of any of these topics and manages to not insult any reader who may be knowledgeable. His work offers a wonderfully succinct history of computers, as well as trends in American libraries after WWII; and it is up-to-date enough to mention recent developments such as the impact of catastrophic events of the "Arab Spring" on libraries.

The book can be used for many purposes. A natural for library schools, it is also accessible to both professors and students; library board members or even development officers, or anyone interested in book arts or collecting. Libraries will find only the title tedious, none of its contents. As one nears the end looking for answers to the conflicts facing our industry and institutions, the reader may find some suggestions and trends, but "history informs … it does not solve," the author wisely concludes. With such information and perspective gained from Valentine's work, readers will not only be wiser but better prepared for what the future holds for us, books (printed and otherwise), and for our libraries.—*Harlan Greene, College of Charleston*.

David Lee King. *Face2Face: Using Facebook, Twitter, and Other Social Media Tools to Create Great Customer Connections*. Chicago: Information Today, Inc., 2012. 194p. alk. paper, $24.95 (ISBN 9780910965996). LC2012-013506.
David Lee King, the author of *Face2Face*, has put together a wonderful resource for those just beginning to investigate social media as tools to deepen their connections with customers and patrons. Essentially, this book is about how to transition in-person communication to the Internet. It is geared to reach a broad audience, and most of the examples are equally applicable to businesses, organizations, and libraries both large and small.

The social media services central to this book are Facebook, Twitter, blogs, YouTube, and Flickr. However, a number of other social media services are mentioned throughout the text. It is important to note that this is not a how-to-use guide for social media, and the author even states this. For those familiar with social media and have already integrated them into their organizations, a lot will be review. However, a few analytical tips or communication techniques mentioned in this book could probably benefit even seasoned experts.

King stresses the importance of allowing the human side to hang out in a casual businesslike manner to appear more approachable and authentic to our respective audiences. He lets readers see the dangers of coming across as "too corporate" and highlights common sense do's and don'ts in most chapters. He also points out the importance of involving our communities in conversation through asking open-ended questions and replying quickly and succinctly to comments as appropriate.

A mix of examples are pulled from King's personal experiences as the Digital Services Director at the Topeka & Shawnee County Public Library (Kansas), as well as other businesses he frequents like coffee and guitar shops, to provide broad perspectives. He takes his own advice and writes casually in a second-person perspective to readers, and this is largely what makes this book so engaging and refreshing.

The usual dry topics of policies and copyright are condensed to the basics. Perhaps these topics are compressed a little too much, because the conversation and further readings are sparse. What King does cover is subtly interspersed throughout the text and written in everyday language. For example, he cites three of Flickr's policies while discussing blogs, one of which is "Don't be creepy. You know the guy. Don't be that guy."

There is an entire chapter devoted to responding to criticism with instances of corporate blunders and successful responses with their customers. A ten-step outline is available for beginners to work through for how and when organizations should respond to online criticism. The

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 Repplinger, 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-