



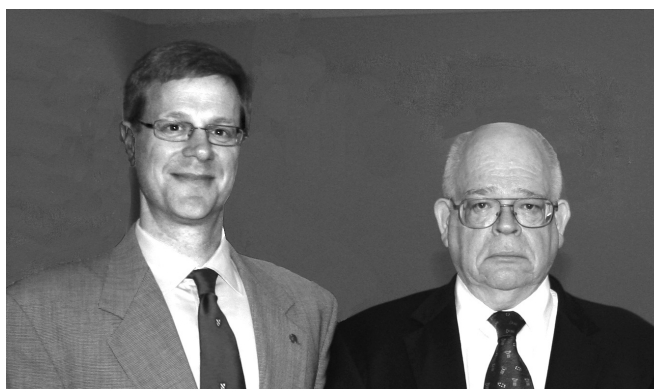
Newsletter  
Number 172  
Fall 2009

## University of San Francisco's Renowned Rare Book Collections Threatened

TO UNDERSTAND THIS STORY one needs to know about the legacy and life work of Father William J. Monihan, S.J., who built the University of San Francisco's Gleeson Library and, in 1957, founded its friends group, the Gleeson Library Associates. Often described as a Collector of Collectors, Fr. Monihan mentored the GLA, which flourished over a period of five decades, attracting bibliophiles and collectors locally, nationally, and even internationally. Their gifts of rare books, manuscripts, ephemera, art, and a renowned collection of fine printing, along with resources to build the Donohue Rare Book Room to house the many donated books and collections, combined to make the Gleeson Library, in the words of California State Librarian Emeritus, Dr. Kevin Starr, "an epicenter of Jesuit Humanism." Encouraged by a grateful university, Fr. Monihan and the Associates organized symposia, lectures, and special events, which attracted participants both locally and from afar. In 1968, Fr. Monihan, with the GLA's participation, began to award the prestigious Sir Thomas More Medal for "private book collecting—a public benefit," which the GLA has continued since his death in 1996.

Circumstances at the university began to change, however, after Fr. Monihan's death. Administrators who had wholeheartedly supported the GLA retired and were replaced by some with marginal interest in the research and

scholarly value of the rare book collections. After 2001, fundraising became a new mantra. In May 2003, USF President, Fr. Stephen A. Privett, S.J., met with the GLA Board of Directors. He remarked that, while the Rare Book Room was well endowed and thriving, the Gleeson Library's general resources lagged behind comparable



Michael Suarez (L) and Terry Belanger (R). Photo by RBS staff

## *Libros virosque cano*

AFTER 27 YEARS AT THE HELM of the internationally acclaimed Rare Book School (RBS), Terry Belanger, one of APHA's founders and a 2005 MacArthur Fellow, has stepped down from his position as director. RBS's board of directors has chosen Michael F. Suarez, S.J. to succeed Belanger as director of the school; Suarez assumed his new responsibilities on September 1st, 2009.

Belanger's "retirement" and his immense contribution to the field of rare books and special collections were recently honored at a festive event in Charlottesville, Virginia, the current home of Rare Book School. The event, which was also calculated to introduce Mr. Suarez, was timed to coincide with the 50th annual preconference of the Rare Books and Manuscripts Section of the American Library Association, held in Charlottesville at the same time, making that particular week in June an epochal one in the annals of bibliography and printing history. In a stirring keynote address to the RBMS conference, University of Virginia president John T. Casteen III personally acknowledged Belanger's work at Virginia and welcomed Suarez to RBS and the university.

*Continued on page 7*



Fr. William Monihan, S.J.  
Photo courtesy of USF Archives

*Continued on page 2*

## Reminder: APHA Annual Conference Newport, Rhode Island

OCTOBER 16–18, 2009

APHA'S 2009 ANNUAL CONFERENCE, "The Book Beautiful," is set to take place in Newport, Rhode Island, October 16th–18th, 2009. Details of the conference, and the conference brochure and registration form, have been sent to members and are available on this website.

