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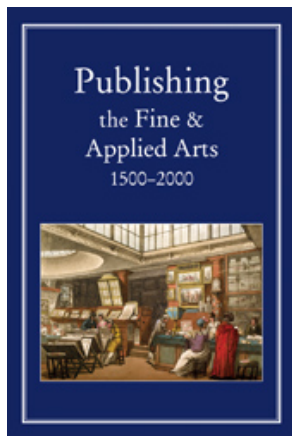
Review of the book Publishing the Fine and Applied Arts 1500-2000

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ART LIBRARIES SOCIETY OF NORTH AMERICA

Publishing the Fine and Applied Arts 1500-2000, ed. by Robin Myers, Michael Harris, and Giles Mandelbrote. Oak Knoll Press, April 2012. 288 p. ill. ISBN 9781584562993 (cl.), \$55.00.



In what one imagines as lots of tweed with stylish eyeglasses and footwear, groups of British librarians, rare books dealers, and scholars gather each year for a "conference on book trade history," the thirty-fourth of which happened to convene just at the time of this writing at Stationers' Hall in London. Each of the annual conferences examines a different aspect of the early modern European book trade (it might be distribution networks, book auctions, maps, medical books, etc.) as experts present papers on various angles of the year's theme. The papers presented at each conference since 1981 have been published by the conference organizers in a series called Publishing Pathways. The art theme of the thirty-first annual conference, *Publishing the Fine and Applied Arts 1500-2000*, may present a chance to get to know the conference as well as the series, which Robin Myers and Michael Harris have published admirably since its inception. (Giles Mandelbrote joined them in 2000.)

More like well-edited collections of essays than unprocessed conference proceedings, the finished books are issued as small hardcovers, usually with black and white illustrations throughout. *Publishing the Fine and Applied Arts 1500-2000* also includes a signature at the beginning of the volume with eleven color plates, which is helpful for illustrating detail and aids our understanding of some of the essays, such as one by Abraham Thomas on Owen Jones and chromolithography and one by Rowan Watson on the advent of color printing.

Other essays cover topics such as book covers and ornament, the role of art catalogues, works on learning to draw and on Andrea Palladio, and studies of an architect's library. The essays are scholarly and knowledgeable and deeply researched with extensive endnotes, but as would be expected of such a collection, their topics are closely tied to each author's research interests, and the resulting book is not intended to provide a comprehensive history of fine and applied art publishing. When cataloging the book for a library collection, added entries for each author name and a full table of contents note might aid researchers.

While somewhat expensive for a small, largely black and white book, Oak Knoll's American version (it is published by the British Library in the UK) is well put together and contains numerous illustrations. A lengthy index of mostly proper names is included as well. For art librarians, a Publishing Pathways volume on our particular field is a welcome addition to the series.

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