

Terry Tanner and the History of Early Illinois Printing

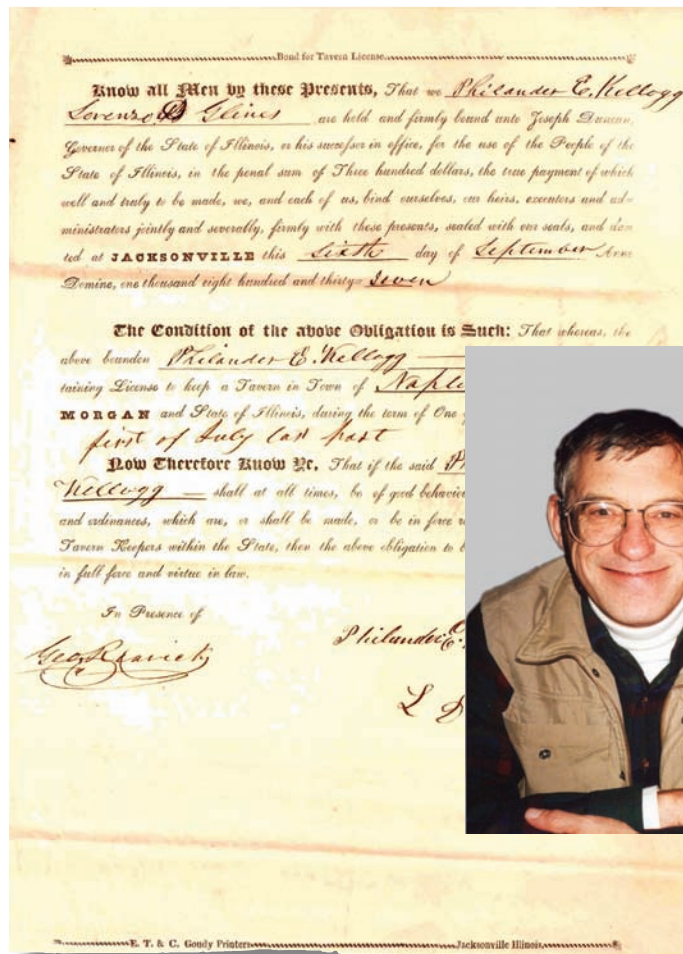
Ryan A. Ross

INTRODUCTION

Caxtonians who knew Terry Tanner (1948-2003) of Hamill and Barker may remember his wide interests, voluminous knowledge, and boundless energy. He was a student at Knox College in the late 1960s, and had been introduced to the book trade by the Galesburg bookseller Clare Van Norman. After graduation, he served as office manager for Van Allen Bradley, then as an assistant to Ken Nebenzahl, and later as an independent book scout. In 1975 he became assistant at Hamill and Barker, and in 1987, following the death of Frances Hamill, owner of the firm.

But many Caxtonians may not know that Tanner was also a gifted bibliographer and historian. For more than 20 years he spent much of his free time studying the early history of printing in Illinois, with the ultimate goal of revising two seminal bibliographies: Franklin William Scott's *Newspapers and Periodicals of Illinois, 1814 to 1879* (1910) and Cecil K. Byrd's *A Bibliography of Illinois Imprints, 1814-58* (1966). In revising those books, Tanner hoped to write the definitive history of 19th century Illinois newspapers and commercial job printers.

Tanner's large project started as a smaller one: to correct the errors in Byrd, which he had used for several years in his daily life as a book dealer. He began his research in the summer of 1981 after discovering some 50 unrecorded broadsides in the Knox College archives. That chance discovery, combined with the announcement that over 200 unrecorded imprints had been discovered at the then-Illinois State Historical Library (now the Abraham Lincoln Presidential Library



An 1837 tavern license, by Jacksonville printers E. T. & C. Goudy, and Tanner himself in the early 2000s, in a photo by Gordon Pruett.

[ALPL] in Springfield), convinced Tanner that there was an untold number of errors or omissions in Byrd's book. Not long after he started the project, Tanner realized that Byrd had taken many of his annotations from Scott's newspaper bibliography. When many of those annotations led to dead ends or misinformation, Tanner took it upon himself to correct Scott as well.

Between 1981 and 2002 Tanner collected as many original imprints and newspapers as he could find (as well as photocopies, photostats, transcripts, and microfilm) and compiled several boxes' worth of notes on the develop-

ment of printing in Illinois, from pre-statehood to the late 19th century. In the end, his research not only corrected the errors in the bibliographies of Byrd and Scott, but also uncovered much new information that proves essential to understanding the history of printing in many small towns and larger cities throughout the state. Unfortunately, Tanner's work remains mostly unpublished.