Jesuit colleges. He asked the GLA to discontinue future events and concentrate exclusively on raising funds towards the real needs of the library for electronic databases and journal subscriptions.

After this meeting, many GLA members who had donated books, significant funds, and considerable time and effort to the library felt alienated and discouraged. They felt that the university disregarded the GLA's many accomplishments and discounted their value for the future. Several GLA board members resigned and general membership declined. Whether by intention or not, the profile and visibility of the breadth and depth of the rare book collections were reduced.

Despite a loss of some members, the GLA continued the intellectual engagement of those who remained, as well as that of visitors and new members, which had characterized the organization since its inception. The GLA also contributed to the library as its funds allowed. Plans for a golden anniversary celebration in 2007 were underway when it was discovered that a Maynard Dixon painting that had hung in the Donohue Rare Book Room for decades had been anonymously consigned for sale at auction at Bonhams & Butterfields in San Francisco. In response to inquiries, Gary McDonald, Associate Vice President for Public Affairs and Communications at USF, stated that the painting was deteriorating badly and suffering from foxing, and that the university felt it could not afford to maintain it properly.

However, when asked, a specialist at Bonhams described the Dixon as exemplary, in fine condition, one of the best she had ever seen. It sold in December 2006 for \$997,250.

In October 2007, the GLA successfully celebrated its 50th anniversary. Dr Kevin Starr gave an excellent and inspiring keynote address extolling the range and depth of the Gleeson Library to a capacity crowd of past and present GLA members as well as many university officials and other Bay Area book people and librarians. The GLA presented the library with a significant monetary gift thanks to the generosity of those present.

In the spring of 2008, the GLA co-presidents and treasurer met with Fr. Privett and other university staff. The GLA was chastised for its printing expenses, and then requested to raise \$850,000 to upgrade climate control and security systems in the library. In 1995, the GLA had contributed almost that much to help fund the Monihan Atrium in the library. Many donors who contributed eagerly then, however, were either by now deceased, or no longer inclined or in a position to contribute. Restrictions were attached to the request. Subsequently, because of the collapsing economy, the GLA was advised that all building modifications were being suspended. It seemed that the funding requests were no longer urgent.

The lead story of the campus newspaper, the *Foghorn*, for April 30th, 2009, stated that the university had identified its rare books collections as a potential "expendable asset." It further revealed that USF Professor Martin A. Claussen had discovered that the university had already anonymously consigned for sale at auction a collection of original Albrecht Dürer engravings and woodcuts from the Rare Book Room collections. However, Fr. Privett was quoted as saying, "We are not selling anything right now ... Let's dispel that rumor right now." He also insisted that he would not sell parts of a collection. He said the Dürer prints being offered for sale were discovered by accident. If, however, he had done any research he would have discovered they were, in fact, part of a large collection of original books by and about Dürer, the Timken-Zinkann Collection, and that they had been exhibited in the library and written about in GLA publications frequently. USF faculty, librarians, and the GLA were alarmed and shocked by the sale, which took place at Bonhams on May 11th. Fortunately, only four of some 79 Dürer prints sold. Unfortunately, a first state Rembrandt etching from the Rare Book Room also sold. The funds realized by the university were minimal, especially when weighed against the resulting unfavorable publicity.

The Gleeson Library Associates seek to protect and perpetuate the legacy of Fr. Monihan. We value the efforts and generosity of our generations of contributors. Recently, we have identified an NEH grant program that may provide up

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## Catherine Tyler Brody



Photo by Larry Brody

CATHERINE TYLER BRODY, who died a few days short of her 82nd birthday on September 4th at Northern Dutchess Hospital in Rhinebeck, New York, was a founding member of APHA, its first vice president, its second president, and the founding editor of its newsletter. Born on September 7th, 1927, in Chicago, and a resident since 1953 of New York City and Jackson Corners, New York, she had degrees from Hunter College, Rosary College (now Dominican University), and the Pratt Institute.

