



Caxtonian

Journal of The Caxton Club of Chicago

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July 1998

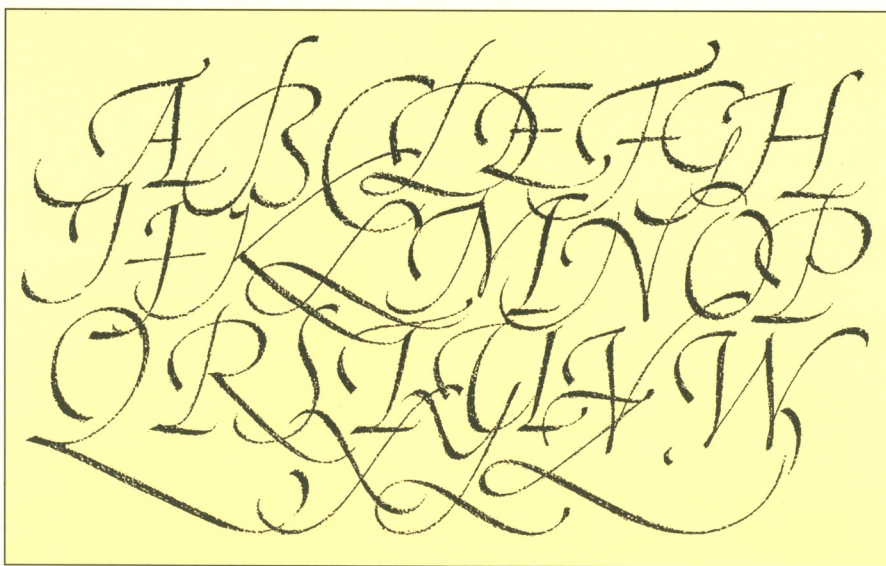
Back to Gutenberg: Designing with the Computer

For graphic designers, the digital revolution has had strong connections with the era of Johann Gutenberg. Now design, typography, and printing are again as closely related as they were in the late 15th Century.

In early printing with movable type, design was inseparable from the production process — the look of a page was decided by the printer or by an artist controlling

the printing. The contract for the illustrated *Nuremberg Chronicle*, dated December 29, 1491, stated this clearly. It charged the artists with preparing complete layouts for the illustrations and typesetting of the book so that everything could be approved in advance of the actual production. The artists were also to supervise the printing.

The perfect example of an early designer-typographer-printer-publisher is Giambattista Bodoni; he did everything, and he did it all superlatively. Bodoni is most famous for typefaces, for which he cut his own punches, but that same technical skill is evident in his printing. In fact, he was one of the first printers in Europe to replace wooden parts of his press with iron ones, so that he could exercise greater control over his press-work. And finesse is also clear in his graphic design — page layouts, margins, and page proportions were made by painstaking hairline adjustments.



Caxtonian Hermann Zapf of Darmstadt, Germany, is one of the world's great type-designers. Above, the alphabet done in his Chancery style illustrates his calligraphic skill, as well as his gift as a designer of type. This particular font was originally created with a broad-edged pen used on handmade mould paper to get the rough outline of the characters. The Zapfs sent this alphabet as their Holiday greeting this past season, with the message: "All letters of the alphabet send the best wishes for the year 1998, especially the Z=Gudrun and Hermann Zapf." In a recent note to *Caxtonian* Editor Robert Cotner, Zapf sent "greetings to all Caxtonians in Chicago from the other side of the Atlantic."

But in the 19th Century industrialization changed the activity of design. Visual planning became separated from the manufacturing process; designing, typesetting, and printing became fragmented and specialized activities. And the change in printing technology from letterpress to lithography in the 20th Century added more layers of crafts and trades to the production process.

By the last part of the 19th Century, the quality of printed products was so poor that William Morris was calling for a new unification of aesthetics and production, similar to what he believed had existed in the Middle Ages. In his system, craftsmen-artists-designers would again take direct responsibility for their creations. But the cost of his labor-intensive products meant that they could only reach a very small number of people.

In America, Goudy, Bradley, and Rogers, inspired by Morris, also wanted to reunify art and craft, but they all worked in a period when devices like the pantographic punch-cutter and Linotype machine were widening the gap between design and production.

The Bauhaus in Germany and, later, Moholy-Nagy's Chicago schools were, like Morris, concerned with the relationship between designers and industrial technologies. To quote from a school prospectus by Moholy-Nagy: "To develop a new type of designer for today's new needs. To train a man so that he will be able to face

every requirement, scientific and technical, social, aesthetic and economic...not because he is necessarily a genius but because he has the right method of approach to new problems and an advanced knowledge of new and old materials."

