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International Dateline -- Food for Soul

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International Dateline — Food for the Soul

by **Rita Ricketts** (Blackwell's Historian and Bodleian Visiting Scholar, Author *Adventurers All, Tales of Blackwellians, of Books, Bookmen and Reading and Writing Folk*) <Rita.Ricketts@ouls.ox.ac.uk>

Carlisle wrote that “the soul of the whole past time lies in books.” And Basil Blackwell was determined to put them into the hands of the general public at an affordable price. Thus for twenty years until the outbreak of the Second World War, under the Shakespeare Head imprint, he produced a series of books, some glorious, all dignified, where care and attention was lavished on their design and production.

The last instalment of these Tales “of reading and writing folk” followed **Basil Blackwell's** progress as he developed the family publishing house, despite having to take over the reins of the bookselling side after his father's death in 1924. Not content with his simple series of “writers unknown to fame,” he looked to venture into the world of fine printing in order to put good books into the hands of the general public at an affordable price. Journeying here with **Basil** we will encounter the scholarly master publisher **J. H. Bullen**, the great typographers **Emery Walker** and **Bernard Newdigate**, the **Shakespeare Head Press** that **Bullen** begat, **Newdigate** shaped and **Basil Blackwell** saved, and some of the finely printed books which emerged from these partnerships. Although the story of **SHP**, wrote **Basil**, “is only a minutiae in the history of British book production ... both the books produced at the Press and the people who caused them to be printed have made a notable contribution to the design of books and to the dissemination of the printed word. For this much we should be sincerely grateful.” In no time, as we will discover, **Basil** made the ideals, scholarship and practises of **SHP** his own. For this, if for no other reason, the name of **Basil Blackwell** will go down in the annals of the history of the book. And his message to the publishing trade resonates today. **Basil Blackwell** deeply mourned the passing of **SHP** and years later, when he had more time on his hands, he wanted to provide a more permanent memorial to the man who made it, **Bernard Newdigate**.¹ At the same time he sought to lodge **Newdigate's** (**SHP**) books “in some place of ready access for the instruction of anyone who should study to achieve or to recognise excellence in printing.”² This was not achieved during **Basil's** lifetime, but he need not have worried. The books produced are to be displayed in the **Blackwell Hall** of the (new) **Bodleian**, where they will speak for themselves. It is due to the vision, openness and generosity of the **Bodleian**, **Merton College**, **Julian Blackwell** and **Wiley Blackwell** that the books and memories of **SHP** are preserved. **Nigel Blackwell** too, every bit a publisher as his grandfather, retains its name.

Before, during and after the Great War, the demand for books, especially the classics, was burgeoning; parallel with the general quest for self-improvement. Yet these Classics, at the luxury end of the book market, were usually

issued as finely printed works of art; there were too few of them, and they were seldom affordable. **Basil** was determined to find a way of putting them into the hands of the general public, while also supporting the printing crafts. Aided and abetted by his old **Merton College** friend **Adrian Mott**, with whom he formed a partnership, **Basil**, in his maverick way, saw also the chance to trigger a counter-revolution. Supporting fine printing, and the Private Press Movement, would, he hoped, “halt for a time the headlong flight of mass production for its own sake.” Among his copious notes, to be found in the *Merton Blackwell Collection*³ is an explanation of his rationale and the sources of his inspiration:

“... There was always more in the world than men could see, walked they ever go so slow; they will not see it for going fast ... it does a bullet no good to go fast; and a man, if he truly be a man, not harm to go slow; for his glory is not at all in going but in being. And if we modify this a little, remembering the bitter bias **Ruskin** felt against his own materialistic and mechanical age, and also add ... the extra **Morris** joy in handling and making, we begin to appreciate the need for, and the ideals of, the arts and crafts movement... **William Morris** set the book printer a standard he could not hope to reach, and ... widened rather than diminished the gap between the ideal book ... and the book of every day.” But surely this was not the point; the patterns and styles set by **Morris** could not be maintained, indeed it was not necessary or important to maintain or even imitate them; the important thing was the statement of aims and practical solution in one man's eyes. Modifications to the doctrine by later artists and perhaps in line with modern production needs would have to be made, but the message had been seen and understood. The proof of this is to be seen surely in the non-private press books that followed in the wake of the first wave of enthusiasts: books from **Pelican** and **Nonesuch** ... **Symon's First Edition Club**, the University presses, various hard-backed pocket editions offered by many of the regular publishers ... the ubiquitous **Penguins** (from 1939) and standard library editions from the **Shakespeare Head Press**.³