Dr. Brody (“Cathy,” as her friends knew her) led a life of service for thirty years: as a professor and administrator within the City University of New York (she was Chief Librarian and College Archivist at New York City Technical College), and for similar library and history positions, including as a volunteer for local, Dutchess County groups. She took great interest in the history of the Hudson Valley, and served for several years as Gallatin Town Historian and as secretary of a Jackson Corners historical association.

Cathy succeeded APHA’s first president, J. Ben Lieberman, to that office in 1978 at Lieberman’s prompting. She began what was at first called *The APHA Letter* (initially a typewritten communiqué containing items of interest to APHA members), which she edited for 68 issues, from 1974 through 1985, occasionally assisted by others—notably Philip Sperling, from 1981 through 1985. Stephen O. Saxe became the next editor of what then became *The APHA Newsletter*, with issue 69 in January 1986.

Cathy was a longtime member of the Typophiles (a New York City-based group dedicated to fine typography and bookmaking)—one of the first women to be a member—personally chosen by Robert “Doc” Leslie, and she served for many years as its Secretary-Treasurer. (She was also one of the earliest women to be a member of the Grolier Club, and was a member of the Princeton Club.) During this close association, the Typophiles, who were dedicated to good food as well as to fine graphic design, branched into travel with a series of “junkets” in the U.S., Europe, and the

Middle East. Cathy helped to make all of this possible, and handled mailings, memberships, and finances, until retiring as Secretary-Treasurer in 1995 to become Archivist and Historian for many further years. She worked assiduously to assemble and maintain the Typophiles archives, which had migrated from president to president, until their donation to the New York Public Library.

Cathy contributed many articles to *Printing News* and other trade publications in the 1970s and 1980s, keeping the New York City printing scene abreast of the activities of the Typophiles, of Doc Leslie’s “Heritage of the Graphic Arts” lecture series, and, of course, of APHA itself. She was the author of several books on the history of printing, including *Checklist: Stone House Press Books & Ephemera, 1978–1988* (1989) and *John De Pol and the Typophiles: a Memoir and Record of Friendships* (1998).

Consistently level-headed and even-tempered (valuable attributes during the early days of APHA), Cathy is remembered for serving in admirable balance not only with the more volatile J. Ben Lieberman, but also with the irrepresible Doc Leslie. “Cathy never lost her temper,” recalls another very active APHA founding member, E.H. “Pat” Taylor, who served as Chairman of the Board from 1982 through 1984, and then as APHA President after Morris Gelfand. Cathy “was always aware of what needed doing—and did it.” She was a constant source of encouragement to younger bibliographers, and was universally liked and respected not only by her fellow APHA board members, but also by everyone who came into contact with her.

Cathy remained lively and vigorous until late in her life. She rarely spoke about her own health. Few people other than her close friends knew that she was a cancer survivor from 15 years before: she keenly felt the loss of her close friend, Susan Otis Thompson, to that disease in March, 2008. More recently, it came as a shock when Cathy was again diagnosed with the illness. Through increasingly painful treatments she never lost her keen mind or her love for those organizations or people she had given so much of her life to.

*Editor, with assistance from Terry Belanger, Paul Romaine, Jane Rodgers Siegel, and others*

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to \$400,000 to upgrade the Donohue Rare Book Room in order to help protect its many treasures. We have shared the information we have with Fr. Privett, several USF administrators, the Dean of the Library, Tyrone Cannon, and our members. We have had an enthusiastic response from almost everyone. The University President, however, has yet to respond. Perpetuating and protecting the legacy of the many books and collections which donors have given to the Gleeson Library demands integrity, honesty, and

ethical behavior on the part the university. We hope that, instead of identifying USF’s rare book collections as expendable assets, Fr. Privett will open his heart to make an unambiguous commitment to preserve the treasures of the Gleeson Library in their entirety.

*Walrave T. Jansen, Gleeson Library Associates Co-President,  
with contributions from Elizabeth Nice  
and William P. Wreden, Jr.*

## Briar Press, Fifteen Years Online, Is Not Ready To Celebrate

FOR FIFTEEN YEARS, the two people who created *briarpress.org* (the 35-year-old author and his mother) have been promoting letterpress online, and feeling a little funny about it.