But, although the problems had been defined and deplored, no radical improvement was possible until the era of the computer.

Having designed within all these print technologies, beginning with hand-setting type for my Chandler & Price press, I think that the computer has transformed the process of design itself — that is, the choice and assembly of different elements. It has become possible to try out many options and many subtle variations on each of those options in order to refine a design.

The time involved now is almost nothing compared to the previous techniques of

(See GUTENBERG, Page Six)



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Musings...

I have come to this point in life: I am primarily interested in *what is*. There are two tasks, then, that follow: to know what is and to shape it into a form sufficient for the pleasure of others who enjoy reality as I do.

My mentor and long-time spiritual kinsman, Henry David Thoreau, said it this way: "I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover I had not lived." I have been to the woods and returned, for the same reason Thoreau did: "I had several more lives to live and could not spare any more time for that one." My cat Dubonnette and I share this: we both have nine lives. I am on my sixth, as I calculate it now. I am not sure about my cat's life-status, but as lazy as she is, and as cowardly, she can't be past more than 1.5.

There are two lasting entities I have discovered in living these several lives: there is Nature, and there is Art. All else is fleeting. To understand these eternal realities is the ultimate of human endeavors — and this understanding is the chief end of authentic education through the ages. All else is ephemeral.

Nature lies all around us and claims us as her own. As we find purpose in that claim, we learn peace and understanding that shall carry us with grace — as we neglect it, we pass, like sleepwalkers — through the years. Thoreau is our Chanticleer, awakening us to this truth and its consequences. The conclusion of Thoreau's experiment, conducted on the shore of Walden Pond, was this: "if one advances confidently in the direction of his dreams, and endeavors to live the life which he has imagined, he will meet with a success unexpected in common hours."

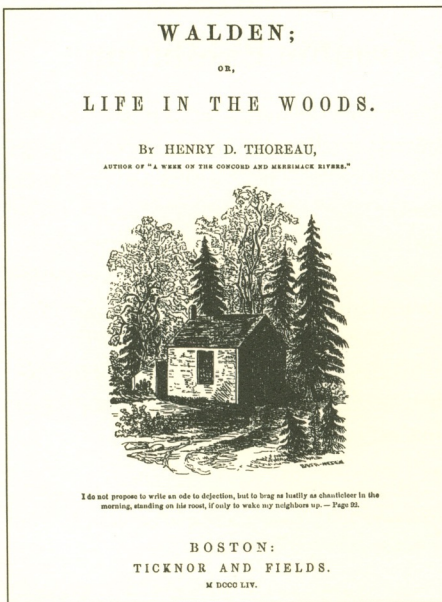
We gather regularly as kindred spirits to celebrate the art of language shaped into alphabets, created into genres, fabricated into manuscripts and books, printed, bound, and preserved — all by artists and artisans — to be loved by people sensitive to the arts. And this is but one domain of the distinct and encompassing world of Art. We might well say of great Art, as Thoreau said of his beloved Walden: it "is a perfect forest mirror, set round with stones as precious to my eye as if fewer or rarer....Sky water....Nations come and go without defiling it....It is a mirror which no stone can crack, whose quicksilver will never wear off, whose gilding Nature continually repairs;..."

In our appreciation of Art, as with Nature, we elevate our spirits toward rapport with, as Thoreau phrased it, a "higher order of beings." There comes the understanding, as the always-erinaceous James Joyce said: "The artist, like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails."

As we celebrate Nature and the Art of Henry David Thoreau, I am certain that Thoreau himself, in the company of Mr. Emerson, sits somewhere, a wry smile upon his face, surveying our assembly — and, with his ever-present pocketknife, trimming his fingernails.

Robert Cotner
Editor

A Very Special Caxton Gathering: A Salute to All Friday Luncheons



Title page of a first edition of Henry David Thoreau's *Walden*. (From the collections of the Newberry Library through whose courtesy it is used.)



Speaker Cotner is silhouetted as he talks to the Friday Luncheon audience. (Photo by Caxtonian Eric Werner.)

The Friday Luncheon of The Caxton Club has developed into one of our finest of gatherings for members and friends. Under the leadership of Edward Quattrocchi and Leonard Freedman, the luncheon has brought some of the best speakers to the attention of the organization. This month's lead story by Lynn Martin, in fact, was presented originally as a luncheon talk on March 14.

The luncheon on April 24 turned out to be a very special occasion — certainly not so much because of the speaker but because of those who gathered for the occasion and created a unique record of the event. Elements of that record are presented here as a "Salute to Friday Luncheons of The Caxton Club."

