

## **“Building the Book: Makers, Teachers, Collectors” Symposium**

4 November 2022  
The Grolier Club, 47 East 60<sup>th</sup> Street, New York

Organized by

Barbara Heritage  
*Associate Director & Curator of Collections*  
Rare Book School at the University of Virginia

Ruth-Ellen St. Onge  
*Associate Curator & Special Collections Librarian*  
Rare Book School at the University of Virginia

Sponsored by

The Grolier Club & Rare Book School

With the generous support of the Gladys Krieble Delmas Foundation

### **PROGRAM**

8:30–9 a.m.

Morning Coffee  
Grolier Club, Second Floor

9–9:10 a.m.

Introduction and Welcome  
Grolier Club Ground Floor Gallery

Eric Holzenberg  
*Director, the Grolier Club*

9:10–10:30 a.m.

**“Makers” Session**  
Grolier Club Ground Floor Gallery

**“Letters Beyond Form: Reading Community”**  
Amira Hegazy  
*Printer, Educator, & Design Historian based in Chicago, IL*

“Making & Thinking: Praxis in Bibliographical Education”

Katherine Ruffin

*Director of the Book Studies Program & Lecturer in Art  
Wellesley College*

“Man Before a Mirror or The Representative Self”

Gaylord Schanilec

*Bookmaker*

Moderated by: Barbara Heritage

10:30–11 a.m.

Coffee Break

Grolier Club, Second Floor

11 a.m.–12:15 p.m.

**“Teachers” Session**

Grolier Club Ground Floor Gallery

“The Case for Vegetable Growth – But in Whose Garden?”

Terry Belanger

*Professor Emeritus, University of Virginia  
Founding Director, Rare Book School*

“At Home with the CUNY Rare Book Scholars”

Olivia Loksing Moy

*Associate Professor of English  
City University of New York (Lehman College)*

“Reading the Talking Book”

Kinohi Nishikawa

*Associate Professor of English and African American Studies  
Princeton University*

Moderated by: Ruth-Ellen St. Onge

12:15–1:30 p.m.

Lunch Break

1:30–3 p.m.

**“Collectors” Roundtable**

Grolier Club Ground Floor Gallery

Lisa Unger Baskin

*Historian, Curator, Editor, and Political Activist*

Cheryl Beredo

*Associate Director of Collections and Research Services  
Schomburg Center for Research in Black Culture*

Soren Edgren

*Faculty Member, Rare Book School*

Moderator: Barbara Heritage

3–3:30 p.m.

Coffee Break

Grolier Club, Second Floor

3:30–5 p.m.

**“Practice” Session**

Grolier Club Ground Floor Gallery

“Lessons from the Langston Hughes Ephemera Collection at the University of Delaware”

Curtis Small

*Coordinator, Public Services, Special Collections and Museums  
University of Delaware*

“Data Mining the Direction Line: A Case Study in Bibliographical Big Data”

David Whitesell

*Faculty Member, Rare Book School*

“Revisiting *The Mariners Mirrour* (1588) Through Its Paper”

Heather Wolfe

*Curator of Manuscripts and Associate Librarian  
Folger Shakespeare Library*

Moderator: Ruth-Ellen St. Onge

5–5:15 p.m.

**Closing Remarks**

Barbara Heritage & Ruth-Ellen St. Onge

## Grolier Club Ground Floor Gallery

5:15–6 p.m.

Wine & Cheese Reception  
Grolier Club, Second Floor

### Speaker Biographies

**Lisa Unger Baskin** is an historian, curator, editor, and political activist. An intense collector for the past 50 years, she voraciously acquired books, manuscripts, ephemera, objects, and photographs documenting women and work. In 2015 the collection was acquired by the David M. Rubenstein Library at Duke University. On the cusp of the pandemic, Lisa Unger Baskin co-curated *500 Years of Women's Work* at both Duke and the Grolier Club. She continues to build her collection and community through her activism. She serves on the board of the David Ruggles Center for History & Education in Florence, Massachusetts, is an active member of the Grolier Club and the American Antiquarian Society; she has taught at CABS, Colorado/Minnesota Antiquarian Book Seminar, where she established the Belle da Costa Greene and the David Ruggles Scholarships. Co-chair of the Western Massachusetts Rainbow Coalition, she was elected a Jesse Jackson delegate to the 1988 Democratic National Convention. This spring she was presented with an honorary degree by the University of York in England.

**Terry Belanger** is the Founding Director of Rare Book School and University Professor Emeritus at the University of Virginia. In 1972 at Columbia University's late School of Library Service, he founded a bibliographical teaching laboratory called the Book Arts Press, established in order to support a new master's degree program in rare books and special collections librarianship and antiquarian bookselling. In 1983, the program was augmented by a collection of open-enrollment, non-credit short courses on bibliographical subjects called Rare Book School. The two organizations moved with him to UVA in 1992. He is a 2006 MacArthur Fellow.