The astonishing parallels between the printing press and the internet in the story of communication are not enough to make us feel entirely better. After all, the characteristics of fine printing—hand crafted, unhurried, tactile, attuned to hairline differences in spacing, color, weight— are exactly what the internet happily obliterates.

It is not without a sense of irony and, we hope, restraint, that we employ the pixel to preserve the press. Perpetually under construction, and never as good as we would like, the Briar Press website is our highly imperfect, ongoing contribution to the destruction and rebirth of letterpress.

It all started in 1973, when my mother, Elizabeth, spied an Excelsior 5x8 Model P, a small type cabinet, and a box of inks, at a flea market. The lot was already sold. Its new owner planned to discard the machine and the type, and use the type cases for curio storage. Remembering her letterpress lessons from elementary school, my mother brokered a deal to save the press, walking away with the entire outfit for \$15. She soon set up shop in the basement of our former home in Briarcliff, New York, as The Briar Press.

I was raised to the ring and whirr of a Damon & Peets 8x12, and thought nothing of it, not even as my interests increasingly turned to graphic design. When, in the early '90s, Mom wanted to repair a damaged cut, I taught her how to scan a proof, clean it up in Photoshop, convert it into a vector drawing, and output it on our laser printer. She promptly developed a following on platforms like America

Online by reissuing old ornaments in Postscript format that were suitable for making new cuts. Briar Press began operating online before we had heard anything about the web.

The website proper arrived a couple of years later, in 1996. Initially, it amounted to a few pages that I created as a gift for Mom, a place for her to share photos of her press collection and her favorite links. Elizabeth Harris, who was then Curator of Graphic Arts at the National Museum of American History, provided much of the material that would become the Museum at Briar Press, a letterpress field guide. (The closing of the Smithsonian's Hall of Graphic Arts in 2003 removed many rare presses from public view, but not before I had a chance to photograph them for the virtual Museum.)

Briar Press grew to include a printer's yellow pages, letterpress classifieds, a pin mark reference, ever more vectorized ornaments, and most recently, the *Check-Log of Private Press Names*, published until 1982 by the late Elizabeth and J. Ben Lieberman of the Herity Press, and republished at Briar Press with the permission of their son Jethro.

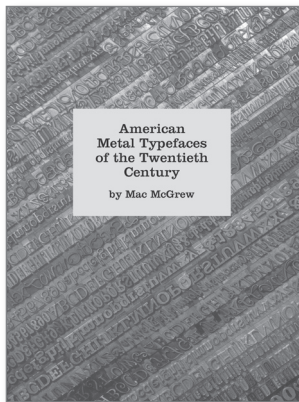
As ever, the site remains incomplete. The Museum has been offline for years, long enough for the swift evolution of web technologies to reconfigure our development plans more than once. Because our enthusiasm for letterpress far outshines our knowledge of it, the next version of the Museum will be curated by the community, that faintly magical, ever expanding gathering of visitors who carry on any number of highly informed, occasionally ornery, but startlingly generous conversations on our discussion pages. This community is at once the audience of the site and its main performance.

Currently, 37,000 people are registered members of Briar Press. Mother and son, Elizabeth and I, continue to run it in our spare time, requesting donations to offset the hosting fees. In Mom's first Kelsey Excelsior, saved from the scrap heap and returned to the print shop, is the seed of our mission: to provide free services that support the preservation of letterpress-era equipment and the art of fine printing.

All of that aside, the question that never gives up is what effect the message will have on the medium. After the presses have been hauled up from backyards and basements, brushed clean, oiled, and run through their paces; after they have been named, traded, shipped, and reassembled; after the type, the cabinets, the paper and ink have all been sourced and delivered, perhaps the best that a website about letterpress can do is let the people print, and not get in the way.