On April 24 — Arbor Day — *Caxtonian* Editor Robert Cotner presented a program of wilderness slides accompanied by a taped reading of portions of Thoreau's *Walden*. About 25 members gathered, including two photographers, a poet, and a special friend of Cotner. The friend, William Wisniewski, was associated with the printing business in Chicago from the time of his return from World War II until his retirement in 1988. In the final year of the war, Gen. Claudius Bastion, renamed First Sergeant William Wisniewski "Bill Murphy" because he had trouble saying and spelling his Polish surname. In his years at United Letter Service, customers knew Wisniewski as an Irishman named Murphy. As an "alias Irishman," Wisniewski developed a wit that served him well throughout his career and continues to enrich those fortunate enough to know him.

It so happened that *Caxtonian* Laurel Church, one of the area's finest working poets, sat with Wisniewski at the luncheon and later memorialized the event and the man in a poem, which appears as part of our salute. *Caxtonians* Michael Sawdey and Eric Werner were there with their cameras and made some interesting visual records of the event and people. These appear as a part the tribute, as well.

Thus, with all this in hand, the *Caxtonian* salutes co-chairs Quattrocchi and Freedman and all the fine speakers who grace the monthly program year-after-year to enrich our unique Chicago fellowship in books. This month's "Musings" was written for and read at the April 24 luncheon.

Robert Cotner Speaks on Thoreau
At Caxton Club, Friday,
April 24, 1998

By Laurel M. Church

William Wisniewski sat next to me yesterday at lunch, a thin man in a gray jacket, making no claims for attention, but pleased just the same; and we made attempts at private conversation even as the rest at the table discussed the books that got away and the lore of past bookstores, with 25cent first editions in original dust covers, we ate good seafood, and my new friend remembered for me his wartime stay in New Guinea, where fish were caught fresh each day.

An excellent talk with photographs from a lifetime of thoughtful looking held us all together ending in milkweed's promise each fall and into spring and new beginnings spin a web, joining us together thanking the speaker with questions, soft clicking of a camera marking time until we trail away to our next engagements.

*One last question of my table partner about his days in New Guinea:
Was it a good place to fight a war, I asked; Oh no, he said,
I can recall a night at the sea when the moon was high
and I wanted to escape that island leaping from moonbeam to moonbeam
he said.*

*Thoreau would understand that, Bob, even as his words give us the grace
to be his guests in the eye of the mirror.*



Caxtonian Peggy Sullivan looks over the display of Transcendentalist materials and Cotner's camera equipment. (Photo by Caxtonian Michael Sawdey.)

UIC Design Archive is Major Repository Honoring Caxtonian Middleton

The University Library of the University of Illinois at Chicago (UIC) celebrates the accomplishments of designers while offering students, scholars, and the public the opportunity to examine and study first-hand the work of Chicago designers. To accomplish this it has recently organized the R. Hunter Middleton Chicago Design Archive as a major repository of Chicago design resources.

Chicago and design are inextricably bound together. The city's importance as both the geographical and railroad center of the industrial part of the country made it the focal point for the production and distribution of printed materials. By the late 1920s officials described Chicago's graphic arts industry as being "the second largest industry in Chicago—surpassed only by meat packing. Its growth has paralleled the growth of the city and bids fair to make Chicago the printing center of the world." Advertising agencies, commercial artists, typographers, copywriters, and magazine, newspaper, and book publishing enterprises formed the major component of this center.

Over the next several decades the Chicago design world grew in richness and complexity. The Department of Printing Arts, established by the School of the Art Institute in 1921 under the direction of Ernst Detterer, played an important role in the training of designers, and the New Bauhaus, which opened in Chicago in 1937 under the directorship of Laszlo Moholy-Nagy, "inaugurated a new, more sophisticated, more international phase of the city's graphic design practice." The School of Design, organized in 1938 by Moholy-Nagy (with compatriot and colleague Gyorgy Kepes as head of the Light and Color Departments) replaced the New Bauhaus after it closed and kept the Bauhaus tradition alive. During this same period professional organizations came to play an important role in the formation of standards, exchange of information, and provision of forums where Chicago designers could show and discuss their work and explore design trends and issues. Among the most important were the Art Director's Club of Chicago, the Society of Typographic

Caxtonian Type Designers –

A Graphic Exhibition

Arts (the STA, organized in 1927), and the 27 Chicago Designers (founded in 1936)...

