



# Caxtonian

A Newsletter of The Caxton Club of Chicago

Volume III, No. 6

June 1995

## Final Dinner Meeting of Centennial Year Proves Joyous Event

With 130 Caxtonians and guests present, President Robert Cotner welcomed book lovers to the final dinner meeting of the centennial year. Guests included members of the Antiquarian Booksellers Association of America.

Following dinner at the Mid-Day Club, attorney and guest auctioneer Earl Talbot then auctioned six copies of the Frank J. Piehl Caxtonian centennial history. The copies had been specially bound by members of Chicago Hand Bookbinders. Talbot, a master of wit and humor, used his substantial powers of persuasion, wheedling, needling, cajoling, and all other means imaginable in maneuvering the audience to bring the sale of the six books to a grand total of \$6,400 for the club's treasury.

Bill Drendle's masterpiece brought the highest bid of the evening — \$2,525, from Caxtonian and Council member Florence Shay. Julie Naggs' pop-up version of the history brought \$1,500 from club Historian and author Frank J. Piehl. Scott Kellar's leatherbound version brought \$1,100 from Caxtonian John Chalmers. Ralph McGinnis' handbound history went to Caxtonian Paul Baker, Bill Minter's finely bound version to Jay Marshall for \$475, and Ernest Bond's version to Charles Miner for \$275.

Following Talbot's delightful auction, Cotner recognized the 1994-95 Council and then introduced Alice Schreyer, who with her committee of Arthur Miller and Gwin Kolb, had prepared the slate of new Council members and officers.

Schreyer presented the slate of Presi-

dent, Thomas Joyce; Vice President, Karen Skubish; Secretary, Glen Wiche, and Treasurer, Bruce Hubbard. The new Council members are Class of 1998: David Easterbrook, Susan Levy, Jane Rosenthal, Susan Rossen, and Willard White. John Notz was nominated for the Class of 1997, replacing Glen Wiche. The entire slate was approved unanimously by the membership.

Bill Minter then introduced Paul Banks, Senior Lecturer at the Preservation and Conservation Studies Program, University of Texas at Austin. He spoke on "The Development and Growth of Book Conservation in Chicago, 1899-1995."

Following Banks' presentation, Cotner invited his cabinet — Hayward Blake, Tom Joyce, Karen Skubish, Frank Piehl, Charles Miner, and Frank Williams — to join him at the rostrum. "I have sought for a suitable poem to conclude the centennial," he said.

"I wanted something that would both recognize and celebrate the splendid

diversity of this grand organization and at the same time express my own deep personal gratitude for the privilege of leading it these past two years. I think I found it." He then recited Gerard Manly Hopkins' "Pied Beauty," which served as a benediction to the Caxton centennial:

*Glory be to God for dappled things —  
For skies of couple-colour as a brindled cow;  
For rose-moles all in stipple upon trout that  
swim;  
Fresh-firecoal charcoal-falls; finches' wings;  
Landscape plotted and pieced — fold,  
fallow, and plough;  
And all trades, their gear and tackle and trim.  
All things counter, original, spare, strange;  
Whatever is fickle, freckled (who knows  
how?)  
With swift, slow; sweet, sour; adazzle, dim;  
He fathers-forth whose beauty is past  
change:*

*Praise him.*

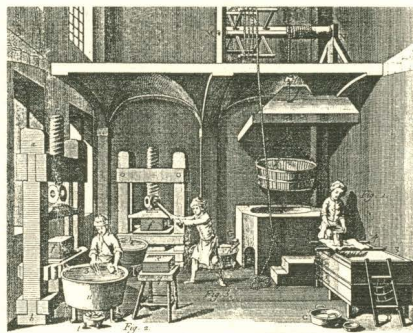
## Speaker Lauds Chicago As Book Conservator

Paul Banks, Senior Lecturer at the Preservation and Conservation Studies Program, University of Texas at Austin, spoke at the Caxton Club's May dinner meeting on "The Development and Growth of Book Conservation in Chicago, 1899-1995."

He focused on three centers of conservation activities in Chicago: Carolyn Horton's bindery, R.R. Donnelley & Sons Company's Extra Bindery, and the Newberry Library.