By 2002 Tanner had lost energy for the demands of the project and gone on to edit a new periodical, *Arc de Cercle*. That year, he donated his research files to the Illinois Historical Survey at the University of Illinois Library at Urbana-Champaign (where they are now a part of the Illinois History and Lincoln Collections). One year later he met his untimely death, from cancer, at age 54. Yet, had Tanner lived, the project would

probably have remained unfinished, due not only to his growing disinterest, but also to his exhaustion. The files in Urbana make the reason clear: nine cubic feet of boxes, binders, and card files, meticulously annotated and organized, with cross indexes (all handwritten, in the days just before computers were widely used). There they are available for study, as described recently in my monograph *Early Illinois Newspapers and Job Printers: The Terence A. Tanner Collection*, issued last winter as Occasional Paper 216 of the University of Illinois' Graduate School of Library and Information Science. See *TERENCE TANNER*, page 2



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 mation Science (available online at <https://www.ideals.illinois.edu/handle/2142/18756>).

It is the purpose of this article to inform Caxtonians – an ideal audience for Tanner’s work – about the historical importance of Tanner’s project and the usability of his research. For the treasury of the Terence A. Tanner Collection, overwhelming in its breadth and detail, will almost certainly cement Tanner’s reputation in the fields of bibliography and Illinois history. Yet, as it stands, the Tanner Collection is little known to scholars in those fields. It is up to bibliophiles, historians, librarians, and archivists to change that – to spread the word about Tanner’s work, so that we may all benefit from the fruits of his research.

WHY CORRECT BYRD AND SCOTT?

For Tanner, it was important to correct Byrd and Scott because the imprints and newspapers of the 19th century possess an educational value that has been largely underutilized. He argues that those printed materials have the unique potential to teach scholars and students about both local history and the economic, educational, social, and cultural development of Illinois as it relates to the country as a whole. At the same time, those publications are invaluable for another reason, in that they provide a more realistic picture of frontier life than the county histories printed later in the 19th century. County histories, Tanner reasoned (he cited Rodney O. Davis, “Coming to Terms with County Histories.” *Western Illinois Regional Studies* 2 [Fall 1979, 144-155]), “were celebrations of progress and survival, and emphasized the material success of those who prospered.” Historical newspapers, on the other hand, show us how hard it was to live in Illinois in the 19th century. They reveal the rampant failure that took place all over the area as Illinoisans struggled to stake their place in a new state.

In taking on the project, Tanner discovered a buried Illinois history: a history detailing events that have been mostly forgotten, that took place in cities and small towns, among frontier and pioneer families who left behind nothing but their offspring and their few publications. He was fascinated by these simple, direct forms of communication, occasionally paid for by individuals and produced

at a time when people had little to no money; fascinated because the lack of money meant that, for whatever reasons (personal, social, economic, political, etc.), the individuals who paid for the printing desperately wanted their voices to be heard.

Those are the reasons why Tanner dedicated so much time and energy to the project, and why it is important for people to know about the content of and reasoning behind his work.

BYRD AND IMPRINTS

Tanner’s imprint project covers the period from 1814, when Governor Ninian Edwards persuaded Matthew Duncan to establish a press in Kaskaskia and become the first territorial printer, to 1858, the terminal year for Cecil K. Byrd’s *A Bibliography of Illinois Imprints*. (The latter year was arbitrarily chosen: Byrd says it has nothing to do with the Lincoln-Douglas debates of 1858. A more obvious choice would have been 1871, to include every pre-fire Chicago imprint, but that would have increased the length and size of his project many times over, and Byrd admits that he was tired of working.)

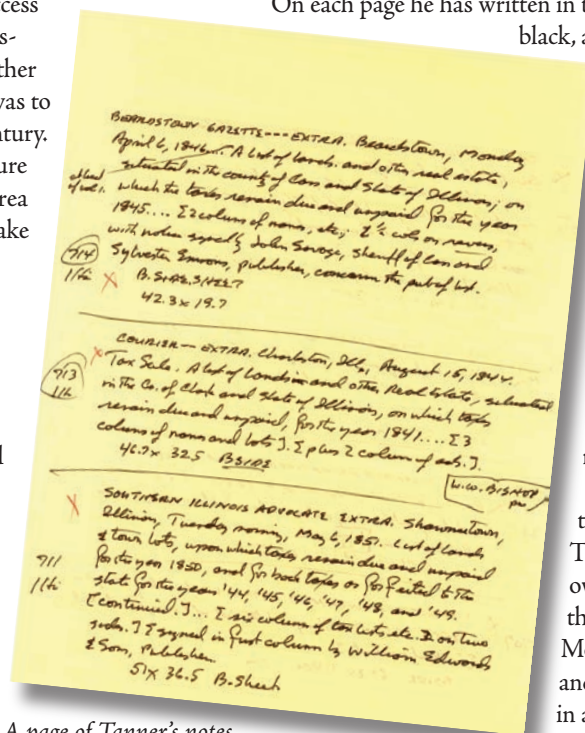
Byrd lists 3,147 titles. As Associate University Librarian at Indiana University in Bloomington, Byrd no doubt needed to pursue his project when he had time away from his administrative duties, and to rely on assistants. Given that, wrong paginations and measurements of dimensions, and other annotative errors were almost inevitable. Tanner recognized that such errors were hindrances to anyone who used Byrd.