Basil's chance to add the name of **Blackwell** to the list came with the virtual bankruptcy of **J. H. Bullen's** **SHP**, and an invitation to take it over. The invitation probably came from

the typographer **Emery Walker**, whose work was already greatly admired by the youthful **Basil**. **Basil** set off, with **Adrian Mott**, to see the press for himself, and as a result it was purchased for £1,500, and incorporated on 21 February 1921. Passion was high as **Basil Blackwell** and **Adrian Mott** set out to “develop the ideas which had inspired its (**SHP**) founder.” **Basil** had always admired the work of scholarly **Bullen**, sharing his passion for Elizabethan song and story. **Bullen** had set up as a publisher in 1889 but even before this he had been actively concerned in the publication of the works of **Day**, **Marlowe**, **Middleton**, **Thomas Campion** and many other Elizabethan and Caroline writers. In partnership, first with **H. W. Lawrence** (1891-1900) and then with **F. Sidgwick** (1900-07), **Bullen** issued a large number of books, notably the delightful *Lyrics from the Song Books of the Elizabethan Age*, issued in 1886, which was the first of a long line of similar collections. **Bullen's** work attracted the great typographer-to-be **Bernard Newdigate** into the fold, who was invited to join the “Stratford men” as aesthetic and technical adviser. “Whereas **Bullen** was an amateur,” **Basil** wrote, albeit an inspired one, **Newdigate** was a professional.⁴

With the arrival of **Newdigate**, the concept of a new **Shakespeare Head** image began to appear. **Basil** equated the **SHP** with the flowering of **Newdigate's** typography: “from a purely aesthetic viewpoint **Newdigate** was the press, for its lifetime. Whereas **Bullen** may have had the dream, the scholarship and the vision, **Blackwell** and **Mott** the faith and the courage — and the money, it was **Newdigate**, “who organised the words, shapes and patterns that were the books.” It is, **Basil** asserted, “because of this superb organisation of words, shapes and patterns that the **Press** is best remembered.” Fine words were common to the **Blackwell** men, father and son, but a living also had to be made. **Basil**, like his father, knew from the start that indulging in the “gentle art of fine publishing” would be a labour of love; that making money was a Herculean task and one seldom accomplished. And at his first meeting with **Bernard Newdigate**, he was calmly reminded of this fact. **Bernard** was what **Basil** described as “a fidget printer” who was “capable of altering the imposition of a whole book after it had gone to machine.”⁵ Seeking to restrain his friend's perfection, **Basil** suggested that estimates be produced and formally accepted. And then, **Basil** remarked wryly, **Newdigate** would doubtless “dedicate the profit to getting it right!”

Basil recorded his first impression of the man he came to admire so much: “He called to my mind first and always a descriptive passage in **Dickens**.... As I contemplated the great brow, and the bald dome fringed with hair, the circular spectacles... and the beaming eyes twinkling behind those glasses, I was perforce reminded of the man who had traced to their source the mighty ponds of Hampstead. And

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indeed there was something Pickwickian in his innocence... his enthusiasm for antiquity; but his was the spiritual dignity and remoteness of the later, post-Fleet **Pickwick**." But **Newdigate** had a scholarly pedigree too. He matched **Bullen**'s familiarity with Elizabethan literature and even surpassed him with his knowledge of the families and characters of that era; he was of the same kin as **Sir Roger Newdigate** who had founded the **Oxford (Newdigate) Prize** for English verse, and many of these poems had been published by **B H Blackwell**. **Newdigate**'s father, son of the third Earl of Dartmouth, who had trained and worked as an Anglican priest, was converted to Catholicism and to the enthusiasms of a Benedictine monk, **Fr. Strutter**. This modest monk, who had founded **St. Gregory's Press of Stratford-on-Avon**, where he ran "a halting enterprise printing devotional books," was more renowned for his faith than his business acumen. **Bernard**'s father threw caution to the wind and sank his own capital into the venture, opening his little press in 1888. His wife, the daughter of **Sir Henry Boynton**, Ninth Baronet, looked askance at the family's finances, and feared for her ten children's futures.

