

The Bauhaus in Chicago

László Moholy-Nagy's Schools

Lynn Martin Windsor

On the evening of September 23, 1937, as described by Sibyl Moholy-Nagy, "an unexpected crowd numbering eight hundred people jammed into the ballroom of the Knickerbocker Hotel in Chicago to hear Moholy describe his plans. For more than two hours he poured a stream of analysis and suggestion over their unprepared heads, presented in a language that shrank from nothing to be explicit, and omitted definite articles to save time. . . . And now color. – My little daughter wouldn't walk. But then she discovers red. Across a lawn are red toys she wants, and she walks because red forces her to take action. Now you who can already walk, you find that color means a life beyond food, drink, sleep. Pleasant, I know. I love to eat. But there's more. Everyone can buy it, without money, with openness of eyes, openness of feeling, readiness to learn. You understand? Everybody is talented. I told you so."¹

The New Bauhaus

It was not an accident that László Moholy-Nagy's school, The New Bauhaus, developed in Chicago. There was a history of local interest in combinations of the arts, design, technology, and industry. The Association of Arts and Industries (AAI, founded in 1922) was a Chicago-based organization dedicated to "American production of original creative work of modern character." The AAI had tried to establish a school of design within the Art Institute of Chicago but felt it was a failure, so when Marshall Field II gave them the old Field residence on Prairie Avenue they decided to create a new school there. In 1937, Norma Stahle, AAI executive director, invited Walter Gropius, the German architect who founded the Bauhaus, to head the new school.



Lucia Moholy, László Moholy-Nagy, 1925-26, gelatin silver photograph.

But Gropius had already accepted a position at Harvard. Instead, he recommended Moholy-Nagy – Bauhaus teacher, artist and visionary, whose book *The New Vision* (1932) synthesized his Bauhaus principles. "Situating within the idealistic era of Modernism, Moholy saw the school as a place where artists and poets, philosophers, scientists, and technologists would work together to create a more vital civilization."²

Cables from the AAI: "Plan design school on Bauhaus lines to open in fall." "Marshall Field, philanthropist and businessman, other sponsors Avery, Gypsum and Montgomery Ward; Kohler, Wisconsin; Paepcke, Container Corporation. Their backing assured. Can you come to Chicago for negotiations?" brought

Moholy to Chicago.

He signed a five-year contract and began an urgent race to create this new school by opening day in October 1937. The New Bauhaus would both reflect the principles of the original Bauhaus and refine them. There would be the preliminary "Foundation" course where students would explore the properties of materials, of surface effects, of space and volume. In addition, there would be classes in the sciences, to be taught by University of Chicago faculty members of the "Unity of Science" group, who were interested, as was Moholy, in the totality of education. Then students would choose a speciality from among six workshops, such as light/photography or wood/metal. An additional two years could result in a degree in architecture/planning.

Some of the core faculty were: Alexander Archipenko, the well-known Modernist sculptor, in charge of the modeling workshop; Hin Bredendieck, who had been Moholy's student at the Bauhaus, creating the Foundation course and in charge of the wood/metal workshop; and Gyorgy Kepes, who had worked with Moholy in Berlin and London, heading the light workshop.

Thirty-five students enrolled in the first semester, twenty more at night, and an additional twenty-five by the beginning of the second semester. Nathan Lerner, one of the original students, said that they were "totally immersed in a program of sculpture, graphics, See *NEW BAUHAUS*, page 2



CAXTONIAN

Caxton Club, Founded 1895

Susan R. Hanes, President
Michael Gorman, Vice-President
Jackie Vossler, Secretary
Don Chatham, Treasurer
Bruce Boyer, Immediate Past President
Council

Class of 2014
Celia Hilliard
Tom Swanstrom
John Railing
Dorothy Sinson
Catherine Uecker

Class of 2015
Ed Bronson
Jeffrey Jahns
Bob Karrow
Michael Thompson
Steve Woodall

Class of 2016
Doug Fitzgerald
William Locke
Robert McCamant
Donna Tuke
Robert Wedgeworth