Carolyn Horton came from Vienna, where she had been trained in book-binding in art school, to Philadelphia,

*Turn To Page 5*



*Etching of early papermaking, from Diderot and d'Alembert, Encyclopedie, ou Dictionnaire Raisonne des Sciences, des Arts et des Metiers...Recueil de Planches, v. 5 (Paris, 1767), pl. 9. (Submitted by Non-resident Caxtonian, Bob Kantor, Bellevue, WA.)*

# Caxtonian

The Caxton Club of Chicago  
Founded 1895



**President** - Robert Cotner  
**Vice-President** - Thomas J. Joyce  
**Secretary** - Karen A. Skubish  
**Treasurer** - Charles L. Miner  
**Historian** - Frank J. Piehl  
**Archivist** - Brother Michael Grace, S. J.  
**Past President** - Hayward R. Blake

## Council

### Class of '95

Celia Hilliard  
Bruce W. Hubbard  
Susan F. Rossen  
Alice D. Schreyer  
Harry L. Stern

### Class of '96

Robert L. Brooks  
Eugene Hotchkiss III  
Gretchen L. Lagana  
Kathleen Lamb  
Frank J. Piehl

### Class of '97

Brother Michael Grace, S. J.  
Edward Quattrocchi  
Florence Shay  
Glen N. Wiche  
Robert Williams

## First Fridays Program

**Chairman** - Edward Quattrocchi  
**Co-Chairman** - Leonard Freedman

**Secy - Bookkeeper** - Jane Smith



## Newsletter Staff

**Publisher** - Robert Cotner  
**Editor** - Michael Braver

The *Caxtonian* is published monthly by The Caxton Club. The Caxton Club office is located in The Newberry Library, at 60 West Walton Street, Chicago, IL 60610. Telephone 312/943-9090, ext. 204. Permission to reprint material from the *Caxtonian* is not necessary if copy of reprint is mailed to The Caxton Club office and credit is given to the *Caxtonian*.

The *Caxtonian* is printed compliments of River Street Press, Aurora, Illinois  
Fine Printers & Lithographers

# Musings...

In April 1978 author Eugenia Price called, saying, "I need another photograph for my next book. Any chance of your coming to make it for me?" I had first met Miss Price — who immediately became "Genie" to Norma and me — in 1976, when I photographed her for the dust jacket of her novel *Maria*. In 1978 she was preparing to publish *Margaret's Story*, and she wanted a new portrait. On May 15 I packed the Hasselblad and my trusty Canon system, and Norma and I flew to St. Simons Island, Georgia. The 1976 photo shoot had been at Blanche's Courtyard on St. Simons. This shoot was scheduled for her home in a remote, wooded stretch of the island.

The weather on the day of the shoot was magnificent, and the settings of and in the home, beautiful. Designed by Genie in 1965, the home reflects the early architecture of the Georgia coast. Although not feeling well that day, Genie was a model subject, and I made more than 90 portraits in our four-hour stay.

Her long-time friend, associate, and fellow-author Joyce Blackburn kept us with coffee throughout our stay and prepared a light lunch for us, made more delightful by the company we kept. By the time I finished the shoot, we had cemented our already good relationships. The photos turned out quite well, too.

In fact, Genie, who, Steinbeck-like, had kept a diary as she wrote *Margaret's Story* and published *Diary of a Novel* simultaneously with the novel, wrote about the shoot in the diary, saying, "Bob photographs me — not anyone's idealized image of me. Instinctively, he seemed to know on our first meeting that I have a good side and a funny side to my face."

The irony of the matter is that this was the *last* photo session I had with Genie, for the new publisher with whom she soon went provided its own photographer. But our friendship has continued, and annually we meet at Alfonso's Plantation Supper Club on the island. Over a splendid dinner, we work on solutions for the world's most serious problems in politics and literature.

At our dinner this April, she recalled that she was a student at Northwestern in 1940 when she decided to be a writer and not a dentist. She determined to remain in Chicago "because Chicago leaves you alone." But, in 1961, she moved from 648 Wrightwood to the island, and began her career as an historical novelist, recreating since then in 13 novels the history of early settlements of the southeastern coast of America. A consummate writer despite vision dimmed by a slight stroke a year earlier, she works an eight-hour day at her Olympia typewriter in her bedroom-study.