Bernard's education had its similarities with **Joyce's Young Man**, in "*Portrait of the Artist*." In 1878, he had been sent to the northern Jesuit public school of Stonyhurst, in order to start his spiritual, as well as secular, education. This establishment laid its emphasis on the clas-

sic Catholic Jesuit teaching system focusing on "the Elements, Figures, Rudiments, Grammar, Syntax, Poetry and Rhetoric, and the Jesuits moulded **Bernard**'s character. **Newdigate** seized on the chance to study philosophy; even as a teenager he relished a self-inflicted diet of scholarly reading. But for all that he was scholarly the ancient universities were closed to him; at this time it was still impossible for a Roman Catholic to obtain a university education.⁶ Sensitive to the family's financial difficulties, **Bernard** set about preparing himself for the Civil Service examinations. But he was not destined to be a Trollope-like Clerk. His father's press, which had moved to Leamington and was styled as the **Art and Book Company**, was showing symptoms of collapse and **Bernard** decided to come to the rescue."⁷ Training himself on the job, **Newdigate** caught the eye of **Emery Walker**: "that good genius of printing for more than forty years." **Newdigate** often admitted to **Basil** that "he learnt more about the conditions of fine printing from **Emery Walker** than from any other source." He learnt that red ink alone did not make for an impressive title page, that the unit of a book is not one page, but a pair of pages, and that it was preferable to use "bigger type solid than smaller type leaded."

Newdigate had very high standards in printing and in the quality of paper he used, lamenting the mean grey paper used in the Government's printing establishments. The mandarins cannot have taken his criticisms too much to heart, since **Newdigate** was appointed to the Board of Education to assist in the inspection of printing classes. Having learnt his craft

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I guess y'all heard about the demise of **Gourmet magazine**. **Gourmet** is one of my favorites and **Conde Nast** has decided to no longer publish it! Also being closed are **Cookie**, **Elegant Bride**, and **Modern Bride**. **Gourmet** will continue its book publishing and television programming as well as putting recipes on **Epicurious.com**. One of the reasons cited for the closing is the loss of ad sales. I have to agree with an anonymous comment on the Website — "**Gourmet Magazine** is a national treasure — first published in 1941. Killing it is almost like killing **National Geographic**."

<http://www.foliomag.com/2009/cond-nast-shutters-four-magazine>

I am always interested in **Michael Pelikan**'s predictions as a technologist! So, I asked him if his dad or mom or both were in academe. He said yes! His father was **Jaroslav Pelikan**, a historian of theology and professor at **Yale** for many years. And one of his sayings was: "some works are published, others are simply allowed to escape." Hmmm. Not anymore with the Internet?? Anyway, **Michael** predicts that in the future we will talk to our computers rather than typing into them. But I beg to differ! I love my **iPhone** but I have recently become annoyed with the **Google app** that gives you the opportunity to talk a search into the phone rather than key it in. Hmmm. I suppose that might be useful at some point but I don't like being reminded of if every time I use the **Google app**! So there!

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at his father's small press, out of which the **Arden press** grew (taken over by **W. H. Smith** in 1905), **Bernard** came to the assistance of **Bullen**. Thus it was that when **Basil** took over the **SHP** he "inherited **Newdigate**." Beginning his own apprenticeship in the art of fine printing, **Basil** had to submit to the idiosyncrasies of the Master: letting **Newdigate** have his head, even when it made no commercial sense. One of the earliest books produced under the new **Blackwell/Newdigate** partnership was the *Loves of Clitophon and Leucippe*, 1923, printed on **Kelmscott** paper with a few special vellum copies. "This," **Basil** gleefully recounted, "was a fine beginning to the new order... and the style of **Newdigate** is already apparent: close word spacing, judicious leading, strong title page opening, and a crisp letterpress on firm white paper." Its essence stemmed from its associations with **Morris**, and **Kelmscott**. **Basil** and **Bernard Newdigate** had planned to produce a **Kelmscott** edition of **Froissart** but it had never progressed beyond a trial double page spread and a few other scraps. The **SHP** version appeared in 1928. **Basil** wrote that "in this book the gentle hand of **Emery Walker** can be felt pushing **Newdigate**, and the pages, into their right and proper shapes." The text moves from page to page at a steady pace and the shoulder notes and decorative shields give an impression of "restrained order."⁸

