

whereas *Interior Designs for Libraries* has a much more modest agenda, which it accomplishes quite well.—Larry M. Boyer, *Appalachian State University*.

**Haeuser, Michael J.** *With Grace, Elegance, and Flair: The First 25 Years of Gustavus Library Associates*. St. Peter, Minn.: Gustavus Adolphus College, 2002. 119p. \$15.95 (ISBN 0-9602240-5-X).

Although Michael Haeuser's history of the Gustavus Library Associates lacks broad appeal, it has implications for a wider audience. *With Grace, Elegance, and Flair* recounts successful ways in which friends groups can raise money and create partnerships to support and enhance library collections on college campuses.

From 1982 to 1997, Haeuser was a research librarian at Folke Bernadotte Memorial Library and the college archivist of Gustavus Adolphus College, a school founded in 1862 by Swedish Lutheran immigrants. For many years, he also was a member of the board of directors of the Gustavus Library Associates (GLA). He compiled his account of the organization by researching the college archives and conducting personal interviews with many of the original founders and participants in the friends group. His presentation includes an extensive array of programs, brochures, and decorations of the events that the GLA sponsored, as well as photographs of those who participated in them. Unfortunately, there is no index or bibliography, which makes it difficult to locate specific people or events and impossible to know exactly whom he interviewed and when.

A reading of Haeuser's tale of the GLA will benefit members of friends groups, as well as directors, administrators, and development officers of libraries. However, Haeuser admits that, in this day of declining volunteerism, it will be difficult for most libraries to duplicate the level of support and enthusiasm generated by this tight-knit, self-perpetuating community of dedicated women. It is not inconsequential that the women's movement of the 1970s is given partial credit for the success of the GLA's initial drive; the motivation

of the founding women of the GLA was the desire to "make a difference."

The economy in the late 1970s was in a slump, much like the one we are experiencing today, and the Folke Bernadotte Memorial Library found itself in the position of being unable to initiate any new programs or even to fully support existing ones. Beginning in 1975 as Friends of the Library, the GLA garnered funds for the library's celebration of the bicentennial of our nation, the centennial of the college's relocation to St. Peter, and the founding of the Nobel Conference. One of the first friends groups in higher education, GLA's success prompted the formation of Friends of the Library USA (FOLUSA) and friends groups in other institutions of higher learning.

The GLA has raised more than \$2 million, and thanks to the group, the Folke Bernadotte Memorial Library's holdings have increased by over 50 percent. The library's growth facilitated other campus developments. For instance, before formation of the GLA, Gustavus Adolphus College had been unable to qualify for a Phi Beta Kappa chapter. At the time that the college made its original application, the library did not meet Phi Beta Kappa's criteria. A chapter was eventually awarded to the college, largely as a result of the funds raised by the GLA to improve and enhance the library's collection.

Haeuser suggests that fund-raising events also are the means whereby a library might highlight its accomplishments and market its programs. Successes can be shared with other libraries and submitted in competitions for prestigious awards. The GLA has won six awards, including three prestigious John Cotton Dana Awards. Financial gains are always reason for celebration, but any award is fodder for publicity, creating interest and, it is hoped, leading to an increase in participation and contributions.

Another positive result of the activities of energetic and enthusiastic groups operating on behalf of libraries in higher education is the creation of partnerships, on and off campus. The Patty Lindell Award Project at Gustavus Adolphus brought stu-

dents, faculty, and librarians together in a joint effort to establish an annual financial grant for a student to undertake a special project of potential benefit to the library and the college. Another notable partnership is the Nobel Conference/Author Day, for which the GLA sponsors speakers and events at an annual conference, bringing Nobel laureates and other scholars and researchers to campus.

Anywhere from four to eight events are sponsored each year by the GLA, and they are varied—from the elaborate galas of the “Royal Affairs” to the “Royal Rummage” sales to the Festival of St. Lucia Christmas Luncheon and Community Bake Sale. The list of the events produced during the twenty-five years of the GLA’s existence is remarkable indeed. Academic libraries without groups of such dedicated and diligent supporters should take heed and remark what can be done with inspiration and hard work. *With Grace, Elegance, and Flair* describes how to do it.—Elizabeth M. Williams, *Appalachian State University*.

*Illuminating Letters: Typography and Literary Interpretation*. Eds. Paul C. Gutjahr and Megan L. Benton. Amherst, Mass.: Univ. of Massachusetts Pr. (Studies in Print Culture and the History of the Book), 2001. 198p. \$34.95, alk. paper (ISBN 1558492887). LC 00-055178.

In the introduction to this collection of essays on the relationship between typography and the content and meaning of printed texts, editors Paul C. Gutjahr and Megan L. Benton argue that “the ethic of typographic invisibility” has prevailed in Western bookmaking since the time of Gutenberg. The designers of readable and aesthetically pleasing books have striven to match type and content, to cultivate a kind of typographical self-effacement that highlights the work of the author, not that of the typographer. This collection intends to show that “type and typography are an intrinsic part of the text that a reader encounters when he or she reads a book.” The editors note that even the clearest window glass can be seen when one alters one’s gaze; the job of these essays,

then, is to examine the glass, to look at the ways typography can illuminate or convey literary meaning.

The introduction includes a lucid summary of the vocabulary of typographical design, along with type specimens. The essays are connected by “bridge” chapters that elucidate the authors’ contributions. Although this is an innovative idea, this reader spotted a good deal of redundancy in these bridges and wondered whether literary scholars (or other sophisticated readers) would need to have these thematic connections pointed out.

The first essay proper, by Paul Gutjahr, examines typographical style in four editions of the King James Bible produced between 1611 and 1931. He organizes his argument around four “rubrics”: tradition, social status, religious sensibility, and theological interpretation. Gutjahr discusses each of these rubrics in relation to a specific edition of the Bible. For example, he suggests that the blackletter type and mythological iconography of the 1611 edition mark the text as participating in the great sacred and classical traditions. He relates Isaiah Thomas’s 1791 folio edition with the urge toward attaining social status because of its rococo decoration and the association of the rococo with high culture and the Enlightenment. The 1846 *Illuminated Bible* issued by the Harper Brothers, with its abundance of illustrations, is supposed to connote a particular kind of religious sensibility. And in the 1931 Golden Cockerell Press edition, font conveys theological meaning. These are fine (and good) distinctions, but the author’s argument would have been stronger had he taken pains to explore all four of his rubrics for each of the editions considered. After all, religious sensibility and theological interpretation would have been of concern to any of the publishers of these texts; and certainly, the monumental size and production values of all these editions would have persuaded even the poorest of purchasers that they were participating in an elite social system of discriminating readers—readers just like themselves.

In the next essay, Sarah A. Kelen examines the 1813 London edition of *Piers Plow-*