Appointed Officers

Dan Crawford, General Manager
Paul F. Gehl, Archivist-Historian
Hayward R. Blake, FABS
Representative

Committee Chairs

Matt Doherty, Development
Kim Coventry & Susan Rossen,
Publications
Michael Gorman, Exhibitions
Donna Tuke & Dan "Skip" Landt,
Membership
J. William Locke & Dorothy Sinson,
Friday Luncheons
Jackie Vossler, Programs
Catherine Uecker, Audio/Visual
Martha Chiplis, Scholarship
Charles Spohrer, John M. Dunlevy,
Web Site

Caxtonian

Robert McCamant, Editor
Brenda Rossini, Copy Editor
Robert Cotner, Founder
Matthew J. Doherty, Wendy Husser,
Paul Ruxin Contributing Editors

©2014, Caxton Club. The Caxtonian is published monthly by the Caxton Club, whose office is in the Newberry Library.

NEW BAUHAUS, from page 1

poetry, sciences, photography, industrial design and even music made on instruments of student construction, performed by our own orchestra. We were given strange exercises picking up objects, feeling them, then drawing them; cutting and folding paper; shaping blocks of wood until we liked how they felt. This was all very mysterious and confusing until we realized objects and images we made were not to be judged by faculty but were meant to reveal what was happening to us, what we were absorbing, how we were growing." ³ Lerner (like many of the first students) remained involved for many years with the school, in addition to a career as a nationally-known product designer.

Although chaotic, the New Bauhaus seemed very promising; by the spring of 1938 there was a successful show of student work, Gropius included their work in a Museum of Modern Art exhibition, and 80 applicants were waiting to enroll for the fall semester. But there were also signs of trouble. From the beginning there had been financial mis-

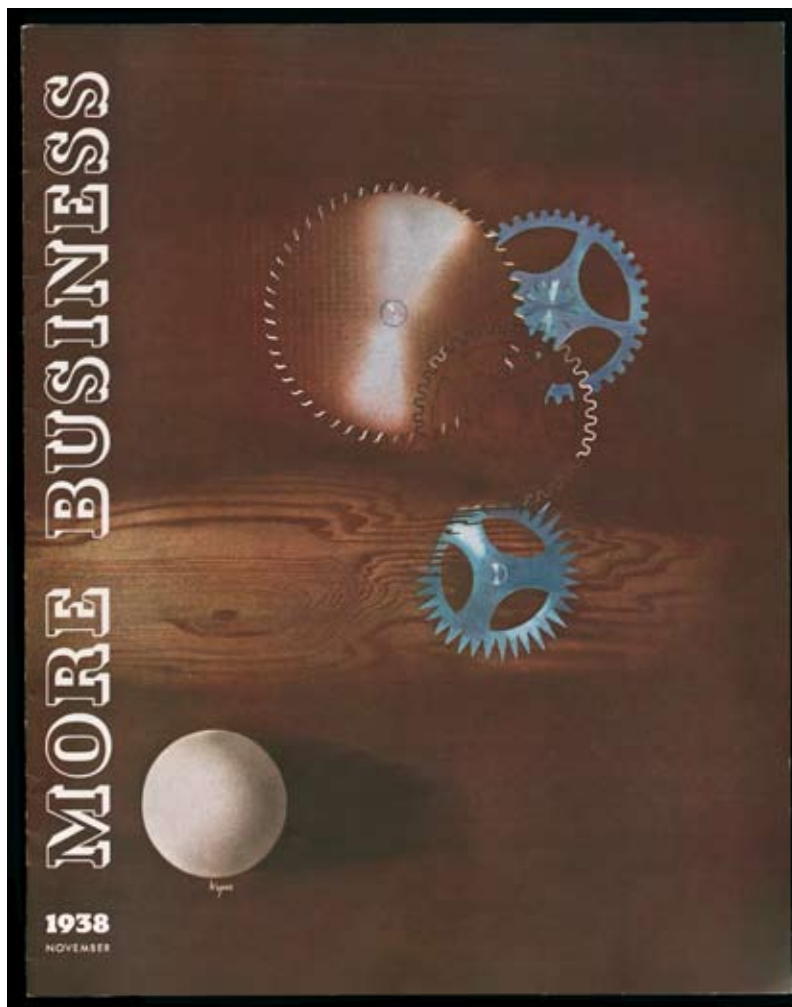
understandings, attempts at interference by AAI in educational matters, and even a vague plot to depose Moholy.