The **Newdigate Chaucer**, 1928-9, was a more flamboyant and livelier exercise, with more calligraphic flourishes between stories. The **Lynton Lam Illustrations** taken from very early editions, and some French sources, add a touch of lightness and gaiety to the pages.⁹ For some of these illustrations, continuing **Bullen's** hopes and tradition of using "Stratford men," the local art school provided students who could colour and "also lay gold with very fine results, and some pages have a sort of mediaeval golden magic feel." In his book on the private presses, **Colin Franklin** compares the **SHP Chaucer** with two other editions from the real private presses: **Kelmscott** and the **Golden Cockerel**. He comes down in favour of the **Stratford** version by virtue of its simplicity and careful planning. **Basil** attempted his own comparison, looking at all three printings where they dealt with the same point in the story — the Prologue with **Chaucer's** description of the Monk and the Friar. "For my own taste," **Basil** concedes, "the **Newdigate** version is to be preferred although it does smack of the children's book and the fairy tale just a little. The **Cockerel** is perhaps nearer to the **Chaucer** words, illustration-wise, except that the hearty earthy, sexual **Chaucer** overtones are muted by the coldness of the **Gill** illustrations, complete as they are in their human and branchlike intertwining. The **Morris** page is not easy to compare due to the lack of an appropriate illustration, but in some of the other illustrations appearing in the **Kelmscott**, the **Chaucer** feel is missing."¹⁰

At the same time **SHP** printed the **Cresset Press's** version of *Bunyan's Pilgrim's Progress*, 1928. Designed by **Newdigate**, it is a large 14" x 10" edition in two volumes. **Basil** described it as having, "a strong black feel throughout with ten full page illustrations by **Blair Hughes**-

Stanton. The illustrations are good, and give it a fitting liturgical feel." Apart from it being "primarily a typed book," it was, according to **Basil**, "a typographer's tour de force." Two volumes of the *Venerable Bede's History of the Churche of England*, produced about this time (**SHP** 1929), show the same developing style and are akin to the work **Newdigate** was producing for **Cresset Press**. **Chapman's Homer** was produced between the years of 1930-31 with over fifty wood engravings by **John Farleigh**, "and this," **Basil** claimed, "demonstrated that the **Caslon** was not always inevitable or necessary for a superb design. In these books **Newdigate** used the newly-available 16-pt Centaur to excellent effect. **Malory's Le Morte D'Arthur** followed, in 1933: "perhaps a little less fins," **Basil** commented, "but knowing the subtle interpretations of **Newdigate** for tenor and time, it is probably deliberately coarser and a more rugged feel prevails. The woodcuts reproduced from the **Wynken de Worde folio** of 1498 match the text well, and the whole book has an emerging strength showing through. I started to read the proofs, of **Malory**, with an old prejudice against the double column, but presently began to find that **Newdigate's** wizardry had made the page easy — pleasant — charming to read."

Equally impressive is the **SHP Decameron**, with over a hundred illustrations produced in a facsimile by **R.J. Beedham** and **Miss E. Joyce Francis**. The illustrations derive from those used in the edition printed in Venice in 1492, by the brothers **Gregorii** and are the work of that great school of Venetian book illustration which flourished between 1490 and 1499 (the date of **Aldus Poliphilus**). The books indeed have a distinct Venetian flavour "with their apt use of long lines of Monotype **Poliphilus** capitals, printed in blue and closely word-spaced starting each chapter."¹¹ As well as his mastery of design, *The Ben Johnson Poems* (1936), edited by **Newdigate**, are an indication of his scholarly ability. "Set in 12-pt **Caslon**, with running heads in Italic caps, including swash letters, this book again shows the care he lavished on poems, for each poem is beautifully positioned and each pair of pages perfectly balanced," wrote **Basil** who had learnt a thing or two about poetry publishing from his father. "Many compositors have a rule of thumb that poetry should be set to the measure of the longest line, but that drives the poem too much to the left, giving the page a lopsided look. To judge of the middle I find it convenient in practice to hold a short length of brass rule vertically from the top of the type script of the poem to be set to the bottom and to move it right or left until it divides the poem approximately into two equal parts, the Meridian at which the straight edge rests will then determine the middle of the measure to which the verses are to be set ... The make-up of poetry, also, requires the exercise of care and a certain nicety of judgement to make sure the facing pages balance one another."¹²

Other works of poetry followed. The completed works of **Drayton**, one of the unfinished ambitions of **Bullen**, was finally produced when **Michael Drayton** and his *Circle*, written by **Newdigate**, appeared in 1941. He had designed and printed the first four volumes and upon the death of the American editor of this edition, **John William Hebel** of **Cornell University**, he had, in co-operation with an