*Eric Nevin*

### *A Publication Announcement from* OAK KNOLL PRESS



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## Richard Kegler and P22 Type Foundry



Photo by Shasti O'Leary Soudan

AN ARTICLE IN THE *Wall Street Journal* by Dennis Nishi ("A Font Designer's Growth Curve," July 21, 2009) features Richard Kegler and how he "drew inspiration from a surrealist." Says Nishi, "Richard Kegler has Marcel Duchamp to thank" for his entry into a typeface designing career, since, during graduate school, Kegler "did an art installation based on ... Duchamp's work and used some of the late artist's handwriting." Kegler is well known today for his small company, P22, in Buffalo, New York, through which he designs and distributes typefaces online. "The fonts have been used for books, magazines and album covers, as well as the walls of Starbucks coffee shops." Inspired by Duchamp's "Large Glass," Kegler developed the font named for him from projecting the text of that French artist (known for his wry humor) on a wall; since Duchamp was known for using found objects in his art, Kegler created a readymade [a found object] of his handwriting.

Kegler started his firm in 1994, and soon began to see his fonts used on books, billboards, ads and CD covers. A font also ran for titles accompanying a short-lived NBC sitcom, "The Single Guy." P22 gained notoriety gradually, drawing admiration over the years, until its name became widely recognized. By 2000, P22 fonts were being sold by the Book of the Month Club and the Discovery Channel catalog, and the firm, which was warehousing the fonts in boxes, began to offer them online; what began as an experiment transitioned to online-only sales.

P22 now consists of five employees, as well as a partnership of designers and freelancers, and it has taken over collections from other foundries as well. Recently, they released their first simultaneous metal and digital font, and the response for metal type has been surprisingly positive. Some of this growth in business has been due to the revival of letterpress and the do-it-yourself craft movement, evident in one-person shops (predominantly run by women) and the resurgence of high quality wedding invitations, art printing, and rough concert posters. Kegler originally thought he'd sell half a dozen fonts, but P22 has sold over 50 sets, and these are not inexpensive.

Answering Nishi's queries, Kegler notes that being a designer is relatively the same as it was in the time of Gutenberg, although type designing skills used to be handed down from one craftsman to another and trade secrets were closely protected. With the advent of desktop publishing, everyone can at least dabble in the field by opening up software like Fontlab and drawing Bezier curves. One might think the market for fonts would be tough, with so many

choices being offered. However, Kegler responds: "People always ask if there need to be more fonts in the world. But that's like saying there are already enough wines in the world. Just like fonts, each has its own character and depth."

Kegler's advice for typographical entrepreneurs is to have a wide scope of interests: "Things that are seemingly ... disparate ... have a weird way of coming together," he says. For instance, he "used to run a record shop and some of the leftover packaging ... ended up being used for ... fonts." One needs good drawing skills and a sense of history in order to know where ... type designs come from, as well as programming skills for designing OpenType fonts. The best place to start, of course, is at a good design school or a good liberal arts or humanities program. Beyond this, one should be active in the foremost professional organizations, such as the Type Directors Club and the Society of Typographic Aficionados. According to AIGA (the American Institute for Graphic Arts), an entry-level designer in 2007 might have expected a median yearly income \$35,000. Senior designers have been earning an average of \$62,000. Designers who are principals in firms have earned about \$113,000.

*Adapted from the WSJ article (Editor)*

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## Trustee Profile: Marcia Reed



Photo by Deborah Thompson

ART HISTORIAN AND LIBRARIAN Marcia Reed has been at the Getty Research Institute since 1983. She is currently Chief Curator and Head of Collection Development. She earned her MA in library science and a second MA in art history from the University of Missouri, Columbia. As the first curator of rare books at the GRI, she developed the rare book and print collections for the Getty's special collections. Her research and publications focus on the literature of art history, illustrated books, prints, and maps, with special interests in the eighteenth century and the contemporary period. Past Getty exhibitions include "The Edible Monument"; "Naples and Vesuvius on the Grand Tour"; "China on Paper" (with a catalog); "Picturing the Natural World," at the Getty Museum; and "The Magnificent Piranesi," at the Getty Villa. Among her current projects is a forthcoming exhibition and catalog of the Jean Brown collection of avant-garde publications and Fluxus works now at the Getty.

