The many other processes and techniques described throughout the text would benefit from visual as well as verbal explanation.

Throughout *Printing Colour*, the authors place more emphasis on the first innovators of each technique rather than on subsequent and ongoing practices. While it is useful to confirm the identity and accurate dates of new techniques, and to learn more about previously unstudied workshop practices of figures like the immensely important Ugo da Carpi or the production of groundbreaking works like the 1457 Mainz Psalter (whose bicolour initials were printed using the “jigsaw” relief method), what might we learn about the many, more obscure printers who produced similar products during the same time period? Alexandre Dencher, in his chapter on the ‘Camaïeu’ print in seventeenth-century Paris, mentions in passing the Right Bank-based *imagiers* (woodcut printers and block cutters) whose workshops produced vibrant-colored prints including royal portraits, calendars, devotional images, playing cards and maps. Their simple, widely-disseminated colour prints are worthy of further study and one should hope that the foundational work completed in *Printing Colour* will be elaborated on by a second wave of researchers.

RUTH-ELLEN ST. ONGE

Rare Book School, University of Virginia

Bart Layton (writer-director), *American Animals* (New York, NY: The Orchard Studio, 2018) Film, 116 min.

An account of the four university students from Kentucky who carried out the violent robbery of the University of Transylvania Special Collections Library in 2004, this feature film begins with the assertion that it is not *based* on a true story, it *is* a true story. Exploring the lives of Warren Lipka, Spencer Reinhard, Eric Borsuk, and Charles “Chas” Allen II, the film moves between young actors who re-enact the events that led these privileged students to plan and carry out their foolhardy scheme and a series of interviews with the real-life ex-cons (recently released from a federal institution).

In 2004, Warren Lipka was on a full athletic scholarship at University of Kentucky and planning a career in politics, while Spencer Reinhard was on an arts scholarship at University of Transylvania and planning a career in graphic arts. Although their frustrations were very different, these two former high-school buddies were both suffering

from significant freshman angst. They were seeking a transformative experience, a chance to distinguish themselves and to find a way for their lives to be somehow *more* than those of their parents.

Reinhard's class visit to special collections inspired him and Lipka to undertake a kind of thought exercise. Stimulated by popular heist movies, they began to consider what it would take to steal some of the treasures from special collections. Over time, the idea seems to have taken on a life of its own—"Wait a minute, you mean we're actually doing it?"—leading the two to recruit Borsuk and Allen. All four pled guilty, so few details emerged during criminal proceedings, and this means that the film *American Animals* offers a largely untold story.

It seems that the robbery was inspired by the beauty and value of the double elephant folio plates in John James Audubon's *The Birds of North America*. Audubon had worked with engraver-publisher Robert Havell in London to publish 435 hand-coloured life-sized engravings in four volumes between 1827 and 1838, with five volumes of accompanying text published separately under the title *Ornithological Biography*. Of an estimated 200 sets sold by subscription, approximately 120 complete sets are known to survive today, including the one bequested to University of Transylvania by book collector Clara Peck of New York. The robbery may have been inspired by the Audubon plates, but the thieves took only two of the four volumes, abandoning them almost immediately because their large size and weight (fifty pounds each) proved to be too unwieldy. They got away with several smaller volumes, including a first edition of Charles Darwin's *Origin of Species* and a fifteenth-century illuminated manuscript, but it was not long before authorities caught up to them.

Reinhard came out of his class visit to special collections with wildly inflated confidence in his own understanding of the value of the books he had seen and of the security protocols in place. Depending almost exclusively on the perspective of the thieves, the film does not attempt to detail the many reasons that they were never going to get away with it. It does not tackle the complexities of valuation or the (mostly) secret security protocols routinely employed in special collections libraries, and it does little to explore the many roadblocks that prevent stolen rare books from ever being sold. This is a story that calls to mind the old adage that a little knowledge is a dangerous thing.

It is not unusual for thefts to occur in special collections libraries, but this one is unusual in its violence—a librarian was assaulted—and

in the remarkable stupidity of the perpetrators: perpetrators who had everything to lose.

LINDA QUIRK
University of Alberta