A quick look at Tanner’s personal copy of Byrd proves that it was a major resource in his project. On each page he has written in the margins in blue,

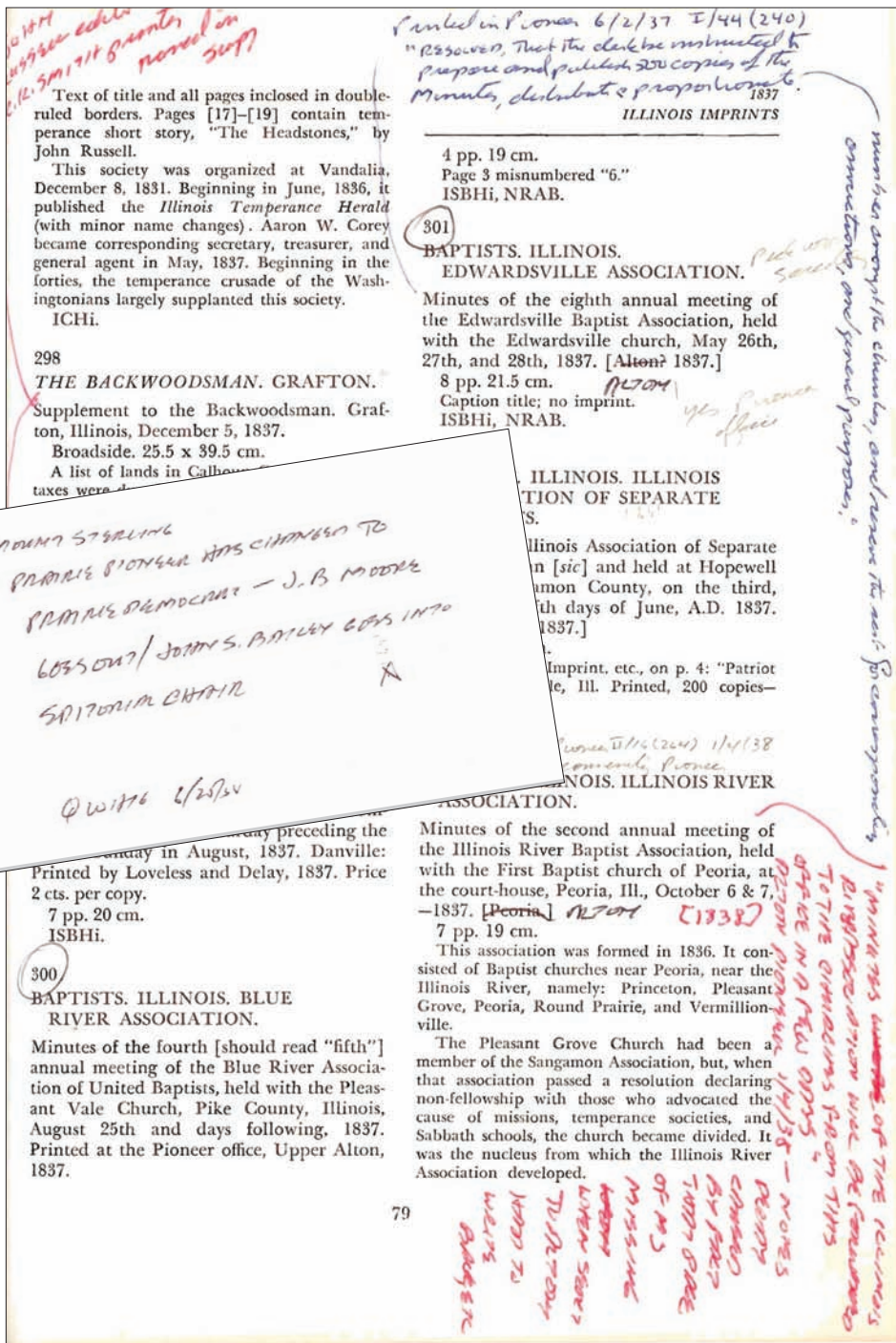
black, and red ink (and

sometimes in pencil) correcting Byrd’s annotations as needed. And though Tanner filled the margins with liberal abandon, with Byrd’s original annotations on the page, it is easy to understand Tanner’s many revisions.

In addition to those revisions, Tanner also turned up over 1,300 imprints that were not in Byrd. Most of these updates and revisions are listed in a 35-page article in the Summer 2001 issue



A page of Tanner’s notes on Illinois imprints.



Two samples of Tanner's working methods: a marked-up page from Tanner's copy of Byrd's A Bibliography of Illinois Imprints and one of his own note cards.

of the *Journal of Illinois History* – one of the few publications to result from Tanner's extensive and painstaking labors.