**Cheryl Beredo** is Curator of Associate Director of Collections and Research Services at the Schomburg Center for Research in Black Culture, New York Public Library. Before coming to NYPL, she was Director of the Kheel Center for Labor-Management Documentation & Archives at Cornell University. She has previously held positions at the Schlesinger Library on the History of Women in America and the Massachusetts Historical Society, where she worked on the New England Environmental History Initiative. She has served on numerous boards and advisory groups for a variety of organizations and initiatives, including the American Labor Studies Center, International Association of Labor History Institutes, Triangle Fire Coalition, Association of Research Libraries, Society of American Archivists, and Rare Book School. She holds a Ph.D. in American Studies from the University of Hawaii and an M.L.I.S. from the University of Pittsburgh, with a concentration in Archival Studies.

**James Soren Edgren** was Editorial Director of the Chinese Rare Books Project, an online international union catalogue of Chinese rare books based at Princeton University from 1991 to 2011. The project currently is being transferred to the National Library of China in Beijing, where the new International Union Catalogue of Chinese Rare Books database has been established.

Edgren received his Ph.D. in Sinology from the University of Stockholm and has worked as East Asian cataloguer and bibliographer in the Royal Library (National Library of Sweden) in Stockholm, as well as having been active in the antiquarian book trade. In addition to dozens of scholarly articles, he has written the *Catalogue of the Nordenskiöld Collection of Japanese Books in the Royal Library* (Stockholm, 1980) and *Chinese Rare Books in American Collections* (New York, 1984). He delivered the inaugural Delisle lectures on the history of the book at the Bibliothèque nationale de France in 1997 and served as Associate Editor for *The Oxford Companion to the Book* (Oxford, 2010). In the fall semester of 2012, he began teaching a graduate seminar on the history of the book in China at Princeton University.

**Amira Hegazy** is a multimedia artist working between drawing, printmaking, design, publishing, and scholarly media. She currently lives in Chicago, Illinois where she teaches design history and design thinking at Columbia College Chicago and University of Illinois at Chicago. She also works as a research fellow at the Design Museum of Chicago creating an exhibition and original scholarship on the typography of Chicago with a focus on grassroots letterforms. Amira is from Metro Detroit where she grew up between traditional American and Egyptian cultures. Amira's experiences navigating between identities, places, and cultures informs much of her work and motivates her activism. Amira has an M.F.A. in Printmedia from the School of the Art Institute of Chicago and a B.A. in Studio Art and Sociology from Washington and Lee University with Honors in International Immersion. Social science and field research continue to be an important part of her artistic practice, research, writing, and teaching. She has exhibited her work at the International Print Center of New York, The William King Museum of Art, Hyde Park Art Center, and other venues internationally. She is recognized for her work collaborating to build new, equitably focused ways of teaching design history curriculum at Columbia College Chicago and the University of Illinois at Chicago. Her pedagogy, research, and design practices are rooted in an ethic of Love and Care as design tools to imagine toward a better world.

**Olivia Loksing Moy** is an associate professor of English at the City University of New York, Lehman College. Her research focuses on Romantic and Victorian literature, particularly nineteenth-century poetry and poetics, world literatures and translation, and the Gothic novel. She is the founder of [The CUNY Rare Book Scholars](#) and coordinator of [Activism in Academia](#). In 2019, Moy was named a Mellon Emerging Faculty Leader honoring faculty for research excellence, service, and commitment to campus inclusion. She currently serves as Vice President of the [Northeast Victorian Studies Association](#) and Secretary of the [Keats-Shelley Association of America](#). Moy chairs the [Carl H. Pforzheimer, Jr. Research Grant](#) for Romantic-era research and the [Rudikoff Book Prize](#) for first monographs in Victorian studies. She is a member of the Grolier Club and served as a judge for the [ABAA's National Collegiate Book Collecting Contest](#). Her book, *The Gothic Forms of Victorian Poetry*, was recently published by Edinburgh University Press, 2022.

**Kinohi Nishikawa** is Associate Professor of English and African American Studies at Princeton University. He is the author of *Street Players: Black Pulp Fiction and the Making of a Literary Underground* (Chicago, 2018) and of essays and book chapters on Black print culture and publishing history. Nishikawa is currently at work on a monograph titled "Black Paratext: Reading African American Literature by Design." He currently teaches the RBS course "Why Black Bibliography Matters."