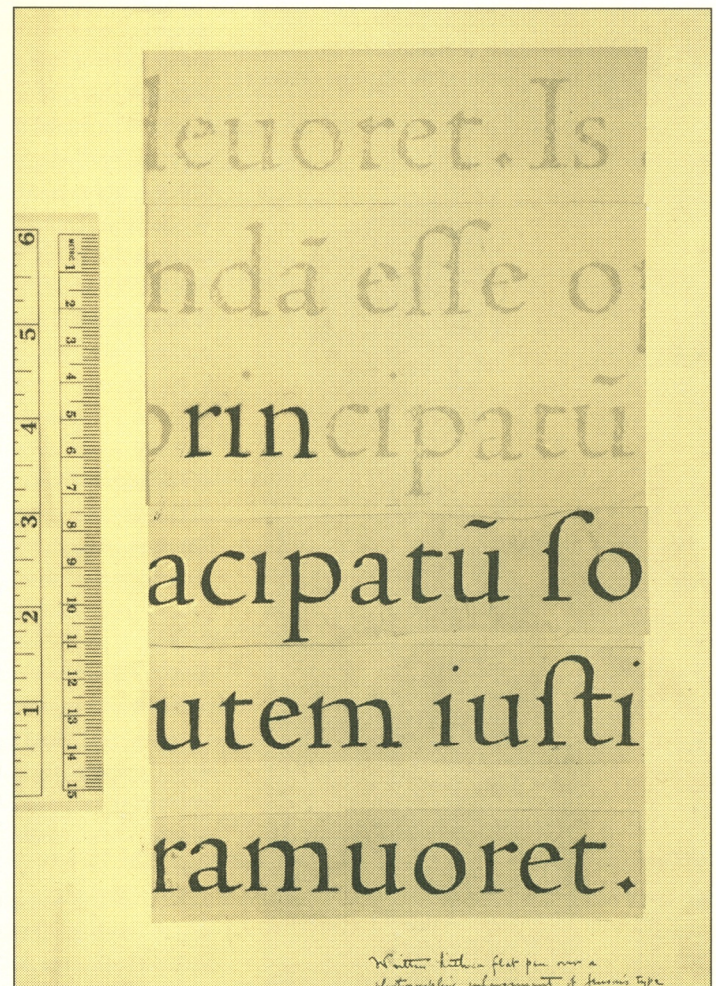
The UIC Library expressed an early interest in collecting design resources... In the late 1960s and early 1970s University and Library faculty organized a plan to create such a record by collecting papers of former students, associates, and faculty of the institution. The collection, housed in the Library's Special Collections Department, eventually came to represent Moholy-Nagy, Kepes, Serge Chermayeff, R. Buckminster Fuller, Walter Gropius, Ludwig Mies van der Rohe, and many others through a wide range of materials detailing the philosophy and basic tenets of the New Bauhaus and its successors: correspondence, reports, exhibition announcements, newspapers and magazine clippings, memoranda, bulletins, and lectures, as well as illustrations and diagrams of artistic and architectural designs by students and faculty of the Institute of Design.

Gretchen Lagana

Editor's note: Excerpted from Design Issues, Vol III, No. 2, Fall 1986, pp. 37-45. (Used with permission of the author.) Caxtonian Lagana is the Head of Special Collections, Curator of Jane Addams Hull House, and Associate Professor at the University of Illinois at Chicago. She will present a major lecture on the R. Hunter Middleton Chicago Design Archive at the August Caxton Dinner meeting.

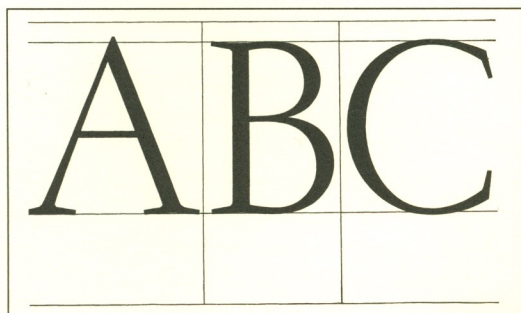
Almost from the start, The Caxton Club has enjoyed the fellowship of a variety of designers and book artists. The sharp eye and fine taste of these members have contributed greatly to the many publications of the club. The rarest designers of all, of course, are those who design type itself, but in this field too, The Caxton Club has been more than ordinarily rich. Herewith is a sampler, a miniature exhibit, if you will, of distinguished Roman types by just four Caxtonians

Editor's note: Texts and typefaces are provided by Caxtonian Paul F. Gehl, Curator of the John M. Wing Collection, Newberry Library.



Bruce Rogers' Centaur is one of the most successful type faces of all time. Here you can see how he created the first sketches by drawing with a steel pen over photographs of the Nicolas Jensen Roman type of 1470.

