CONTRIBUTORS

William P. Barlow, Jr. is a certified public accountant and partner at Barlow & Hughan, San Francisco. His collection of books printed by the press of John Baskerville and other related materials is probably the largest private collection of this press. He also holds a major collection of American book auction catalogs, as well as collections on the history of printing, the history of bibliography, private library catalogs, institutional library catalogs, and a major collection of ephemera and other memorabilia related to the restaurants recommended by Duncan Hines. He is active in numerous book-related organizations, including the Book Club of California, the Bibliographical Society of America, and the Grolier Club. He currently serves as Master of the Press at the Roxburghe Club of San Francisco, as Treasurer of Rare Book School, and as Treasurer of the Grabhorn Institute. He has delivered many talks on book collecting and bibliography, and is on the faculty of Rare Book School, where he currently co-teaches a course on donors and libraries with Susan Allen. His interests range far beyond bibliography, and include water skiing and stamp collecting.

Georgia B. Barnhill is the director of the Center for Historic American Visual Culture and the Andrew W. Mellon Curator of Graphic Arts at the American Antiquarian Society in Worcester, Mass. Educated at Wellesley College in art history, she has worked at the Society since 1968. Her research interests include the history of American prints, nineteenth-century book illustration, and ephemera. She has directed several cataloging projects funded by the National Endowment for the Humanities that focused on the broadsides collection and early American engravings. Her most recent major publication is the Bibliography on American Prints of the Seventeenth through the Nineteenth Centuries (2006), published by the American Historical Print Collectors Society and Oak Knoll Press. She currently is president of the Ephemera Society of America and serves on the boards of the American Historical Print Collectors Society and the Print Council of America.

Diane DeBlois and Robert Dalton Harris have been, for over three decades, partners in an antiquarian business, aGatherin’, with a focus on ephemera, and a specialty in the history of transportation and communication. DeBlois holds an MA in education, and Harris a PhD in theoretical physics. He is a member of the Antiquarian Booksellers Association of America, and she is a Director of the Ephemera Society of America. Together they edit the Postal History Journal, and sit on the Museum Advisory Council for the Smithsonian National Postal Museum.

Jill Gage has been a Reference Librarian at the Newberry Library since 2004. She has also taught a History of the Book course at Columbia College since 2007. She has an MS in Library and Information Science from the University of Illinois at Urbana-Champaign, and an MA in English from the University of Illinois at Chicago. In addition to extra-illustration, her research interests include early modern British literature, the history of the book, and disability studies.
Cheryl R. Ganz, Chief Curator of Philately at the Smithsonian National Postal Museum, received her PhD from the University of Illinois at Chicago in United States History. Her research examines the juxtaposition of art, culture, and industry during the Great Depression. As a collector of aerophilately, literature, and ephemera, Ganz specializes in zeppelin and airship history. She is author of *The 1933 Chicago World’s Fair: A Century of Progress* (forthcoming) and co-editor of and contributor to *Pots of Promise: Mexicans and Pottery at Hull-House* (2004).

Julia Gardner is a Reference and Instruction Librarian at the Special Collections Research Center, University of Chicago Library, a position she has held since 2005. She received a Master’s of Science in Information degree from the University of Michigan School of Information in 2004, with a specialty in Library and Information Services. She earned a BA in English literature from Swarthmore College and a PhD in English from the University of California, Riverside. While at the University of Chicago Library she has served as interim bibliographer in English literature and curated the exhibition, *The Meaning of Dictionaries*. Prior to becoming a librarian, Gardner worked for several years at the National University of Singapore, where she taught literature and was head of the Writing Center.

Barbara Heritage is Assistant Director of Rare Book School. She holds a BA and an MA in Modern Studies and English Literature from the University of Virginia, where she studied as an Echols Scholar and graduated with high distinction. She is currently working on a PhD in nineteenth-century British Literature in the University of Virginia’s English Department. In 2005, she co-curated with John Buchtel “Eyre Apparent: An exhibition Celebrating Charlotte Bronte’s Classic Novel,” which opened in the Rotunda at the University of Virginia, and traveled to the Peabody Library at Johns Hopkins University in 2007. She has given many talks on the cultural reception of *Jane Eyre* at Rare Book School and elsewhere, and she hopes to continue her studies in this and other areas related to nineteenth and twentieth-century print culture.

Julie Anne Lambert was educated in Southampton, then at Royal Holloway College, University of London, where she gained a joint honors BA in French and Music. After brief periods of research and teaching French, she joined the cataloguing staff of the Bodleian Library, University of Oxford, in 1984. The following year she transferred to the John Johnson Collection of Printed Ephemera, becoming its Librarian in 1988. In her current position, she has curated the exhibition *A Nation of Shopkeepers* (2001) and co-curated *Children’s Games and Pastimes* (2005-06). As well as writing several articles, she has co-authored a book on motoring: *Motoring in Britain, 1895-1940* (1998). Lambert has been involved in many cataloging and digitization projects. In 2006, she was awarded the Ephemera Society’s Pepys Medal. Apart from ephemera, her interests are singing, early music, countertenors, France, and the novels of Edith Wharton and Georges Simenon.