SCOTT AND NEWSPAPERS

When Tanner started his Byrd project and began looking at the annotations in Franklin William Scott's *Newspapers and Periodicals of Illinois, 1814 to 1879*, he ultimately decided that if he were going to do the project right, he would have to update Scott as well. The primary reason for *Newspapers and*

Periodicals' inadequacy was Scott's tendency to rely on the reminiscences of pioneers, as recounted in 19th century county histories. Such remembrances led to much misinformation about the newspapers of that period, and Scott simply transmitted that misinformation to his readers. Tanner relates those reasons for updating Scott in "Newspapers and Printing Presses in Early Illinois," a 1993 article in *American Periodicals*, in which he also argues that newspapers are "among the most useful and...most often ignored artifacts in the

scholarly landscape."

In his attempt to revise Scott, Tanner utilized many different sources, including the Newspaper Collection at the ALPL; his personal collection of microfilmed newspapers; and correspondence with libraries, historical societies, museums, and individuals from all over the country. From these sources and others, he was able not only to correct the errors in Scott, but also to find hundreds of newspapers that were not listed in the original bibliography, providing information about newspapers' ownership records, political affiliations, and editorial stances.

Tanner was able to clarify the history of many newspapers through studying exchange notices, which most early Illinois printers depended on for out-of-town news stories. In his 2001 article, Tanner defined exchange notices as "editorial notices acknowledging a newspaper received for the purpose of exchange." In his 1993 article, he explained the function of exchange notices: "Before the widespread use of the telegraph, most papers took their news items from other newspapers with which they exchanged papers, and they customarily devoted a line or two to acknowledge that they had received the first issue of a new paper sent to them for exchange purposes." In studying exchange notices, Tanner was able to create narrative histories of newspapers that do not survive in hard copy, from their founding to their folding; he was able to date previously undated periodicals; and he was able to refute the existence of newspapers that were publicized in prospectus announcements but were never produced. Through the use of exchange notices, Tanner was able to confirm, deny, or expand upon Scott's annotations for hundreds of newspapers.

Tanner transferred both the margin notes from his copy of Byrd and his notes on newspapers to note cards. The cards contain not only transcriptions of exchange notices, but also of imprints and prospectus announcements that help to establish the histories of newspapers. Job printers who owned newspapers often used advertising space to announce the publication of new imprints and to publicize the founding of new newspapers (in a type of announcement called a prospectus). In his research of newspapers, Tanner found many such advertisements and prospectus announcements that not only led to the discovery of previously unlisted imprints, but also clarified the histories of many newspapers that were assumed lost. The prospectus announcement served as an invaluable tool for

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Tanner, because it allowed him to understand why Scott had listed so many newspapers that were not held by the Illinois State Historical Library. The reason why the ISHL lacked so many newspaper titles was not because every copy of “lost” newspapers had perished, but because the “lost” newspapers never existed. Scott had simply listed them when he saw their prospectus announcements.

When Tanner abandoned the project, he had worn out his copies of the four issues of *Illinois Libraries*, 1979-91 (devoted to newspapers in the Illinois State Historical Library) and compiled records on nearly 1,000 newspaper titles in 190 Illinois towns. (Only 30 titles came from Chicago, and about a dozen more from nearby towns. Shawneetown, on the Ohio River, had 20!) Tanner’s notes ultimately filled thousands of loose leaves and nearly 8,000 note cards – with an additional 1,400-card index.

OTHER

Tanner’s collection of Illinois printed forms is also filed with his papers, featuring promissory notes, marriage licenses, sales receipts, deeds, bills of indictment, and tax forms, as well as many other types of documents. Some items feature elegant lettering or decorative borders; some are very plain. Some of the items were printed on high-quality paper and today look the same as they did on the day they were created; some are deteriorated beyond repair.

The printed forms suggest how printing changed in Illinois over a relatively short time. Tanner collected many imprints from certain print offices, so one can see how the work changed as the operations of individual printers became more profitable and grew. For instance, a marriage license printed by a start-up printer in 1835 may be remarkably different from a marriage license crafted by that same printer five years later. The 1835 license may use fewer words and only one or two typefaces

(usually italics for one of the fonts), while the 1840 license will likely use more words, feature a more elegant layout, add ornamental borders or other flourishes, and may utilize an additional typeface. One can trace how job printing changed in Illinois simply by examining the changes made by one successful printer over time.

The collection also contains extensive correspondence, notably with the American Antiquarian Society, the Illinois State Historical Society (ALPL), and Cecil K. Byrd, whose letters are extremely gracious. One extensive file concerns the Vandalia printer Robert Goudy, whose *Peck’s Gazetteer of Illinois* (1834), is thought to be the first book, other than a law or legislative report, printed and bound in Illinois. Goudy was probably also the printer of *The Revised Laws of Illinois...* (1833).

