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Review of *Digital Humanities in Practice*

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Claire Warwick, Melissa Terras and Julianne Nyhan, eds. *Digital Humanities in Practice*. (London: Facet Publishing, 2012) 233 p.

In *Digital Humanities in Practice*, Claire Warwick, Melissa Terras and Julianne Nyhan present an edited volume of reflections on the digital humanities work that is underway at University College London Centre for Digital Humanities (UCLDH). Across nine chapters, UCLDH's work is thematically introduced and elaborated, with each section also containing concrete case studies of digital humanities research projects and further online resources (blogs.ucl.ac.uk/dh-in-practice).

As a whole, the work presented in this book is unique to UCLDH, especially with its particular focus on cultural heritage materials and public engagement. The approach tends to be object-oriented, as the editors locate digital humanities somewhere in the vicinity of the item-level, defining it as "the application of humanities methods to research into digital objects or phenomena." (xiv)

In the first two chapters, an Information Studies approach is applied to studying users of digital resources and social media in digital humanities. The focus of these chapters, on content and use, suggest the need for increased digital literacy and attention to design issues. Unfortunately, what is missing is a critical elucidation of and engagement with specific digital platforms, tools, and resources themselves, both materially and as socially constructed.

However, greater depth is provided throughout chapters 3 through 7, with a focus on the centrality of remediation to the work being done at UCLDH, including: digitization, image processing, 3D recording, text encoding, and digital bibliography. The standout section in this work, is found in chapter five, "3D Recording and Museums." The authors, Stuart Robson, Sally Mac-

Donald, Graeme Were, and Mona Hess, apply "a critical approach to digital heritage technologies" (110) in a smart and thorough examination of the technological, professional, and anthropological contexts of 3D recording of cultural heritage objects.

Chapter 8 introduces open educational resources (OER) in an effort to explore the creation and use of web-based OERs in digital humanities pedagogy. In one of the case studies, the authors discuss DHOER, their project to create "a comprehensive range of introductory materials in Digital Humanities, enriched with multimedia and Web 2.0 components, made freely available to anyone." (www.ucl.ac.uk/dhoer)

In the final chapter, Claire Warwick provides a strong, succinct literature review of institutional models for digital humanities, which, along with an exploration of DH centers and other models, also includes issues of collaboration, labor, and training. Moving outward from UCLDH's local experiences, the book's final case study is presented by Isabel Galina, Researcher at the Institute for Bibliographic Studies, Universidad Nacional Autónoma de México. Galina, who was the keynote speaker at DH 2013, (dh2013.unl.edu/abstracts/plenary-003.html), discusses DH project work in Mexico and the foundation of Red de Humanidades Digitales (RedHD, www.rad.unam.mx).

Keeping in mind that *Digital Humanities in Practice* represents the approaches and projects at UCLDH, this book should be useful for many readers, and in particular librarians and others seeking a quick, generalist introduction complemented by case studies and online resources.