*Editor*

## Chapter News & Upcoming Events

### CHESAPEAKE

ON AUGUST 10th, Chesapeake Chapter members, and other APHA members, met to begin discussing tentative plans for hosting the 2010 APHA Annual Conference in Washington, D.C. Present at the meeting were Mark Samuels Lasner, Mike Denker, George Barnum, Donald Faren, Ray Nichols, and Casey Smith, a professor at the Corcoran College of Art and Design.

On the morning of Friday, August 21st, we met at the GPO in Washington, to view "Proceed and Be Bold," a film about Amos Kennedy, Jr. Kennedy is a printing press artist, internationally known for his controversial posters and book art. The film interviews people who "understand him even better than he can," as Amos puts it, in an effort to learn about what caused him to quit the corporate world to become a "lowly Negro printer," live in rural Alabama towns, and dedicate his life to creating his charged works of art. Lead Graffiti has a collection of approximately 20 of Kennedy's posters, which Jill Cypher and Ray Nichols put on display. The viewing room at the GPO was arranged through our chapter member George Barnum, who is working at the GPO as archivist without portfolio. George offered this small auditorium as a resource for future chapter meetings.

On Saturday, September 26th, we met at Berryville Graphics (Berryville, Virginia), a big, modern printer of trade books. When Chesapeake Chapter members were scouting Berryville as a possible chapter activity, a Harry Potter book was being printed and bound under high security. Our host and new chapter member, David Lasko, made good on his promise of "press machinery and softcover/hardcover binder lines in action." Our plans included a tour of the factory, driving to David's home in nearby Stephens City, Virginia for a lunch of homemade soup and bread, and then a look at the offices of David's own Tinoak Press. David prints with a Kluge press, which he has restored.

November 7th will see our chapter's annual Wayzgoose, this year at the home of chapter president Mike Denker. This all-day event will include a short lecture on wood type and a hands-on workshop utilizing several presses and Mike's wood type collection. Lunch will be a potluck feast of offerings by attendees.

*Mike Denker*

### NEW ENGLAND

ON FATHER'S DAY, June 21st, we met for a noontime shared picnic lunch at the Museum of Printing's Sixth Annual Printing Arts Fair. (See the short notice at page 6 of the Summer, 2009 *Newsletter*.) APHA *Newsletter* editor and museum boardmember Brian Frykenberg, who is working

on bringing the museum's library online, greeted us. The fair, which was held from 10:00 a.m. to 4:00 p.m. and free and open to the public, was cosponsored by the Museum of Printing and the Letterpress Guild of New England. Professional artisans demonstrated the crafts of printing, papermaking, and bookbinding, as well as stone lithography, intaglio, and letterpress printing. The fair also presented steamroller printing in honor of the 100th anniversary of the beloved Vandercook Proof Press. On display in the big tent in front of the museum were artwork, stationery, prints, books, decorative papers, crafts, posters, type, and letterpress printing equipment from such vendors as Albertine Press, B Designs, Brookfield Paperworks, Carta Inc., Sea Dog Press, May Day Studio, Swamp Press, Sun Hill Press, and Zoetropa. The museum had a fantastic selection of letterpress items for sale for those wanting to try their hand at printing, and vendors donated items to a raffle benefiting the museum.

APHA New England will gather for lunch on Saturday, October 17th, at 1:45 (at a venue to be announced) in Newport, Rhode Island, and will then proceed to William S. Peterson's keynote address at APHA's 2009 Annual Conference, "The Book Beautiful." We are of course encouraging attendance at the conference, which runs from October 16th to 18th of this year.

*Bob Soorian and Alice Beckwith*

### NEW YORK

ON SEPTEMBER 14th, at 6:30 p.m., Douglas Tallack, Professor of American Studies at the University of Leicester, and a 2008 Grolier Club Library Fellow, spoke on "The Line of History: The Society of Iconophiles, 1895-1939." (Though not cosponsored by APHA, the event was all the same attended by several APHA members.) Professor Tallack's talk was based on his researches on the Society of Iconophiles archives held by the Grolier. The Society of Iconophiles was founded in 1895 by Grolier Club members who were particularly interested in prints and in the history of New York City. The Society commissioned and published numerous prints, many of which show scenes of old New York.