USE OF THE COLLECTION

Among the important users of the Tanner Collection is Vince Golden, Caxtonian and Curator of Newspapers and Periodicals at the American Antiquarian Society (which holds the country’s pre-eminent collection of American newspapers through 1871), who is working on a project entitled *Register of American Newspapers 1821-1830*. Golden writes in his “Introduction”:

Several states published reference works on newspapers within their own borders to varying degrees of success. Some [...] have to be used with caution. For example, Franklin W. Scott’s work on Illinois newspapers and periodicals of Illinois published in 1910 is filled with errors. Much of his information came from secondary sources that were not reliable. Terry Tanner was working on a revision of this work using similar sources to the ones used to create this directory. Unfortunately he died before completing this work, but his papers at the University of Illinois show how digging through primary sources and catalog records are necessary for accuracy.

Already the Tanner Collection has uncovered dozens of newspapers that were unknown to Golden, and Golden’s project deals with only one decade. For others, the collection could prove even more helpful.

CONCLUSION

Tanner saw frontier printing as “part of the complex process by which frontier regions were integrated into the national experience, and the productions of the

pioneer Illinois printers provide evidence about the development of what might be termed ‘literacy markets’ within the state and the manner in which those local markets interacted with the larger and more complex national literacy markets that developed in the nineteenth century.” Therefore, the study of printing in Illinois is of more than a purely local value, because to understand the history of newspapers and imprints and the effects they had on their readers is to understand the development of printing, reading and, in a way, education in America, from the founding of the first press to the present day. That rationale for the project explains Tanner’s fierce commitment over two decades.

The Tanner Collection is now in the custody of the Illinois History and Lincoln Collections, where the files have been unpacked and organized for historians to use. It would be wonderful to see a new online edition of Byrd, incorporating Terry Tanner’s extensive notes as well as other odd facts that have turned up since his day. This of course was his dream when he started the project thirty years ago, and perhaps also his thinking when he donated the collection to the University of Illinois library.

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Ryan A. Ross is an archivist in the Illinois History and Lincoln Collections, University of Illinois Library at Urbana-Champaign. Caxtonian Donald Krummel also contributed to this article.

Inland Chapter of American Printing History Association Forms

A midwestern chapter of the American Printing History Association has formed with three Caxtonians on its board: Paul Gehl, Greg Prickman, and Martha Chiplis. The fourth board member is April Sheridan of Columbia College.

The chapter will host meetings, lectures, and field trips where members can connect with other midwestern print enthusiasts. The new chapter is also making plans to host the national APHA conference in Chicago on October 12-13, 2012.

Join APHA at

<https://www.printinghistory.org/join/membership-application.php>

Membership costs \$65 per year, \$15 of which is Inland Chapter dues.

We note with sadness the passing of

Sue R. Allen

wife of late Caxtonian Greer Allen and mother of Caxtonian John Allen

and

Betty Lou Girardi

wife of Caxtonian Joe Girardi

Barbara Lazarus Metz: Artist, Educator, and Caxtonian

Barbara Lazarus Metz died December 5, 2011, in Minneapolis. She was the subject of a "Caxtonians Collect" in 2007; this is based largely on that account of her achievements.

Barbara was an artist for as long as she could remember. Bookmaking came along subsequently, bringing book collecting in tow. She joined the Club in 1992, nominated by Bruce Beck.

Her first career was as an interior designer, working for architects in Chicago. Ray Epstein ('63) hired her to start his company's interior design department. Then in the 1960s she moved to California and returned to school to study printmaking. Her husband was transferred back to Chicago, so she finished her BFA degree at Mundelein College, then went for an MFA at the School of the Art Institute of Chicago. It was at SAIC that the book bug bit. She was the teaching assistant for a printmaker who also made books and she loved making them. Soon she was taking bookbinding classes with Gary Frost and Joan Flasch. Making books involved multiples, just like printmaking, but "books are more interesting."

While visiting galleries in New York in 1978, she went to the Center for Book Arts and saw the possibilities for a similar facility in Chicago. But she knew she couldn't make it happen by herself, so she put it temporarily on the back burner. She applied for and was hired by CETA [Changing Education Through the Arts] to do bookmaking workshops in the public schools. "I did bookmaking workshops in elementary and high schools throughout Chicagoland." In the process she discovered the excitement people feel when they make their first book, when a fourth grader exclaimed "Wow, it's a real book!" Teaching people to make books would be about the best job she could imagine.

CETA was run by the Chicago Council on Fine Arts and Metz proposed and curated some exhibits for them. She was sent to a grantmaking workshop and discovered institutions willing to make grants to non-profit arts organizations that could make the impossible happen. So when she started working in the admissions office at SAIC in 1980 and met faculty printmaker Bob Sennhauser, she was ready to suggest that they start a place where people could learn to make books. The result was Artists Book Works; it opened on Irving Park in 1983. Soon Sennhauser moved on to



other cities, and Metz found herself in charge, hiring faculty, scheduling visiting artists, teaching courses, regularly applying for and receiving grants, planning and staging exhibits – in fact being an arts administrator.