Creating an Invisible Artform for All to See



R. Hunter Middleton was the most prolific Chicagoan ever to design type. He is credited with more than 70 typefaces. This one, his Garamond, is typical of the elegance of outline and fineness of fit he always achieved.



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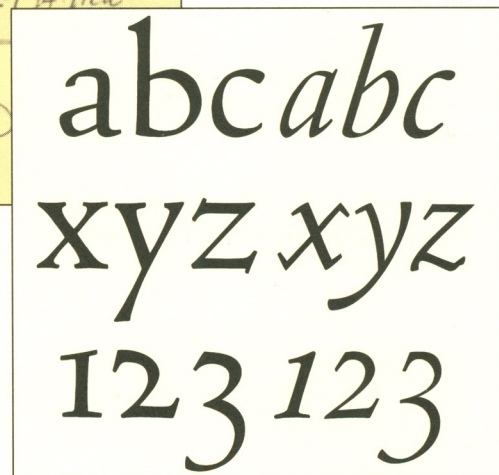
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Paul Baker continues in the proud tradition of elegant Roman types with his digital Eusebius, a re-drawing of the 1927 type originally conceived by Ernst Dettner and drawn by Middleton. It is the most faithful interpretation yet of a 15th Century type for the computer and was used for The Caxton Club's centennial history, by Caxton Historian Frank J. Piehl.

Hermann Zapf is known as both a calligrapher and type designer. His Hunt Roman, designed for the Hunt Botanical Library, was the subject of a book issued by the Pittsburgh Bibliophiles. (Another of Zapf's types appears on the cover of this issue of the Caxtonian.)



Editor's note: The Rogers, Middleton, and Zapf typefaces in this exhibition were provided through the courtesy of the Newberry Library; the Baker typeface was provided through the courtesy of Mr. Baker.

Gutenberg

(Continued from Page One)

rendering layouts — cutting and pasting, simulating printing inks with colored chalks, hand-drawing letters, faking the body copy, and so on. Some of these methods had not changed since the design of the *Nuremberg Chronicle*, in which each text character in the page layouts was hand-lettered to match the amount of space the set type would occupy.

The computer has also brought control of all aspects of typography to the designer — not only “setting” type, but also the ability to create a new type font or to modify an existing one. With a computer program, it is possible to access the master digital outlines of any type font and change those outlines, either point-by-point or globally.

The designer once again controls much of the production process. For one thing, the translation from computer-designed layout to final printed piece is inherently more accurate because many production specifications can be created with great precision on the computer. And there is no longer any need for some offset lithography-related crafts and trades, such as keyliners and film strippers, to apply their interpretations to the designer’s instructions. This eliminates many very unpleasant surprises.

For graphic designers there is another way in which the digital era resembles the late 15th Century: they are both revolutionary periods in communications, in which new possibilities and solutions come from technological change. The computer has made possible myriad effects that were never before available to the publication designer, expanding the boundaries of graphic presentation. The opportunities are only beginning to be explored.

Lynn Martin

Editor's note: Caxtonian Lynn Martin has been recently elected to the Council. She creates graphic design for a variety of clients, which have included universities, museums, libraries, foundations, publishers, and corporations. Her designs have won numerous awards and have been honored with solo exhibitions.

Book Design — A Caxton Tradition

If our honorary Caxtonian Ralph Fletcher Seymour were alive today, I believe he would be working on a Macintosh G3. It would be a natural fit because he loved to be involved with every aspect of making a book: design, layout, illustration, typesetting, printing and binding. Does the computer allow such completeness and are Caxton designers working on the computer today and what is the background for these questions?

Some background thoughts are that book design and typography grew out of the craft and the work of creating movable type (Gutenberg), which was then further forged by the head, heart, and hand by people such as Bruce Rogers, Frederic Goudy, Oswald Cooper, Ernst Dettner, John Schappler, Robert Hunter Middleton, Hermann Zapf, and Paul Baker.

Movable type pioneered by calligrapher, designer, and typographer Hermann Zapf and his wife Gudrun Zapf von Hesse (both have been honored with the Rochester Institute of Technology’s *Frederic W. Goudy Award*, as has Caxtonian Robert Hunter Middleton). Most type designers certainly benefitted from the study of type that was most prominently demonstrated by the Rev. Edward M. Catich in his 1961 book, *The Trajan Inscription in Rome*.