English scholar, **Kathleen Tillotson**, completed the fifth volume. "His own sixth volume, was in the grand scholarly tradition of a long line of scholar-printers **Aldus**, **Caxton**, **Plantin**, and will surely have granted him place in the printer's Valhalla," **Basil** enthused. More work-a-day **SHP** editions followed: "sturdy, unpretentious editions" of **Sterne**, **Defoe**, **Richardson** and **Fielding**, the *Barchester Novels* and the "Definitive Bronte."¹³ These publications, an early experiment in combining fine printing and mass production, set **Basil's** imagination churning. If **Newdigate** had made works of antiquity "easy-pleasant-charming to read," could his skills not also be used in the production of texts already in great demand by the general public such as a one-volume **Shakespeare**? **Newdigate** seized on the suggestion. After weeks of trial, **Newdigate** came up with a typographical solution for combining the whole corpus of **Shakespeare** into 1260 pages, each page having two columns.¹⁴ Meanwhile **Basil** boldly rang up the printers asking how many would have to print to sell at six shillings a book. Undaunted by the answer, 50,000, **Basil** placed his order.

The **SHP** one-volume **Shakespeare** was a staggering success; the more so as it coincided with terrible economic depression of the Thirties, and the book went to a reprint in 1937. "In 1940," **Basil** recalled, "our dear enemy destroyed the moulds, and the book was re-set leisurely." **Newdigate**, now an invalid "kept at home," read the proofs "improved the setting, and wrote a short life of **Shakespeare** to introduce the plays. "He lived to see the new edition, and saw that it was good."¹⁵ Rereading it in old age, **Basil** wrote of its history to an old friend: "I insisted upon the chronological order of the plays which enables one to follow the development of the poet's mind and style. I am at present in the last Act of *Romeo and Juliet* — an immense leap forward from *Love's Labours Lost*, and establishing the master. Most editors and publishers of one-volume **Shakespeare's** have followed sheepishly the order in the first folio: Comedies, Histories, Tragedies, and I revolted from that in going for a chronological order." **Basil** would have been overjoyed if "his" edition had been returned to print but sadly, he reflected, "the **Shakespeare Head** text is no longer to be deemed canonical, good enough only for intelligent amateurs."¹⁶ Even more than the eclipse of his **Shakespeare**, **Basil** deeply mourned the passing of **SHP** itself. For twenty years, **Basil** wrote, "until the outbreak of the Second World War, the **SHP** was engaged in a series of books, some glorious, all dignified. More importantly, it put books, previously unobtainable and unaffordable, into the hands of a wide readership.

Basil did not himself lay claim to the achievements of the **Press**, rather he laid all the praise at the door of the typographical genius **Bernard Newdigate**.¹⁷ Both **Basil** and **Bernard Newdigate** are a tad unsung. **Basil** had the inspiration, the guts and the inclination to value the production of fine books for the general public before profit. He took part in a counter revolution while finding ways to harness mass-production. **Newdigate** was forever modest. **Stanley Morison** in a notice of his death praised "his high appreciation of the work of others, which led him to seize the

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opportunity of commending in print the merits of other people's typography, raising the reputation of others at the expense of his own. He was himself quite indifferent to praise, and discouraged attempts of other writers to give publicity to his own work." Hence, after a lifetime of effort to inspire tread printing and publishing with the ideals of the Arts and Craft movement, **Newdigate** remains the most under-rated of typographers.¹⁸ Yet the books he designed, **Basil** recorded, "remain as a monument to his ability as a designer showing a recognisable technique using very simple means... a steady eye for the minutest detail, a disciplined use of a good and fitting typeface and a complete understanding of the unity in the book page(s)." Added to this, **Basil** explained, "he always had a feeling for the flavour of a period, marrying typeface, illustrations and page format to fit the spirit of the job in hand." When **Newdigate** died, the **Shakespeare Head Press**, for all practical purposes, died with him; the War Office had commandeered the **Oxford** building in 1942.¹⁹ Having widened the readership of the classics, **Basil Blackwell** was already intent on yet another crusade. 🌱

Column Editor's Note: In the next instalment we follow **Basil** as he sets out to review the entire publishing scene in the United Kingdom. — **RR**

