yoga poses for storytimes and features easy-to-read diagrams. Chapter 5 includes twelve ready-to-go storytimes that incorporate the basic yoga poses. The yoga poses usually are reflected in one or more of the stories, songs, or stretches, so they flow well with the theme and content of each storytime. Although it would take a little practice to integrate these poses into one's storytime program, it would be well worth the effort to help children with "self-regulation and the promotion of attention and social skills" (3). Images of book covers accompany the lists of recommended books for each storytime, and the majority are either recently published or titles considered storytime "classics."