*Fernando Peña*

### NORTHERN CALIFORNIA

WITH "THE VANDERCOOK BOOK" showing at the Book Club of California through October, the NorCal Chapter hosted "A Vandercook Potluck" at the San Francisco Center for the Book Arts on September 23rd. The evening included a showing of any and all Vandercook printing, from Jack Stauffacher (1966 and following) to the most recent student in Letterpress I. On the press were works by Betsy Davids and others, and the public pulled their own

proofs. The evening also celebrated the 30th anniversary of the Pacific Center for the Book Arts.

Eric Holub's letterpress keepsake for the centenary of the Vandercook is available, as well as a special cut-out model of the Vandercook Universal I, issued by the PCBA (together with the Book Club of California and APHA).

NorCal had a presence at the "Roadworks: Steamroller Printing" street fair on September 19th. In honor of Futurism's centenary (simultaneous with that of the first Vandercook), on October 15th and 16th, chapter president John McBride will host two afternoons (2:00-5:00 p.m.) at the SFCB, printing overlays of vowels, words, and phrases drawn from Paul Vangelisti's translation of Aldo Palazzeschi's poem "let me have my fun" (1910). The public is welcome to assist these events in the five-day series, which is entitled "Metal + Machine + Manifesto," and is cosponsored by San Francisco Museum of Modern Art.

John McBride

#### SOUTHERN CALIFORNIA

APHA SOCAL HAS PLANNED several events for this autumn, after a summer in which, with Kitty Maryatt abroad in Tokyo and Kyoto, there were two resignations from the SoCal Board due to external job changes and demands. Nina Schneider is kindly serving as interim Program Chair, and Vicke Selk as interim Treasurer.

Fall events for the SoCal Chapter began with a lecture by Alastair Johnston on the newly published *Nineteenth-Century American Designers and Engravers of Type*, by William E. Loy, edited by Alastair M. Johnston and Stephen O. Saxe (Oak Knoll, 2009), held at 6:30 p.m. on September 24th at the William Andrews Clark Library.

During 2008, we focused on the history of the book, organizing our theme around Frederick G. Kilgour's *The Evolution of the Book*. This year we have concentrated on early printing, West and East: We will visit UCLA's East Asian Library on October 22nd, from 2:00 to 4:00 p.m., meeting in the Smith Room of UCLA's Special Collections, hosted by Toshie Marra and Hong Cheng. Items which reflect early printing in Asia, as well as other fascinating artifacts, will be shown. In early November, we will spend an afternoon at the UCLA Conservation Laboratory. Further prospective events include a Book Club meeting to discuss Kilgour's chapter on Gutenberg, and a workshop at the Scripps College Press using Dale Guild's B-42 type.

We will hold our annual general meeting at the Huntington Library on the afternoon of December 5th, at 1:00, and elect the next SoCal Board. All of the positions are open, and the Nominating Committee, Susan Allen and Richard Wagener, are arranging a slate. We trust that the groundwork that we have laid for the last three years will prove to be beneficial for the future.

Kitty Maryatt

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*"Libros virosque cano," continued from page 1*

As everyone in the world now knows, Terry Belanger founded Rare Book School in 1983 as a summer institute of week-long seminars on topics of interest to printing historians, librarians, and booksellers. At that time RBS was based in the School of Library Service at Columbia University; later, in 1992, after the closing of Columbia's library school, RBS was moved to the University of Virginia and given quarters in Alderman Library. Belanger was welcomed to the university with the academic rank of University Professor and encouraged to increase the range of offerings and international reach of the school. Indeed, in the years since then RBS has become the *de facto* leader in education for rare books and special collections, and has filled the void in bibliographical education resulting from the closure of Columbia and other library schools since the 1980s. Many APHA members know this to be true from first-hand experience.