I thought of Genie as I viewed the Newberry exhibit of Susan Baron's luminous *Labyrinth of Time* and read, "Brave owl, how easily in the confusion of knowledge you believe your dreams." Eugenia Price has created a whole world of dreams through her books and is blessed with a following who believe with her in those dreams. You could do worse in life, but you can hardly do better.

Robert Cotner  
President

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## PEOPLE OF THE BOOK

# Kathryn and Howard Clark of Twinrocker

South of Michigan City and east of Chicago, Highway 43 runs parallel to the railroad tracks through rural Indiana. Grain silos stand at the edge of small farming communities, rising up out of the winter prairie like medieval towers. It is a cold, bright Friday in February and ribbons of snow contrast with the dull grass along the highway as I drive into the little town of Brookston. It is almost noon and people are going about the business of a small town bundled up against the cold. I ask for directions at the corner Amoco Station. The proprietor smiles and says, "So you're visiting Kathy and Howard at Twinrocker," and points down the road.

Established in San Francisco in 1971 by Kathryn and Howard Clark, Twinrocker mill specializes in the design and production of handmade papers for designers, artists, fine presses, and bookbinders. Very few handmade paper mills were in business at that time in America or in Europe.

Users had come to live with the indistinctive paper products of European hand mills, which targeted quantity at the expense of variety and quality. The mold-made papers by the leading manufacturer Rives and Arches are frequently mistaken for handmade papers, but a side-by-side comparison between sheets of mold-made and handmade immediately shows the character, beauty, and unique nature of each sheet of handmade as contrasted to the sterility of sameness of the machine-made sheets.

In an age in which commercial paper is made on giant machines that run at speeds up to 60-miles-per-hour, there is something almost spiritual about the steady rhythm of the craft of handmade paper making.

Paper is only as good as the pulp and water it is made from. Twinrocker



obtains the pulp from the fibers of more than 25 different plants — including, sometimes flowers — to make the pulp.

Howard Clark, a stocky, gray-haired, mustached man with an infectious grin, graduated from Purdue University with a degree in mechanical engineering. He has also a degree in industrial design from Wayne State University. It is not surprising to learn that Howard built all of the paper-making equipment at Twinrocker and also maintains it.

Howard shows me around the plant before we visit Kathryn, who is making paper. The area I find particularly fascinating is the small warehouse where fibers are stored. Walking into the dimly lit area is like visiting a spice warehouse, but with a much more muted range of scents.

The heavy rice smell of coir, the brown fiber of the coconuts from Polynesia, mingles with the more subtle odors of bales of hemp from Russia. Small bales of cotton emit a lighter springtime fragrance reminiscent of grassy meadows. From the Philippines, bales of abaca made from the leafstalk of the banana add their own distinction. Flax from Spain adds its own subtly to the air around us. The gathering and blending of aromas is an early

rehearsal for the paper-making process, for these fibers meet again in a Hollander beater in various combinations leading to paper with abaca, flax, cotton, or coir.

In the paper-making room, Kathy walks me through the process. Before getting into paper making, she studied at the Tamarind Studio in San Francisco, known world-wide for its direct lithography of fine arts prints. There she realized the elusive nature of paper and the importance of paper to the artist as well as to the book publisher, designer, and binder.

Kathy has a Celtic look and the quiet determined confidence of someone who knows her craft. As she dips a fine, brass wire meshed tray or mold into a vat of pulp, she explains the process.

The first step is to decide what texture and color of paper you intend to make and to then select the appropriate fiber or fibers. These fibers are then mixed with pure water in a beater until the fibers are crushed and water molecules are forced deep into the chemical heart of the fiber, causing the bonding of water molecules to the cellulose. After forming the paper, the water is driven off, and the marriage of the fibers is even closer than when in the plant stage. New bonds called "hydrogen bonding" are formed. This beating process is critical to the later appearance and stretch of the finished paper.