**Katherine M. Ruffin** is the Director of the Book Studies Program and a Lecturer in Art at Wellesley College, where she integrates the practices of papermaking, letterpress printing, and

bookbinding into the liberal arts curriculum. Katherine teaches the history of 19<sup>th</sup>- and 20<sup>th</sup>-century typography and printing history with John Kristensen of Firefly Press at RBS. She also teaches the history of the book at the School of Library and Information Science at Simmons University. Since 1994, Katherine has published limited editions under her own imprint of Shinola Press. Katherine's research interests include the history of printing, bibliography, and libraries. Her dissertation was titled "Carl Purington Rollins and the Bibliographical Press at Yale University." In 2017, she gave the Hofer Lecture at Harvard University's Houghton Library: "Books as Portals: Reading and Responding to Historical Collections in the 21st Century." Katherine serves on the advisory board for the Bookbinding Program at North Bennet Street School and is a member of the American Antiquarian Society. She holds an A.B. in philosophy from Bryn Mawr College, an M.F.A. in the book arts from the University of Alabama, and a Ph.D. in library and information science from Simmons University.

**Gaylord Schanilec** received a B.S. from the University of North Dakota in 1977. Noted for his color wood engravings, he established his own press, Midnight Paper Sales, in 1980. Since then, he has published more than 25 books under his imprint, as well as accepted numerous commissions including works for The Gregynog Press in Wales and the Grolier Club of New York. He has been the recipient of numerous awards for his books including the Carl Hertzog Award for excellence in book design, and the Greynog Prize. He recently received a McKnight Fellowship in Printmaking. He is an Honorary Member of the Double Crown Club and an active member of the Ampersand Club and the Fine Press Book Association. His work is represented in most major book arts collections in the United States and in the United Kingdom, and the archive of his working materials is held at the University of Minnesota.

**Curtis Small** is a librarian and coordinator of public services for the Special Collections department at University of Delaware Library, Museums and Press. In this position he coordinates the reference and instruction programs and serves as a curator for the rare book collections. In 2017, Curtis co-curated the exhibition [Issues and Debates in African American Literature](#) at UD Library. In 2019, he was a co-organizer of the [Black Bibliographia](#) conference, also at University of Delaware. Curtis has published research on the print history of the Colored Conventions Movement, and is currently researching the importance of print within the Haitian emigration movement of the 19<sup>th</sup> century. Other forthcoming articles will examine the print history of the Harlem Renaissance. Curtis serves as advisory board member for the [Andrew W. Mellon Fellowship for Diversity, Inclusion & Cultural Heritage](#) and he recently joined the advisory board of the journal *The Papers of the Bibliographical Society of America*. He holds a Ph.D. in French from New York University and an M.L.I.S. degree from the Graduate School of Library and Information Science at Simmons University.

**David R. Whitesell** retired this summer as Curator in the University of Virginia's Albert and Shirley Small Special Collections Library. He previously held positions at the American Antiquarian Society, Harvard's Houghton Library, the University of Michigan Library, and in the antiquarian book trade. Since 1984 he has been involved with Rare Book School as student, staff member, and instructor for the G-10, G-20, and G-40 courses. Author of *First Supplement to James E. Walsh's Catalogue of the Fifteenth-Century Printed Books in the Harvard University Library* (2006), he was Associate Editor for Spain, Portugal, and Latin America for the *Oxford Companion to the Book* (2010), and editor of Roger Stoddard's *A Bibliographical Description of Books and Pamphlets of American Verse Printed from 1610 Through 1820* (2012; awarded the MLA biennial prize for best humanities bibliography). In 2012 he curated the exhibition, *In*

*Pursuit of a Vision: Two Centuries of Collecting at the American Antiquarian Society*. His retirement exhibition catalogue, *A Curator's Wunderkammer: A Decade of Collecting for the University of Virginia* (2022), can be found online. He has written or lectured on the bibliographical description and textual editing of Spanish plays, Thomas Jefferson's library, the setting of maps and illustrations from movable types, the early Harvard College Library, 19<sup>th</sup>-century photographically illustrated books, and other topics. And for none of the above reasons, he is a minor celebrity in Nicaragua.

**Heather Wolfe** is Curator of Manuscripts and Associate Librarian at the Folger Shakespeare Library and principal investigator of Early Modern Manuscripts Online. From 2019 to 2021 she co-directed the multi-year research project [Before 'Farm to Table': Early Modern Foodways and Cultures](#). Author of numerous articles on early modern manuscripts, Dr. Wolfe has edited *The Literary Career and Legacy of Elizabeth Cary, 1613-1680* (2007), *The Trevelyon Miscellany of 1608: A Facsimile Edition of Folger Shakespeare Library MS V.b.232* (2007), *Letterwriting in Renaissance England* (2004) (with Alan Stewart), and *Elizabeth Cary, Lady Falkland: Life and Letters* (2001). Her current research explores the materiality of paper in early modern England.