Endnotes

1. **Newdigate's** life and work is commemorated in **Joseph Thorp's** book: *B H Newdigate, Scholar-Printer 1869-1944: Blackwell 1950*, and in an article by **B B**, in *Signature*, July 1946
2. **Basil Blackwell, Bernard Newdigate**, *Typographer*, *Signature*, A Quadrimetrial of Typography and Graphic Arts, ed. **Oliver Simon**, New Series, London, July 1946, pp 19-36
3. **BB's** notes
4. **Newdigate's** reputation was well known within the literary trades; **John Betjeman**, for example, had written to **Basil** that he wished that his letter-writing could be "as spacious and gracious as the typography of **Newdigate**."
5. **Mr. Kendrick** (the composing room foreman) famously described **Newdigate** as "fidget printer; fit to break your heart" and **Emery Walker** (who was himself not easily satisfied) told **Thorp** that **Newdigate** had "once over-run (adjusted throughout) a page six times before he was satisfied."
6. **Newdigate** subsequently obtained an external degree from **London University**
7. Op cit **Basil Blackwell Bernard Newdigate** p 21
8. **Basil** suggested, it is possible to be slightly mean and criticise the letter-spacing of the larger capitals, set in the **Fred Griggs Campden** types, on some of the title pages."
9. This edition was the subject of a finely produced booklet and exhibition at the **Bodleian Library: R Ricketts, A Moment in Time**, the **Bodleian**, **Oxford University**, 2004.
10. A proof, pre-publication copy, sent by **BB**, can be seen in the **Bodleian**.
11. In this instance the use and positioning of this type was the happy choice of **Henry Schollick**, **Basil's** right hand man with a very steady hand on the tiller
12. *London Mercury Book* notes, October 1933
13. **Basil** had sought the advice and help of established writers, such as **T S Eliot**. In an undated reply **Eliot** praised **Basil's** efforts and took "the liberty" of suggesting "texts 'which are not of great length and which are practically unobtainable: **Marlowe's** and **Golding's** translations of **Ovid**, **Philemon Holland's** selections from **Livy**, **Suetonius** or **Pliny**, selections from **Donne**, *The Martin Marprelate Tracts*, **Campion's** and **Daniel's** Treatises on Versification, **Gawain Douglas's** *Vergil*, **Underdowne's** *Heliodorus* and **Nashe's** *Terrors of the Night* and *The Unfortunate Traveller*."
14. In the event, the **Bard's** plays were condensed into 1,170 pages.
15. **BB**, Double Crown Club Address
16. letter, **BB** to **J Cryer**, October 28 1977
17. **Basil Blackwell**, June 63
18. His Book Production Notes remain; they appeared in the *London Mercury* from 1920 to 1937 and formed one of the most valuable critical analyses of printing and book production during this time. See **G Betteridge**, *Scholastic Studies in Printing*, Advisory Council for Further Education, Manchester, June 1969
19. **B H Newdigate: 1869 - 1944**

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And, be sure and read all that the iconoclastic **Dennis Brunning** has to say about the **GBS**, the **Kindle**, the **iPhone** and the **Blackberry**! Don't you love it! **Dennis** will be in **Charleston** where we can all pick his fertile brain! See this issue, p.68.

Talk about timely! **John Cox** <John.E.Cox@btinternet.com> and **Nawin Gupta** <Nawin@nawingupta.com> are offering publishers a health check opportunity so that they can cope with the recession and grow through these times by concentrating on critical activities and seeking practicable operational efficiencies. A standardized review is available for a package price, concentrating on sales and cash flow forecasts, the scope for reducing the costs of publishing by concentrating expenditure on mission-critical activities, and practical operational efficiencies, including outsourcing if it is appropriate. The extent of the health check is dependent on the type of publishing involved — books, journals or both — and can be tailored to the publisher's requirements. And **John** will be in **Charleston**!

The tireless **Tinker Massey** will be in **Charleston** and she says that **Neal-Schumann** will be representing her new book which is being published by **Chinos Publishing House**. Ask her about it when you see her!

And speaking of tireless — **Gene Waddell** has retired from the **College of Charleston** library and is now in **Kyoto, Japan**! **Gene** plans to spend the next year studying buildings in **Japan**, **China**, and **India**, among other things! In his ten years as **archivist** for the **Library**, **Gene Waddell** has made a remarkable and lasting impact. In recognition and appreciation for **Gene's** outstanding work, he has been named **College Archivist Emeritus**.

More about tireless! **David Nicholas**, **Mark Kendall**, and **Ian Rowlands** have worked long and hard on **Ciber's Global Library Survey to Examine Electronic Resources Changes and Trends in a Challenging Economy**, the results of which will be shared and discussed during one of the **Charleston Conference** keynotes! Stay tuned!

We are **signing off** now but remember if you want a mention in **ATG** printed or online, send an email, press release, whatever to <kstrauch@comcast.net> or input something yourself on the **ATG NewsChannel** — www.against-the-grain.com/.

See you soon in **Charleston**! **Yr. Ed.** 🌱