As Kathy talks about the marriages of different fibers and the importance of purity of water to the process, I remember standing beside a huge copper vat in Scotland's oldest whiskey distillery, Glen Turret, and listening to an old highlander tell about the character that water gives to the finished whiskey and its paramount importance to the process. Only the memory of water is left, however in the finished paper.

# Continue Craft Traditions in Paper Making

Kathy shakes the water rhythmically from the pulp in the mold until a thin evenly drained layer of pulp lays on the mesh. This sheet of pulp is then laid on a pad of wool felt. The process is repeated until a sufficient height of layered paper sheet and felt is obtained. This is then transferred to a hydraulic press and under tons of pressure the water is squeezed out. When this is done, the sheets are taken off the felt and placed on top of one another.

Depending on the desired smoothness of the paper, the sheets may be pressed again before drying or hung up to "loft dry" to a rough, pebbled finish. The pressing process is critical, for, depending on the finish desired, the sheets can be hot or cold pressed with a smoother texture resulting from hot pressed due to the additional burnishing effect.

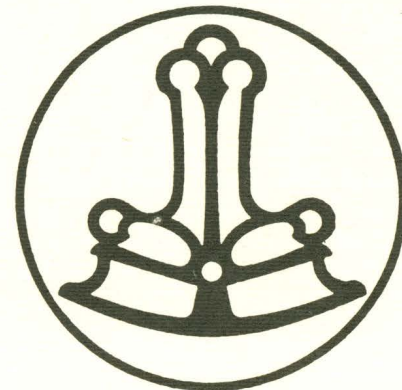
The comparative isolation of the community and the self-help culture that is alive and well in Brookston gives a focus and impetus to Twinrocker that it might not have in a more urban setting. With visits from publisher clients — the Arion Press, Osiris Editions, and Alfred Knopf, among many others — and contemporary artists, including Motherwell, Dine, Rauschenberg, Johns, Rosenquist and others, the need to expand in 1989 led to the first Twinrocker studio on 100 East Third Street in Brookston.

By early evening, I learn from Howard and Kathy the tradition of the Top Notch Bar and Restaurant just across East Third Street. We decide to eat there and so, it appears, has most of Brookston. Farmers mingle with firemen, teachers say their hellos to their students and families, and local politicians answer questions on the just-defeated proposal to move the school and purchase 80 acres of prime farmland as the site for a new school building. Steaks, frog legs, hamburgers and catfish

are the favorites on the menu.

The meal proves a good way to end the day, and I drive back to Chicago that night knowing more about the fine craft of paper making. Possibly even more importantly, I feel I know more about the synergy of a small town's contribution to the fine art of this nation's origins.

*Ken Paterson*



*Editor's Note: This is the first in a series called "People of the Book," intended to explore the full range of the book arts. Contributions are invited.*

## Growth and Development of Book Conservation in Chicago

*Continued From Page 1*

where she was apprenticed in a fine bindery. She arrived in Chicago in 1941, after brief stints at the American Philosophical Society and Yale University Library. She remained here through 1958, when she went to New York. Her work is especially important because she led the field in "collections conservation" — "surveying, refurbishing, and minor and preventive treatments to entire collections, as she was to continue to do throughout most of her career."

R.R. Donnelley & Sons Company's Extra Bindery (later called Graphic Conservation Department) was founded in 1921 under the leadership of Leonard Mounteney. In 1935, Caxtonian Harold Tribolet became manager of the Extra Bindery. He and the bindery had wide influence in the field of conservation. The most lasting influence "was through their exceptional high standards of quality of materials and workmanship." The influence of this firm is still present in Chicago, Banks noted.

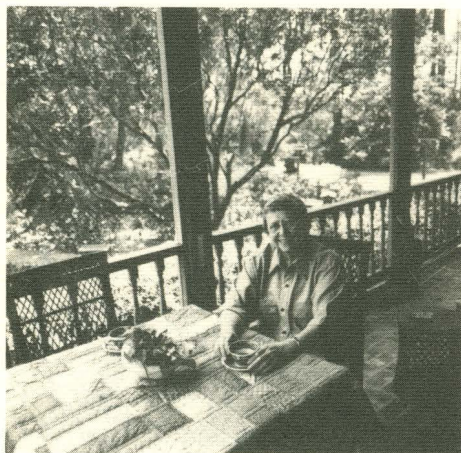
The Newberry Library became a major force in conservation under the direction of Bill Towner, who joined the staff in 1963. He believed "that the library's collections needed a broader

view of conservation than just the binding and restoration that had been its mainstay until then." He also influenced the field by "encouraging broader activities of the Newberry's conservation department and the professional development of the staff."