Still, it was a shock when AAI announced that for lack of funds they would not re-open the school in the fall. The underlying reasons remain murky. Why could no money be raised? Were the industrialists outraged by the student work? Was there a personal vendetta against Moholy? (He referred to Norma Stahle as "a first rate gangster.") ⁴ Moholy sued over the closing and the abrogation of his contract; he won but received only the mortgage to the Field mansion.

The School of Design in Chicago

He was determined to continue his school under a new name, financing it – to begin with – out of his earnings; many of the New Bauhaus faculty were willing to come with him, working at first without pay. Moholy appointed a prestigious group of sponsors, including educator and philosopher

György Kepes, *More Business*, cover, November 1938 issue. *More Business* was a trade journal published by the American Photo-Engravers Association. Moholy-Nagy was given free rein to write and design this entire issue, which was devoted to the *New Bauhaus*.



Courtesy The Newberry Library



John Dewey, Gropius, Alfred Barr of the Museum of Modern Art, and evolutionary biologist Julian Huxley, and mailed a prospectus.

In February 1939 he rented the second floor of 247 E. Ontario Street. Sibyl Moholy-Nagy said: "It took an enthusiasm beyond the reach of discouragement or despair to see in this empty loft a future school of functional design. A commissary which had occupied the space before had gone into bankruptcy and left without cleaning up. The cockroaches had developed into a new species . . . and they were touchingly tame. The window panes were broken and . . . the snow drifted in onto the stone floor."⁵ Nevertheless, the School of Design in Chicago opened on February 19 with 18 day and 28 night students.

One of the most important faculty members was Gyorgy Kepes, head of the light workshop until 1943. His influential book, *The Language of Vision*, was published in 1944 and in 1947 he initiated a program in visual design at MIT, which became the digitally-oriented Center for Advanced Visual Studies. The early modernist architect, George Fred Keck, known for his solar houses, taught the architecture course and John Cage came to teach for a year, experimenting with the students on his compositions, including nonmusical sound and absence of sound. The Unity of Science professors, physicist Carl Eckart, neurophysiologist Ralph Gerard, and semiotician Charles Morris lectured frequently.

The School of Design operated in idiosyncratic ways. Harold Allen, who was a part-time night student in 1940, remembered Moholy's attempts at conveying a sense of the overall activity at the School: "Every night after our regular classes were finished, Moholy would call us into his offices and talk with us about half an hour, as a group, showing us what was going on in the school. Most of it was work in progress. . . . I was never in a class with [Moholy], but I learned a great deal from him."⁶ Edgar Bartolucci, a full-time student, recalled: "School started at 9 am, but everybody had made their own key, so most students got in around eight in the morning and they didn't leave until ten at night."⁷ This strong working community produced new ideas and inventions (17 patents applied for in the first two years), awards, and prizes in competitions.

The school quickly expanded its scope. Walter Paepcke, the only original AAI industrialist who still believed in Moholy, offered the use of a rural property that he owned for summer sessions. And the evening classes were increased with emphasis on practical applicability, especially after 1941. War-time subjects included *The Principles of Camouflage*, *Model Airplane Building*, and *Design in Plastics*.