These were exciting years. "We had a wide variety of students. A number went on to be bookmaking professionals, teachers and book artists. Others enjoyed one or two classes, and still others found a life-long interest. Many were graphic designers. They'd been working with 'type' but had never felt a piece of metal type in their hands. For them it was a revelation."

While education was their main mission, Artists Book Works did more than teach classes. To promote book artists, they staged frequent exhibits in their own space and others. A 1993 10th anniversary exhibition catalogue listed 13 major exhibits in the period between 1985 and 1993.

When grants permitted, they'd host juried artist-in-residences to publish a limited-edition artist book. They also produced a series of broadsides, each with a poet, printer, and visual artist.

In the 1990s, grants became harder to find. "And I was tired. All this time I was working at SAIC, directing ABW and teaching artist book classes and workshops at schools, colleges, and art conferences all over the country. Marilyn Sward [('98), who died in 2008], a friend from ARC gallery days [who was running a similar hand papermaking facility] and I occasionally talked about joining together. In 1994 the book arts community

thought the time was right to merge and find a larger institution to work within."

The Interdisciplinary Masters program at Columbia College, run by Suzanne Cohan-Lange, was interested, and it was not long before the Columbia College Chicago Center for Book and Paper Arts was a reality. "We donated all our bookmaking, letterpress and papermaking equipment, Marilyn became Director and I was Summer Director. I used to say, 'My baby grew up and went to college.'"

The affiliation meant was that they could offer a master's degree in the book arts. "It has turned out to be one of the best bookmaking degree programs in the country," Metz said. "Each year many more people apply than can be accepted."

As the Center moved into its quarters on South Wabash, Metz and Sward stepped down. Both became free to travel and create their own artwork and teach occasional workshops.

Melissa Jay Craig, of Columbia, explained on her blog why we have not seen Barbara at recent book events in town: "In June 2008, Barbara suffered a sudden brain hemorrhage while traveling in Turkey. It made her last years difficult in many ways, and lately she'd been living in Minneapolis, near one of her children."

A scholarship in her name is being created at Columbia College Center for Book and Paper Arts. Contact her son, Ken Metz, for further details at ken@kenmetz.com.

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Book and manuscript-related exhibitions: a selective list

Compiled by Robert McCamant

(Note: on occasion an exhibit may be delayed or extended; it is always wise to call in advance of a visit.)

Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600: "Rough, Blurred, and Out of Focus: *Provoke Magazine* and Postwar Japanese Photography" (this short-lived magazine from 1968-9 established the visual vocabulary to document a changing Japan), Ryerson and Burnham Libraries, weekdays only through February 15. "Beauty and the Book: 19th- and Early 20th-Century Folios on the Decorative Arts" (books in a range of cultural and historical styles of ornamentation and design, lavishly illustrated),

Ryerson and Burnham Libraries, weekdays only, opening February 28. "Light Years: Conceptual Art and the Photograph, 1964-1977" (the Conceptual Art movement brought photography into the mainstream of contemporary art), Regenstein Hall, through March 11.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: "Highgrove Florilegium" (an official chronicle of the plants in the gardens of Highgrove), through February 12.

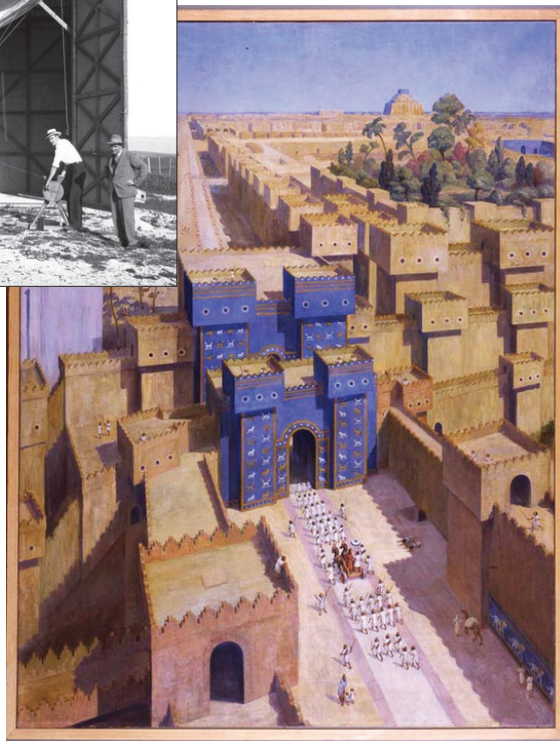
"Renaissance Artists: Illustrations of Science and Art" (examines the artists and publishers of featured rare volumes), through February 12.

Chicago History Museum, 1601 N. Clark Street, Chicago, 312-266-2077: "Lincoln's Chicago" (portraits of Lincoln's contemporaries paired with lithographic views of Chicago created in the 1860s), Sanger P. Robinson Gallery, ongoing.