Banks highlighted the influence of Chicago book conservation by his and the Newberry's involvement in the recovery efforts in Florence after flooding in Northern Italy in 1966. This effort brought Carolyn Horton, Harold Tribolet, and Banks, who was then at the Newberry, to work with people from throughout America and Europe in the recovery of priceless masterpieces from muddy flood waters.

Banks then cited the names of other important bookbinders who worked in Chicago and later moved on to important private, public, and commercial enterprises. These include Gary Frost, William Anthony, Bill Minter, Mary Lynn Rizenhaler, and Pamela Spitzmueller.

In short, Banks delineated the importance of Chicago and the pervasiveness of Chicagoans in book conservation across the country and around the world.



### A Chronology of Eugenia Price's Books

- Discoveries*, 1953
- The Burden Is Light*, 1955
- Never a Dull Moment*, 1955
- Early Will I Seek Thee*, 1956
- Share My Pleasant Stones*, 1957
- Woman To Woman*, 1959
- Strictly Personal*, 1960
- What Is God Like?*, 1960
- Beloved World*, 1961
- A Woman's Choice*, 1962
- Find Out For Yourself*, 1963
- God Speaks To Women Today*, 1964
- The Beloved Invader* (Novel), 1965
- The Wider Place*, 1966
- Make Love Your Aim*, 1967
- Just As I Am*, 1968
- Learning to Live From The Gospels*, 1968
- New Moon Rising* (Novel), 1969
- The Unique World of Women*, 1969
- Learning to Live from the Acts*, 1970
- Lighthouse* (Novel), 1971
- Don Juan McQueen* (Novel), 1974
- Maria* (Novel), 1977
- St. Simons Memoir*, 1978
- Leave Yourself Alone*, 1979
- Margaret's Story* (Novel), 1980
- Diary of A Novel*, 1980
- At Home On St. Simons*, 1981
- No Pat Answers*, 1982
- Getting Through the Night*, 1982
- Savannah* (Novel), 1983
- What Really Matters*, 1983
- Another Day*, 1984
- To See Your Face Again* (Novel), 1985
- Before the Darkness Falls* (Novel), 1987
- Stranger in Savannah* (Novel), 1989
- Bright Captivity* (Novel), 1991
- Inside One Author's Heart*, 1992
- Where Shadows Go* (Novel), 1993
- Beauty From Ashes* (Novel), 1995

## Democracy and Change in the Caxton Club

The Caxton Club in its centennial year differs significantly from the club created by the founding fathers. Centennial President Robert Cotner called attention to the difference in his "Musings" in the January 1994 issue of the *Caxtonian*. "The Caxton Club of 1995 will be far superior to the Caxton Club of 1895 for one magnificent reason: We are an organization with no religious, racial, gender, or national exclusions — and that could not be said of the club in 1895."

Bruce McKittrick focused on the same theme in his foreword to the history of the club: "To a degree greater than any of its peers, The Caxton Club has avoided exclusivity and has secured a truly democratic membership by consciously attracting people from across all financial, professional, and social strata who are genuinely interested in books, book collecting, and book making."

This evolution has been gradual. The original careful screening of members to maintain exclusivity and compatibility of membership has slowly given way to the present democratic process. Women were admitted to membership in the 81st year of the club. The first woman was elected president in the 91st year, and African-Americans appeared on the membership roster in the last decade. However, the democratization has accelerated as the centennial approached.

Past-President Hayward Blake built a stronger Council and fostered greater participation by Council members. His appointments to the Centennial Committee involved many Caxtonians in planning and executing the truly outstanding series of events that we are now concluding. His brochure, "A Gathering of Book Lovers," defined the character of the club and brought it to the attention of old-timers as well as prospective members. And the club

encouraged the admission of young members with the creation of a new category of Junior Member.