David Margolis received an MFA from the University of Pennsylvania, spent five years as a New Mexican hippy, and worked at Swann Galleries in New York City from 1975 to 1979, where he started the photography department and handled all the visual and ephemeral material. Jean Moss has had a life-long interest in old
books and paper. She has a degree in English and Theatre from William and Mary College. After years in various jobs—airline stewardess, actress, waitress, retail fashion, encyclopedia salesperson, and ski instructor—she finally found her calling in the rare book field. Margolis was on the Board of Governors of ABAA for seven years, and has written numerous catalogs, including a census of western books illustrated with original photographs in the holdings of the DeGolyer Library in Dallas. Moss was on the Board of Governors of ABAA for four years, and recently catalogued for sale her thirty-year collection of books designed and illustrated by Margaret and Helen Maitland Armstrong. Since 1979, Margolis & Moss have been dealing in fine books, prints, photographs and printed ephemera and have built and sold numerous collections. They have been members of ABAA since 1984 and members of the Ephemera Society of America since its inception in 1980.

David Pavelich is Reference and Instruction Librarian at the Special Collections Research Center, and Bibliographer for Modern and Contemporary Poetry, the University of Chicago Library. He holds a MA degree from the Poetics Program at SUNY Buffalo and a MALIS degree from the University of Wisconsin-Madison. He is active in campus bibliographic instruction and outreach initiatives, including CIAO (College Instruction and Outreach) and the Class Librarian Program, for which he is currently the Class Librarian for the Class of 2010. He also chairs the Outreach and Instruction Committee at the University of Chicago Library. His poems and commentary have appeared in various “little” magazines.

Gregory J. Prickman is Special Collections Librarian at the University of Iowa. He joined the University of Iowa Libraries in 2006 and has broad responsibilities in rare book and manuscript activities. He received his MLS in 1998 from Indiana University where he worked at the Lilly Library. Since then he has worked in public, private, and academic special collections and archives throughout the Midwest, from processing political collections at the Chicago Public Library to working with history of medicine collections at the University of Wisconsin’s Ebling Library. Since arriving at Iowa, he has developed the Atlas of Early Printing, an interactive Web site depicting the spread of printing through Europe, and has explored both traditional and digital solutions for improving access to fan-made science fiction collections and other twentieth century material. He is a member of RBMS, SHARP, the Library History Round Table, and the Caxton Club.

Henry Raine is Head of Library Technical Services at the New York Historical Society, where he has worked since 1997 on managing grant-funded projects to catalog and process the library’s collections of books, pamphlets, manuscripts, prints, photographs, and ephemera, including 18,000 American broadsides from the seventeenth through the twentieth century, and 36,000 nineteenth and early twentieth-century pamphlets. He received his MLS degree from Catholic University in 1986, and his MA in the History of Design from the Cooper-Hewitt National Design Museum in 2006. He teaches a class on ephemera at the Palmer School of Library and Information Science, and is an active member of the Rare Books and Manuscripts Section of the Association of College and Research Libraries, most recently serving as Program Chair for the 48th Annual Preconference.
Jon Solomon, Novak Professor of Western Civilization and Culture, and Professor of the Classics at the University of Illinois at Urbana-Champaign, received his PhD in Classics from the University of North Carolina in 1980. He publishes in a wide range of disciplines including the classical tradition in opera and the cinema, ancient Greek music theory, ancient Greek poetry, Greek mythology, ancient Roman cuisine, pedagogical computer applications, and the Three Stooges. He published the first English commentary on Ptolemy’s *Harmonics* (2000), *The Ancient World in the Cinema* (2001), and co-authored *Up the University: Re-creating Higher Education in America* (1993). His forthcoming books and works in progress include three volumes of Boccaccio’s *Genealogy of the Pagan Gods*, and *Opera and the Ancient World*.

Michael Twyman is Emeritus Professor of Typography & Graphic Communication at the University of Reading, where he introduced the first undergraduate program in the subject in the late 1960s. He has lectured in many countries and taught at Rare Book School in Virginia, Lyon, Dunedin, and Melbourne. A recurring theme of his writing on typography is the relationship between theory, history, and practice, and his books have focused on aspects of nineteenth-century printing, particularly ephemera and lithography. He edited and completed Maurice Rickards’s *The Encyclopedia of Ephemera*, (2000), and his other books include *Lithography 1800 to 1850* (1970); *Printing 1770-1970* (1970); *A Directory of London Lithographic Printers* (1976); *Early Lithographed Books* (1990); *Early Lithographed Music* (1996); *The British Library Guide to Printing* (1998); *Breaking the Mould: the First Hundred Years of Lithography* (2001); and *L’Imprimerie: Histoire et Techniques* (2007). For the past ten years, he has been working on a history of chromolithography, and recently curated an exhibition on the subject at the Musée de l’imprimerie in Lyon (with an accompanying book, *Images en couleur*, 2007). Twyman has been involved with many organizations concerned with printing and the graphic arts, serving on the committee of the Printing Historical Society, and as a council member of the Ephemera Society. Since retirement, he has continued to work as Director of the Centre for Ephemera Studies at Reading, and holds weekly sessions with postgraduate students based on looking at original prints, books and ephemera.