But the war began to cause severe problems. Faculty and students were disappearing into the armed forces; materials, especially metals, were in
See *NEW BAUHAUS*, page 4

Vision in Motion, pp 80-81.
School of Design student exercises exploring the potential of materials and machines. At left, types of woodsprings and a woodspring mattress. At right, sheet metal, structurally bent.



Photographs of this exposed to light will record the varied intensity of light sources in black and white and gray values. Presently, this is nothing more than a photograph, produced by having objects on the unexposed surface. Opaque objects contacting this surface block out all light leaving that part of the sheet unexposed, i.e., white. Shadows of these objects caused by lighting during the exposure result in varying gray values depending upon the density of the shadows. Areas touched with light, that is, fully exposed, become black.

The photogram explains the unique characteristic of the photographic process—the ability to record with delicate fidelity a great range of tonal values. The almost continuous range of gradations, without differences in the gray values, belongs to the fundamental properties of photographic expression. The regulated use of this gradation creates photographic quality. The photogram can be called the key to photography because every good photograph must possess the same fine gradations between the white and black extremes as the photogram.

The photogram explains up as mass interpretation as it has viewers and with new dimensions its original range can be greatly enlarged. For example, printed transparent cellulose sheets, black lines engraved, scratched glass plates covered with ink drawings, can be used as "negatives", in an enlarging apparatus combined with the usual technique of the photogram these materials may give startling results. The photogram may also be used as a new method of recording light values when materials such as oil, paint or ink are spread between glass plates. This procedure follows out the old steps or the still wet, painted lines and follows them into astonishing shapes which vary with the pressure applied. These glass plates, used as negatives, produce photographic records of the mechanical process. By substituting photographic evidence for guesswork in comparing the performance of materials, this method may become a contribution to technological application, similar to M. Biondi's experiments with photo-elasticity developed for purely scientific reasons. These may also be used one day as elements of creative expression.

The photogram understood as a diagrammatic record of the motion of light translated into black and white and gray values can lead to a group of new types of spatial relationships and spatial structuring. The recording and advancing values of

• I had an opportunity to see the ability of all steps recorded between glass plates and a great number of other actions as "special effects" on the motion picture, "Thrup in Color", by H. G. Wells directed by A. Korda. (London Film, 1916).
 •• The method of three-dimensional photo-elasticity is based on the experimental fact that samples of elastic bodies, such as Biotin, Wurtzite and Turin, when used in a liquid condition show a complete preservation of
 (a) the elastic deformation and
 (b) the corresponding birefringence produced by the loading of the reacting substance as it is described in the article, "The Photoelasticity of Three-Dimensional Photo-Elasticity" by R. H. Stroh. (Research Laboratories, Westinghouse Electric Co.)
 A similar method is used for observing the functioning of the glasses used in industry for special processes. The apparatus of a Zeiss camera can use as such a glass instead of a normal negative possible an intermediate division as to its partial separation. The areas indicate diagrammatically the required required glass performance.

The 191. © L. Biondi (1916), Photogram.

The 191. © M. Biondi (1916), Photogram.



NEW BAUHAUS, from page 3

short supply; and the school was in danger of becoming irrelevant to the times. In response, Moholy created three work programs which utilized the school's educational strengths: one in camouflage, in conjunction with the city; a second in ways to substitute wood for scarce metals; and one relating to occupational therapies.

Nothing, though, resolved the financial stresses. Substantial grants from the Ford Foundation and the Carnegie Corporation helped, but were not enough. In 1944 a group of businessmen under the leadership of Walter Paepcke proposed the formation of a board of directors and a change in name to Institute of Design in an attempt to strengthen the structure of the school. This did not increase enrollment and the directors were about to abandon the school when the number of students suddenly shot up thanks to the G.I. Bill of Rights. In the fall of 1945 800 were enrolled – up from 92.