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: "One Book, Many Interpretations: Second Edition" (commemorates the program's 10-year anniversary with a juried exhibition by bookbinders and book artists interpreting the 10 most recent selections; judges were Caxtonians Paul Gehl, Audrey Niffenegger, and Norma Rubovitz), Special Collections Exhibit Hall, Ninth Floor, through April 15. "Actors, Plays & Stages: Early Theater in Chicago" (memorabilia of the early performances and theaters), Chicago Gallery, Third Floor, through May 15.



Oriental Institute:
Picturing the Past
EARLY EXPERIMENT WITH AERIAL
PHOTOGRAPHY AT MEGIDDO, 1931; VIEW
OF BABYLON, BY MAURICE BARDIN, 1936



DuSable Museum of African American History, 740 East 56th Place, Chicago, 773-947-0600: "Spread the Word! The Evolution of Gospel" (great Gospel singers including Mahalia Jackson and Albertina Walker), through May 20.

Museum of Contemporary Art, 220 East Chicago Avenue, Chicago, 312-280-2660: "David Hartt: Stray Light" (a film displayed in a room carpeted in the style of his subject, the Johnson Publishing Company building in Chicago), through May 6.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: "Border Troubles in the War of 1812" (the conflict in the area then known as the West: firsthand accounts of warfare; territorial struggles between Indian nations and the United States; an East Coast print culture that romanticized wartime life in the Great Lakes region; and representations of the war in textbooks and other histories of the United States), through March 27.

Northwestern University, Block Museum of Art, 40 Arts Circle Drive, Evanston, 847-491-4000: "Prints and the Pursuit of Knowledge in Early Modern Europe" (how celebrated Northern Renaissance artists contributed to scientific inquiries of the 16th century), through April 8.

Northwestern University, Charles Deering Library, 1970 Campus Drive, Evanston, 847-491-7658: "Papering Over Tough Times: Soviet Propaganda Posters of the 1930s," Special Collections, through June 15.

Oriental Institute, 1155 East 58th Street, Chicago, 773-702-9514: "Picturing the Past: Imaging and Imagining the Ancient Middle East" (paintings, facsimiles, casts, models, photographs, and computer-aided reconstructions show how the ancient Middle East has been documented), opening February 7.

Smart Museum of Art, 5550 S. Greenwood Avenue, Chicago, 773-702-0200: "Feast: Radical Hospital-

ity in Contemporary Art" (artist-orchestrated meals that offer a radical form of hospitality), opens February 15.

University of Chicago, Joseph Regenstein Library, 1100 East 57th Street, Chicago, 773-702-8705: "We Are Chicago: Student Life in the Collections" (highlights student experiences over a span of 120 years; drawn from the University Archives), Special Collections Research Center Exhibition Gallery, through March 23.

Until a replacement exhibit editor is found, please send your listings to bmccamant@quarterfold.com, or call 312-329-1414 x 11.

Caxtonians Collect: Mary Morony

Interviewed by Robert McCamant

The Newberry's annual book fair serves as Mary Morony's auxiliary library: she stocks up on books on a particular topic that interests her one year, and by the next year most of them go back to be sold again. "The only trouble comes when I get really attached to a particular subject," she says, "and then I have to find a spot to store more books."

She says that she finds that working the book fair is an ideal way to learn about a topic. "When you unpack a carton from a donor, it's filled with his or her point of view on a subject, whether it's a travel destination, a historic figure, or an artist. It would be very hard to match that on your own in a library or bookstore."

Though she joined the Club recently (nominated by Bill Locke), she knows many members in other connections, including not only the Newberry, and the Old Masters Society at the Art Institute, but also the ones built up over a lifetime of living in the city. She grew up in South Shore, attended the lab school of the University of Chicago through 5th grade, then Bryn Mawr School, and finished at South Shore High School. "That was such a wonderful school in the days I attended it," she says. "I edited the school yearbook and it trained me in teamwork in the days when most young women were stuck in home ec class. And years later, when I returned to Chicago, I got to crew on sailboats with friends from South Shore. It's a bit like an extended family."

Next came two years at Iowa State, then marriage, some years in Phoenix as a staff decorator for Kaufman and Broad Homes ("I wasn't particularly good at it, but I learned I didn't want to live in one of those cookie-cutter homes."), and then it was back to Chicago. She brushed up on secretarial skills at Moser, and got a degree at DePaul. She worked for the parent company of Stop and

Shop under Harry Stern's ('66) father. But her longest stint was for FMC Corporation when it had its offices at Randolph and Michigan.

"I always used to joke that I had to quit when they moved the library, since it made it less convenient to return books," she explains. By then she was already deeply involved in genealogy. She did a number of projects for paying clients, in the process learning a great

pay good money for special genealogy software," she went on. "Once your information is tied up in the program, the only way you can share it with anyone is to have them purchase the program as well. But most everybody has Excel and Word, so it's easy to share."

