

following three chapters walk through the first concrete steps of diving into the social media world (setting goals and workflow), measuring outreach success, and how to apply what has been learned through a fictional case study (Clyde's Coffee Shop).

For experienced social media administrators, the chapter on listening for comments may be the most worthwhile part of the book. Again, much of the content is common knowledge, but the author points out specific listening tools such as Twitter Search, Google Alerts, BackType, TweetDeck, and FeedBurner. He also discusses direct and indirect listening techniques and methods to "visual listen" for mentions of your organization, competitors, or important industry buzz words.

The index is adequate for the content and length of this book, although a few minor errors were noticed in the index (such as Apple's 80-20 success rule, discussed on page 106, which was omitted from the index). A handy appendix that lists the referenced websites and social media services by chapter is available. Overall, *Face2Face* is recommended for organizations that are beginning to investigate and implement social media services.—*John Reppinger, Willamette University.*

***Publishing the Fine and Applied Arts 1500–2000.*** Eds. Robin Myers, Michael Harris, and Giles Mandelbrote. London and New Castle, Del.: The British Library and Oak Knoll Press, 2012. 194p. \$55 (ISBN 9781584562993). LC2012-003887.

This is the latest volume to appear in the long-running (thirty-one years) series on British book trade history edited by Myers and Harris and, since 2000, Mandelbrote. Like previous volumes, this one grows out of a conference and, like all such volumes, contains a bag of mixed results.

The theme of the present compilation is the diffusion of information about (chiefly) art, design, and architecture,

chiefly in the 18th and 19th centuries. The contributions comprise a set of case studies in the transmission of tastes and techniques from the top down to ever-expanding audiences over the course of the 19th century. Thus, Malcolm Jones documents in some detail how engraved border and framing motifs in printed French Books of Hours in the earlier 16th century found their way into church wood sculpture of the period in England—an interesting example of the unexpected ways in which this genre was appropriated in the early modern period. The grand country houses that began appearing throughout England in the 18th century were usually Palladian in concept and design. Charles Hind traces the bibliographic background to the dissemination of Palladio's most important work, *I Quattro Libri dell'Architettura*, and shows along the way how difficult it was to produce a faithful translation of the work as well as how deeply Palladian concepts imbedded themselves in the popular building manuals of the 18th and 19th centuries.

A related contribution by Megan Doherty plots the bibliographic history of the most important drawing manual in the 17th century, *A Book of Drawing, Limning, Washing or Coloring of Mapps and Prints*. Continuously reprinted over the course of the century and "branded" as "Albert Durer Revived," the work provided the principal text for young boys and men to learn how to draw. Though its content has nothing to do with Durer and, in fact, is rooted in earlier Italian traditions, its enormous popularity helps account for a curious characteristic of English drawing of the period: its tendency to look like prints. Of course, that is because students were not taught to draw from "life" but from prints.

My absolute favorite London Museum is Soane House, where the famous architect Sir John Soane lived in the late 18th and earlier 19th centuries. It is at once a residence, a studio, a gallery, and a library. It is stuffed with props, prints, and fur-

nishings that are endlessly fascinating. However, hidden from view is the no-less fascinating archive of Soane's book-collecting activities. And what a trove this must be, based on Susan Palmer's tour of it. Here is a rich cache of account books, correspondence, and receipts that documents in some detail the bibliophilic activities of a major architect and gentleman of means in Regency England. It deserves to be mined and studied by book historians. And, lest I omit to note, Soane did pay his bills.

Two other contributions deserve mentioning. The first, by Abraham Thomas, focuses on Owen Jones' important *Grammar of Ornament* (1856) and how it leveraged the new technology of chromolithography to introduce England and Europe at large to Middle Eastern and Asian design elements, especially the use of vivid colors in design and architecture. Those librarians who only know Jones' *Grammar* as an early triumph of chromolithography would do well to read Thomas' smart appreciation of the book's contribution to design history. The longest piece in this volume, by Rowan Watson, considers the efflorescence of what he calls "art publishing" in the middle of the 19th century. That term embraces a broad span of guides to palaces, country homes, galleries, and exhibitions aimed both at elites and at those down several rungs on the social ladder. The virtue of Watson's article is its attention to cheap, often ephemeral publications that sought to promote the fine and decorative arts to the middle and lower classes. This new market sprang both from the increasing wealth of English society and thus the growth of interest in "leisure" activities and from a widely held belief that exposing new classes of people to the arts promoted good morals and social order.

The volume also contains essays by Mirjam Foot on bookbinding as art or craft and by Charles Sebag-Montefiore on catalogues of private art collections. To be sure, this compilation has all the virtues and limitations of a collection of specialist

pieces. But this holds true for most of the volumes in this fine and long-running series.—*Michael Ryan, Columbia University.*

***Library Services for Multicultural Patrons: Strategies to Encourage Library Use.*** Lanham, Md.: The Scarecrow Press, Inc., 2013. 338p. \$65.00 (ISBN: 9780810887220). LC2012-029338.

All libraries—public, academic, school, and special—have an opportunity to strengthen their communities by giving voice to its diverse members through programming, collections, services and, most important, by creating environments of inclusiveness, respect, empowerment, and empathy. *Library Services for Multicultural Patrons: Strategies to Encourage Library Use* is a comprehensive guide with information applicable to libraries of all types, broken into seven parts, thirty-seven chapters, and an index.

From getting started and likely partnerships to reaching out, making connections, programming that incorporates native languages, and how to use social media, these articles highlight librarians who have put aside their cultural assumptions by actively listening to and engaging with their multicultural patrons. Examples highlight those who were willing to study and practice other languages, who responded to requests for unique collections, and who conducted research that created culturally authentic programming.

Part I includes six chapters on getting organized and finding partners and includes information on collaborating with campus partners such as the Office of Multicultural Affairs, creating an International Advisory Committee for a public library, and ways to engage the multicultural community in program planning.

In Part II, the chapters focus on reaching students in academic libraries such as Appalachian State University where librarians recognized the growing number of international students and set out to increase global awareness—not just within the library, but on campus as well. To best