Calligraphy and drawing have formed much of the book skills of several of our renowned members: Frederick Gookin, Coella Ricketts, Hermann Zapf, James Hayes, Bruce Beck, and Robert Williams were influenced by the calligraphic wave in the latter part of the 19th Century and the early part of this century. An example of influence was Raymond DaBoll, whose 1969 book, *Recollections of the Lyceum & Chautauqua Circuits*, is a classic of calligraphic history. Another example of influence, is the journalist and illustrator John McCutcheon who had a career of reporting and drawing, which is exemplified in the Caxton Club publication, *John McCutcheon’s Book* (1948), designed by Bruce Rogers.

Bookbinders have had and continue to make up an important part of our history: Harold Tribolet, Elizabeth Kner (who bound our 1953 book *Dr. Faust*), William Minter, Scott

Kellar, Norma Rubowits, and William Drendell.

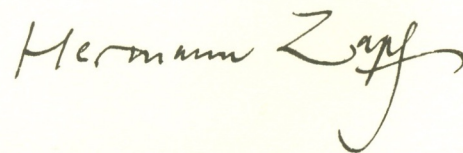
Designers who operate small private presses have for inspiration Suzette Morton Davidson, with her Pocahontus Press, and Ralph Fletcher Seymour, with his Alderbrink Press. These small private presses allow our members to work on personal and special projects of their own choosing: such as Robert McCamant, Jeanne Goessling, Pam Beck, Muriel Underwood, Suzanne Pruchnicki, Barbara Metz, Donn Sanford, William Hesterberg, Amos Kennedy, and Bruce Beck.

Book design, the ultimate craft that utilizes all the skills of writing, illustration, typography, and the multiple choices of paper, ink, prepress preparation, printing, and binding has been practiced by many of our members since the club’s formation more than a century ago: William Kittredge, Bruce Rogers, Walter Howe, Gordon Martin, Herb Pinzke, Frank Williams, John Goetz, Greer Allen, Bruce Beck, Hayward Blake, Stuart Murphy, Matthew Doherty, Hank Robertz, Amos Kennedy, Addis Osborne, Muriel Underwood, Lynn Martin, Robert Williams, and Hermann Zapf.

There may be errors in omission or inclusion to this list; if so, I apologize. More importantly, I wonder today how many of these designers are doing all their work on or with computers and do computers really give them the control that Gutenberg had?

Hayward Blake

Editor's note: Caxtonian Hayward Blake is former President of The Caxton Club and serves as the liaison between the club and the Fellowship of American Bibliophilic Societies (FABS). He is one of the Chicago-area premier designers and a keen observer of the design scene. His design work includes industry, education, and the not-for-profit sector.



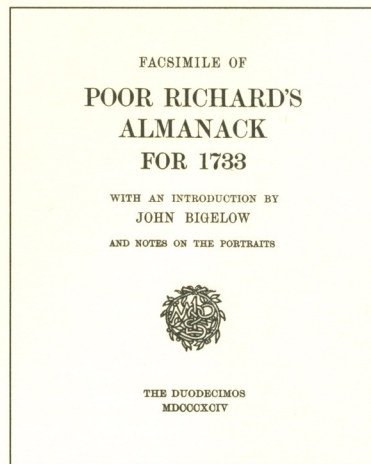
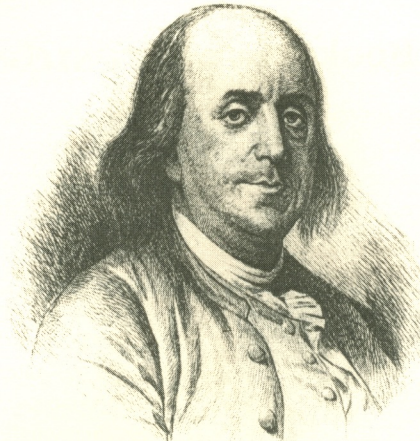
Chicago's Early Book Clubs Reflect a National Interest in Books

Americans have always gathered to talk about books and intellectual topics. As early as 1726, Benjamin Franklin had organized a group of friends into the Junto, primarily a debating society. Each member was required to produce "an essay of his own writing, on any subject he pleased." Such informal gatherings were not book clubs in the modern restricted sense, however. According to A. Growoll, in *American Book Clubs—Their Beginnings and History*, book clubs are "one or more persons printing, or causing to be printed, manuscripts or books for distribution among a limited circle of subscribers." Such book clubs didn't become popular in America until the middle of the 19th Century.