Michael F. Suarez, S.J., the new director of RBS, will also hold the rank of University Professor at the University of Virginia. Until this summer he held a joint appointment

as J.A. Kavanaugh Professor of English at Fordham University and as Fellow and Tutor in English at Campion Hall, Oxford University. A Jesuit priest and an internationally recognized scholar, he is both co-editor of *The Cambridge History of the Book in Britain, Volume 5, 1695-1830*, to be published in October, and co-general editor of *The Oxford Companion to the Book*, expected in January 2010. He is also co-editor of the eight-volume Oxford University Press edition of the *Collected Works of Gerard Manley Hopkins*, in progress. A former president and long-time board member of the Northeast American Society for Eighteenth-Century Studies, he has written many articles and books on various aspects of 18th-century English literature, bibliography, and book history. He has held research fellowships from the Radcliffe Institute for Advanced Study at Harvard University, the National Endowment for the Humanities, the American Council of Learned Societies, and the Folger Shakespeare Library.

*Continued on page 8*

Leavened as it was by much good cheer, delectable crudité, and excellent wine in plastic cups (the RBS way), the recent celebratory event at Virginia was also the setting for numerous panegyrics from Belanger's friends, former students, staff members, and colleagues, including the present writer, all gathered in the auditorium of the Harrison Institute and Small Special Collections Library. These were variously witty, tearful, earnest, and hilarious, but overshadowing them all was the eloquent and very moving response of the new director. After we were finished with our encomia, Suarez took the podium and, effortlessly invoking Alcuin of York, Charlemagne, and Erasmus, lauded Belanger for the "wise folly" of his enterprise and graciously vowed "to carry on, to deepen, and to extend the work of the Rare Book School." Since I was up on stage looking out I can confirm that by the end of his remarks there was not a dry eye in the house; it was clear to everyone that the school is now in very good hands indeed and will no doubt prosper under Mr. Suarez's capable and charismatic leadership.

*Postscript:* In April of this year, a group of Terry Belanger's friends and colleagues solicited contributions to a scholarship fund established in honor of his retirement. The stated goal of the Director's Scholarship Fund was \$30,000, but by the middle of the summer contributions from more than 500 persons topped the \$110,000 mark. As the RBS press release notes, "contributions will thus be immediately useful, and Michael Suarez will be able to focus on other matters before turning to the fundraising for further RBS scholarships that will inevitably be part of his job."

*Martin Antonetti*

### *Newsletter Editor Needed for 2010*

APHA STILL NEEDS a versatile person to fill the position of Newsletter Editor, and solicits applications, which should be e-mailed to the Vice-President for Publications: [publications@printinghistory.org](mailto:publications@printinghistory.org). A full posting of this job opening, with specifications, may be found here on our new APHA website.

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### ***Websites, Blogs, and Listservs of Note***

American Printing History Association: [printinghistory.org](http://printinghistory.org)

APHA Chesapeake Chapter past events webpage:

[printinghistory-chesapeake.org/past-events.html](http://printinghistory-chesapeake.org/past-events.html)

Berryville Graphics: [opm.com](http://opm.com)

Briar Press (Eric and Elizabeth Nevin): [briarpress.org](http://briarpress.org)

Grolier Club: [grolierclub.org](http://grolierclub.org)

Museum of Printing, North Andover, Massachusetts:

[museumofprinting.org](http://museumofprinting.org)

P22 Type Foundry (Richard Kegler): [p22.com](http://p22.com)

“Proceed and Be Bold!” (Amos Kennedy, Jr.):

[brownfinchfilms.com/currentfilms.html](http://brownfinchfilms.com/currentfilms.html)

Rare Book School: [rarebookschool.org](http://rarebookschool.org)

San Francisco Center for the Book: [sfcb.org](http://sfcb.org)

San Francisco Museum of Modern Art: [sfmoma.org](http://sfmoma.org)

University of San Francisco Gleeson Library:

[usfca.edu/library](http://usfca.edu/library)

Wall Street Journal Online (for Dennis Nishi’s article on Richard Kegler, “A Font Designer’s Growth Curve”):

[online.wsj.com](http://online.wsj.com)