Another innovation she made she calls a "cross chart." "Most family genealogies form a lopsided 'U'. At the bottom you have the descendants alive today, and working up and to either side you have the older and older antecedents. Almost always you know more about one side than the other, so one side is full of people and the other is comparatively empty. It makes it almost impossible to figure out who was alive at the same time without looking at their specific dates manually. But with a cross chart, you can tell who were contemporaries. You can think of it as a timeline."

For the last year, Morony has quit doing genealogy for hire and has instead been helping people she knows. "If they're paying you, you have to do what interests them," she says. "Usually they don't care about the crazy aunt who went to South America and was never heard from again. But often the crazy aunts are the most fun! Usually I can talk my friends into looking into the relatives who went off on tangents."

Genealogy can also be a stepping stone to other interesting topics. A branch of her own family was related to John Adams. In the process of researching, she discovered the letters between John and his wife Abigail, which are available to

researchers on the Massachusetts Historical Society website. "You discover how people earned their living, how a flu epidemic could have affected a family's life, so much detail that brings the people alive better than the typical history book."

And finally, if you're inclined to Google "Mary Morony Chicago," don't allow yourself to be confused. She has nothing to do with the Mary Agnes Moroney (with an "e") who was kidnapped in 1930, and never found.

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Photograph by Robert McCamant

deal at the Newberry Library (especially through their Friends of Genealogy program) and developing her own techniques.

"People would come to me to organize material and write a book," she explained. Often much of the research would have been done, but it was totally disorganized. "Over time, I developed my own technique of organizing genealogical material, which then made it comparatively easy to tell an interesting narrative." Her technique involves a combination of Microsoft Excel and Word. "Often people



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Bookmarks...

Luncheon: Friday, February 10, 2012, Union League Club
Susan Levy
The Lakeside Classics: 109 Years of Historical Gems

Started in 1903 by R.R. Donnelley & Sons president Thomas E. Donnelley as a holiday gift book for employees and associates, the Lakeside Classics showed the world that by using the best technology, special craftsmanship, and engaging content, machine-made books can more than hold their own in a bibliophile's world. As Executive Editor of the Classics for the past 17 years, Caxtonian Susan Levy is a storehouse of fascinating information and anecdotes about America's longest-running book series. Come and hear: about the challenges of producing a worthy book each year; how they achieve their own rule of "A Change Every 25 years"; about computer impact on a series once dubbed, "A Best Kept Secret"; and, really, how can a simple, dignified, well-designed fit-in-the-palm-of-your-hand book series – and, one never sold by the company – today command an appraisal price of \$15,000 per set?

Google the titles and be captivated.

February luncheon: Union League Club, 65 W. Jackson Boulevard.
Luncheon buffet (main dining room on six) opens at 11:30 am;
program (in a different room, to be announced) 12:30-1:30. Luncheon is \$30. February dinner: Cliff Dwellers Club, 200 S. Michigan, 22nd

Beyond February...

MARCH LUNCHEON

On March 9, we will meet at the Union League Club. Caxtonian Tony Batko will speak about the early years (1903-1932) of the perceptive and articulate Bergen Evans: author, scholar, wit, TV personality, and legendary Professor of English at Northwestern.

MARCH DINNER

We will meet Wednesday, March 21 at the Cliff Dwellers. Isaac Gewirtz, Curator of the Berg Collection at the New York Public Library, will speak on "Jack Kerouac / The Beats."

Dinner: Wednesday February 15, Cliff Dwellers
Suzanne Karr Schmidt
Using Renaissance Books and Prints

Historians of the book have long known the importance of signs of use and readership; what happens when art historians 'discover' this approach? From the sublime to the ridiculous, this talk will give a glimpse into the new research possibilities inherent in interactive printed matter, books and beyond. Suzanne Karr Schmidt is the Andrew W. Mellon Curatorial Fellow in Prints and Drawings at the Art Institute of Chicago. She recently curated an exhibition there on the many uses of early print and printed images, "Altered and Adorned: Using Renaissance Prints in Daily Life," and worked extensively on the upcoming Harvard and Block Museum of Art exhibition, Prints and the Pursuit of Knowledge in Early Modern Europe. Both shows include a record number of books and boast stunning and scholarly exhibition catalogues. She received her doctorate from Yale University in 2006 for a dissertation on early modern paper engineering, collects early ephemera, and has spent as much time as possible at Rare Book School.

floor. Timing: spirits at 5:00, dinner at 6:00, program at 7:30. Dinner is \$48, drinks are \$5 to \$9. For reservations call 312-255-3710 or email caxtonclub@newberry.org; **reservations are needed by noon Friday for the Wednesday dinner.**

APRIL LUNCHEON

On April 13, we will meet at the Union League Club. Caxtonian Tony Batko will continue his narrative about Bergen Evans, his Northwestern years and beyond, 1932-1978.

APRIL DINNER

We will meet Wednesday, April 18 at a location to be announced. Nina Baym, emerita, University of Illinois at Urbana-Champaign, will speak on women writers in the 19th-century American west.