The first American club to meet this strict definition was the Seventy-Six Society in Philadelphia, which survived only three years, from 1854 to 1857. Many clubs were formed in eastern cities in the 1850s and 1860s, but few endured. It was the Arts and Crafts Movement, started by William Morris, that set the stage for modern book clubs. The earliest that still survive were formed in eastern cities: New York's Grolier Club in 1884, Boston's Club of Odd Volumes in 1886, Cleveland's Rowfant Club in 1892, and Philadelphia's Philobiblon Club in 1893.

The Franklin Society was the first western book club, organized in Chicago in 1869 "for mutual improvement and social enjoyment." Its members were printers. The society boasted a membership of more than a hundred, plus a valuable collection of books about printing and bookmaking. The members published two books: *The Printer: What He Might Be*, a practical talk by James W. Sheahan (1869); and *Early Newspapers in Illinois*, a scholarly study by Henry R. Boss (1870). They were printed in the popular "elegant style," a small page of type in the middle of a large sheet of paper. The society also published seven numbers of a periodical, *The Printing Press*. The great Chicago fire of 1871 took its toll on the society, and it disbanded shortly thereafter.

Twenty years elapsed before Chicagoans formed another book club. Eugene Field, Herbert Stuart Stone, and W. Irving Way of Chicago joined with three easterners, Edmund H. Garrett of Boston, Paul Lemperly of Cleveland, and Francis Wilson of New



Illustrations above include a steel engraved portrait of Benjamin Franklin and the title page from the Duodecimos issue of the Facsimile of Poor Richard's Almanack for 1733 (1894). (From the collection of Frank J. Piehl.)

Rochelle, NY, to organize the Duodecimos on July 29, 1893. It is tempting to speculate that Chicago newspaper columnist Eugene Field was the prime mover, for the other five were all his close friends in books. They invited six others to join them. Membership was limited to 12, no more than four of whom could reside in any one city. They dedicated themselves to "the encouragement of literature, and the illustration, by an original publication of the arts pertaining to the production of books." Their purpose was worded after that of the Grolier Club.

The dozen began to publish promptly. True to their club's name, they limited their editions to 144 numbered copies, one for each member on vellum and 132 on paper. Two unnumbered copies were also printed for copyright deposit.

The new club produced only two books. The first was a gem that deserves detailed description.

The Duodecimos reproduced the first edition of Benjamin Franklin's *Poor Richard's Almanac for 1733* in the best principles of fine printing. After locating the only known perfect copy of the first printing at the Pennsylvania Historical Society, they engaged the country's leading printer, Theodore L. De Vinne, to print it on paper manufactured in the 18th Century, with an oak hand-press, built in Philadelphia before 1800. John Bigelow was commissioned to write an introduction to present the almanac in historical perspective. The book contained 106 pages of introduction, 24 pages of facsimile, and 14 gorgeous portraits of Franklin. The frontispiece was a portrait of Franklin, etched by Thomas Jefferson from a pastel drawn in Paris in 1783. This 1894 publication by the Duodecimos matched in quality any of the prior issues of the eastern clubs.

The 12 vellum copies were not bound but issued in a cardboard folding box so that members could have them bound at their favorite bindery. When it came time to assign the vellum copies to the members, the Duodecimos drew lots to determine who got which copy. Copy number 4, issued to Eugene Field, now resides in the library of Frank Piehl.

The Duodecimos published only one other book in 1897, *The Poems of Mrs. Anne Bradstreet (1612-1672)*. The second publication, with an introduction by Charles Eliot Norton, honored America's first noted poetess. It was followed by an 18-page manual issued only to members.

Shortly thereafter, the club just faded away. Two factors may have contributed to the demise of the Duodecimos. The club lost its energizer when Eugene Field died in November 1895. Secondly, when The Caxton Club was founded in Chicago in January 1895, the two Chicago Duodecimos joined the new club along with three of the out-of-town members. Stone and Way shifted their energies to The Caxton Club, which had a broader membership and bigger plans for the future. Whatever caused the demise of the Duodecimos, the club left a rich legacy of fine printing to its successor, The Caxton Club.

