

Editor's Note

This issue marks a significant milestone in the life of *RBM*: the 30th anniversary of the journal.¹ In the spirit of celebration, we've compiled a special issue that you'll find is quite a departure from our standard fare. When we sent out a call for submissions, we announced a "digital vs. physical" theme, inviting people to offer up a variety of interpretations. We received a selection of standard research articles, supplemented by essays, a poem, and even a song parody.

The timing of this issue has also allowed us to include another special feature: the results of the 2015 Rare Books & Manuscripts Section (RBMS) Membership Survey. The last time RBMS conducted a member survey was 18 years ago, so it's exciting to see how the field has changed (and some ways that it hasn't). The analysis of the survey stands on its own, but if you're curious to see the source material, the questionnaire is posted online here: http://rbms.info/files/committees/membership_and_professional/2015_RBMS_Membership_Survey_Questionnaire.pdf, and the data report can be found here: http://rbms.info/files/committees/membership_and_professional/2015_RBMSDataReport.pdf.

In addition to some differences in content, you'll see a few physical changes in this issue as well. In 2001, Michèle Cloonan discussed the indistinguishable "form and substance" of the physical object.² The cover design and printed material (the "substance" of this issue) will all be available immediately after publication, thanks to *RBM*'s recently approved open access policy. However, to commemorate this issue, the "form" possesses one special feature that cannot be captured in an electronic format: a special insert hand-printed on the Kelmscott/Goudy Press, compliments of the Rochester Institute of Technology's Cary Graphic Arts Collection. You can find Curator Steven Galbraith's brief history of the press later in this issue.

It's worth repeating that *RBM* has moved to an open access model of publication. We have removed the one-year embargo on online content, which will now be freely accessible shortly after publication of the print journal. However, here I'll reiterate the "digital vs. physical" dichotomy. My stance has always been that digital representations can supplement the physical, as long as they don't supplant it. Ours

1. *RBM* was formerly *Rare Books & Manuscripts Librarianship* until 2000.

2. Michèle V. Cloonan, "W(h)ither Preservation?" *Library Quarterly* 71 (Apr. 2001): 236.

is a profession (regardless of the type of cultural heritage collection, it still applies) deeply rooted in the physical object. I encourage you to continue supporting the print journal by subscribing, as an institution and/or individually. Most of us recoil in horror at the idea of digitizing our collections and discarding the originals. Similarly, just as it is important to provide resources to maintain our collections in perpetuity, we must do the same for *RBM* if we want to see our journal continue to exist in its current form.

I'd like to end my Editor's Note with a 30th anniversary toast:

It takes a village to keep a publication alive. I want to thank all of the editors, board members, authors, and reviewers who have come before. Your work has allowed our journal to thrive over the past three decades. We wouldn't be here today without you.

A special thanks to David Free and Dawn Mueller at ACRL, who have been receptive to new ideas, supported the journal, and shepherded us through production of each issue.

And finally, my appreciation to Jerry Kelly, Steven Galbraith, and Amelia Fontanel: thank you for taking some crazy notions and breathing life into them.

Happy Anniversary, *RBM*. Here's to many more.

About the Cover

In celebration of the 30th anniversary of *RBM: A Journal of Rare Books, Manuscripts, and Cultural Heritage*, this cover was designed by Jerry Kelly—an award-winning calligrapher, book designer, type designer, and typographer. Mr. Kelly was recently honored by the Rochester Institute of Technology (RIT) Cary Graphic Arts Collection and School of Media Sciences, who presented him with the 2015 Frederic W. Goudy Award, which honors distinguished figures in type design and its related fields.

The limited edition (600 copies) insert was also designed by Mr. Kelly and hand-printed at RIT on the Kelmscott/Goudy Albion iron hand press. The press's original owner, English designer William Morris, used this hand press to print *The Works of Geoffrey Chaucer* for his Kelmscott Press in 1896. Later, the press was acquired by Frederic Goudy for use at his Village Press.

We are most grateful to Mr. Kelly and to the staff at the Cary Graphic Arts Collection for their generous and beautiful contributions to this special anniversary issue of *RBM*.