Cotner further championed the democratization process and brought the club into its second century ready to flourish in a rapidly changing world. A modernized Constitution and By-Laws was adopted and the *Caxtonian* was created to communicate with the members about the affairs of the club.

This democratization came to fruition in the election of the first new officers and Council members in the club's second century. As the election approached, the procedure spelled out in the new Constitution and By-Laws was invoked. A Nominating Committee was appointed, and all members of the club were encouraged, by means of the *Caxtonian*, to submit candidates and comments to the committee. The response was overwhelming. Many members expressed a strong desire to renominate Cotner for a second term. The committee considered all the suggestions. Cotner was approached, but he declined a second term as president. He offered to continue as publisher of the *Caxtonian*.

The Nominating Committee, after deliberation, announced a balanced, outstanding group of candidates for the coming year. The slate, published in the *Caxtonian*, was elected at the May 18 meeting. The new officers and Council members will bring a variety of experience, a diversity of gender and expertise, as well as maturity and youth to the leadership of the club. The test of the membership is to cement this foundation for our second century and build upon it a record that matches or exceeds what was accomplished in the first century.

Frank J. Piehl

# Book Marks

## Luncheon Programs

*All meetings, unless otherwise noted, are held in the Mid-Day Club, 56th floor of the First National Bank of Chicago, Madison & Clark, Chicago. Luncheon and discussion, 12:30 p.m.*

**There are no luncheon programs scheduled until September.**

*Ed Quattrocchi  
Leonard Freedman*

## Chicago Public Library to Undergo Renovations

The Special Collections & Preservation Division, which includes the Reading Room, the "Harold Washington; Vision Of a New City" Exhibit, The Special Collections Exhibition Hall, and the Harold Washington Archives & Collections, will be undergoing major renovation through June 24.

The renovation will make possible a Grand Gallery to provide the public direct access to the new Reading Room, to the Special Collections Exhibition Hall, and to important artifacts and art.

Caxtonians wishing to use the Division's Special Collections during the renovation may request an appointment by calling 312/747-4875. Caxtonian John P. Chalmers is the Curator of Special Collections.

## Book by Late Caxtonian Nominated for Award

The book, *Words About Wizards: Recollections of Magicians and Their Magic 1930-1950*, by the late Robert Parrish has been nominated by the Theatre Library Association for the George Freedley Memorial Award, which annually honors a book about live theatre published in the United States.

*Words About Wizards* was published by David Meyer Magic Books, Glenwood, IL, in 1994. It was reviewed in the *Caxtonian*, September 1994, by John McKinven.

Books with subjects related to live theatrical performances — including vaudeville, circus, and pantomime — are considered for this awards, but this may be the first time a book devoted to the subject of magic has been nominated.

The award was established to honor the late George Freedley, theatre historian, critic, author, and first curator of the New York Public Library Theatre Collection.

The award will be presented later this year.

*David Meyer*

## Dinner Programs

*All meetings, unless otherwise noted are held in the Mid-Day Club, 56th Floor of the First National Bank, Madison and Clark Streets, Chicago. Spirits, 5 p.m., dinner, 6 p.m., lecture, 7 p.m.*

### June 20.

U.S. Consul to Mexico, Tijuana, Mexico, Peter Cozzens, who is working on a biography of Ambrose Bierce, will talk on his research on Bierce's life and disappearance in Mexico in 1913

### July

No dinner meeting.

### August 16.

Nick Karanovich, noted Mark Twain collector from Ft. Wayne, IN, will speak on "Adventures of a Collector in Pursuit of Sam Clemens."

*Tom Joyce*

*Advance reservations, which are absolutely necessary, may be made by calling the Caxton office, 312/255-3710. Members, \$25, and guests, \$30.*

*The First National Bank of Chicago's parking garage, 40 South Clark Street, offers a special parking rate after 5 p.m. to guests of the Mid-Day Club. When you leave, please tell the parking attendant you were at the Mid-Day Club and your parking fee will be \$5.25*

THE CAXTON CLUB



The Caxton Club of Chicago  
60 West Walton Street  
Chicago, IL 60610