*Frank J. Piehl
Caxton Historian*

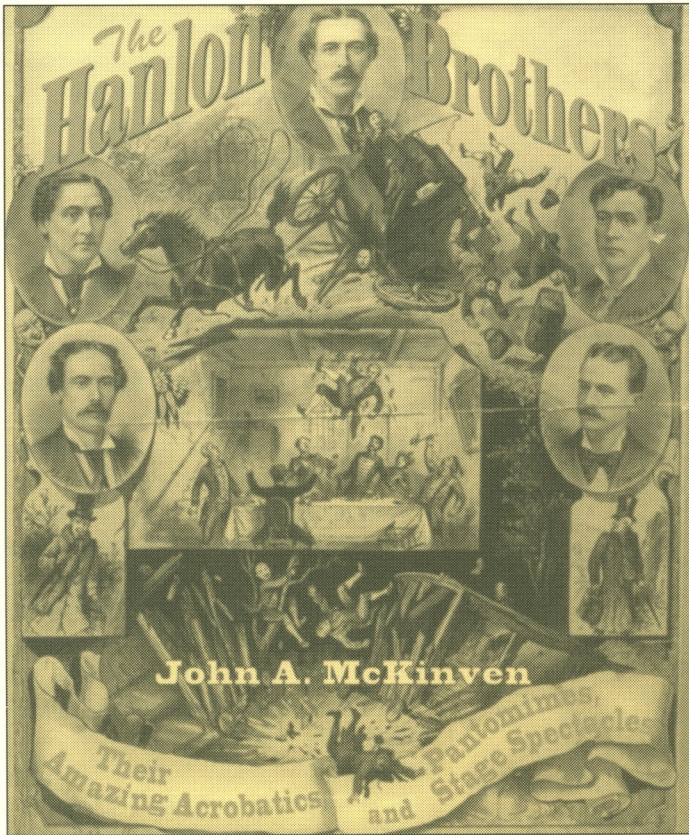
Book Marks

Luncheon Programs

*Your Special Luncheon Invitation. . .
Luncheon meetings resume in September*

McKinven Publishes New Book

Caxtonian John A. McKinven has written *The Hanlon Brothers*, which is being published by Caxtonian David Meyer at Meyerbooks. The book is a large format edition (8½ by 11) in a dustjacket and containing 31 illustrations, eight color plates, patent papers, and notes to chapters. The cover is illustrated below.



New Members Welcomed to Caxton Club

We welcome new Caxtonians to the club, and we thank those who sponsored and seconded their nominations.

Diane E. Peruchek: Nominated by David Easterbrook
Seconded by R. Russell Maylone
Dempsey Travis: Nominated by Abel Berland
Seconded by Charles Miner
Douglas Wilson: Nominated by Jane Rosenthal
Seconded by Robert Williams

Internet users may visit The Caxton Club at the following address: <http://www.caxtonclub.org>

Dinner Programs

*Your Special Dinner Invitation. . .
Dinner meetings resume in August*

President's Annual Report

President Karen Skubish gave her annual report to the Council and to the membership at meetings on May 21, 1998. It's been a year of significant accomplishments for The Caxton Club, and Skubish was optimistic about the coming year.

Matters relating to routine business were encouraging. In spite of occasional resignations, new members have kept our total membership at a record level. A revised edition of our recruiting brochure is now at the printers. Its new design will permit frequent updating at a minimal cost to assist Caxtonians in attracting new members. The continuing high attendance at Wednesday dinners and Friday luncheons attests to the excellent quality of the programs. The treasury showed a modest surplus in the operating budget for the year. And the State of Illinois has also approved a tax exempt status for The Caxton Club, insuring our designation as a charitable organization.

President Skubish announced that the club had received an offer to rent a small office plus storage space at the Newberry Library for a modest monthly charge, well within our budget. The Council quickly voted unanimously to accept the offer, thus filling the long-recognized need for a proper office from which to conduct the club's business.

The club has revived its dedication to exhibitions by creating an Exhibition Committee, chaired by Kim Coventry. The committee surveyed the membership's interests and collecting specialties as the first step in defining future exhibitions. President Skubish reminded those who have not already done so to submit their completed questionnaire.

The president also announced that the Publications Committee has an outstanding candidate for the club's next publication — *The Chicago Diaries of John M. Wing: The Graphic and Authentic History of His Poor and Simple, Yet Ambitious Life 1865-1866*, transcribed and edited by Caxtonian Robert Williams, with a foreword by Caxtonian Paul Gehl. This promises to be one of the most fascinating and readable of our publications. Look for more information about it in future editions of the *Caxtonian*.

Congratulations, President Skubish, on an outstanding year!

*Frank J. Piehl
Club Historian*

Edward Byers: Nominated by Barbara Ballinger
Seconded by Rupert Wenzel
Lydia Cochrane: Nominated by Jane Rosenthal
Seconded by Karen Skubish
Peter Fortsas: Nominated by Rupert Wenzel
Seconded by Karen Skubish
Benjamin Mednick: Nominated by Tom O'Gorman
Seconded by Karen Skubish
Jaye S. Niefeld: Nominated by Tom Drewes
Seconded by Leonard Freedman
Michael Intrator: Nominated by Ralph Carreno
Seconded by Leonard Freedman