Institute of Design

A new home had to be found; the Ontario Street property had been sold in the summer

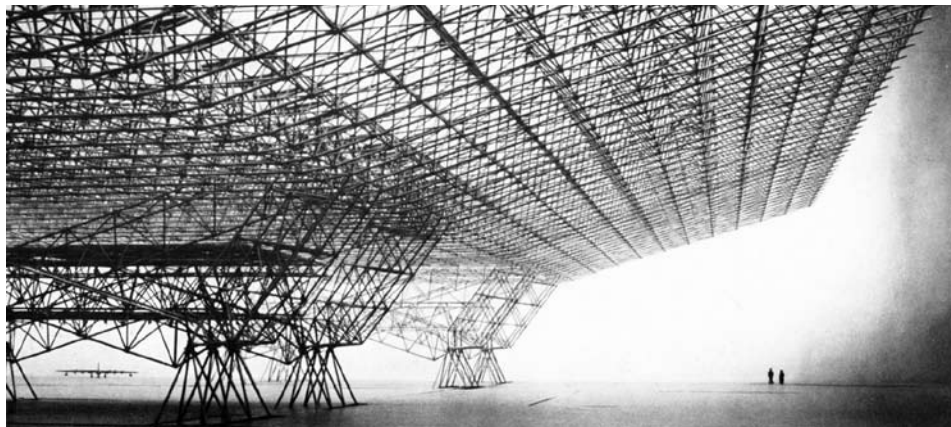
of 1945 and the second floor at State and Oak, which the school was leasing temporarily, was inadequate. The old Romanesque-style building of the Chicago Historical Society at 632 N. Dearborn was for sale; the board agreed to provide the down payment and after massive renovations the Institute of Design (ID) moved in August 1, 1946.

As the school grew, so did the faculty. Hugo Weber, an artist and an inspiring teacher, brought new ideas with his leadership of

the Foundation course. Another artist was Emerson Woelffer, whose influence was felt almost as much in his studio, which was a jazz-filled mecca, as in his classes. James Prestini, educated as an engineer and combining art with consummate craftsmanship, rejoined the ID. And Arthur Siegel, one of the earliest students and a noted photojournalist, took over the Light Workshop.

Though he was diagnosed with leukemia in 1945, Moholy continued to work in all areas at

Konrad Wachsmann and Institute of Design advanced level students, Space frame structure, 1950-51. A research project commissioned by the US Air Force, this space frame hangar was designed to be assembled from pre-fabricated components.



FACING PAGE, TOP *Vision in Motion*, pp. 188-189. The photogram (photography without camera) is strongly associated with Moholy and his schools. Photograms are photo-negatives, produced by laying objects on an emulsion-covered surface and exposing them to light. At right, a photogram by Moholy-Nagy.

BELOW Harry Callahan, Eleanor, Chicago, 1952, gelatin silver photograph.

BOTTOM James Prestini, Lathe-turned mahogany bowl, c. 1945.



Moholy-Nagy's artistic and educational legacy. It became, especially in the United States, a standard work in the literature of art."⁸

This remembrance by Edgar Bartolucci, one of his students, is a good summation of Moholy and his teaching: "After you left the Institute, you were interested in everything and anything.

an enormous pace and added the goal of completing his book, *Vision in Motion*. It was published by Paul Theobald in Chicago shortly after his untimely death in November 1946.

It is in this book that he most completely articulated his educational philosophy – using many examples of his students' work, especially from the Chicago schools. Hans Wingler, founder of the Bauhaus Archive in Berlin, said: "More than ever before, he emphasized the totality of experience and forcefully assigned an essential, actually a decisive, role in the creative process to the emotional moment. . . . *Vision in Motion* is

Moholy was more child-like than anybody I know. He would see something that others thought was ordinary and make you realize that there was more to it. . . . He would make you look at things differently and students eventually developed that eye, the ability to see things in a new light."⁹

Acting on the advice of Gropius, Paepcke, as Chairman of the Board, invited the internationally-known architect Serge Chermayeff to become the new director of the ID. Chermayeff, who had been chair of the design department at Brooklyn College, arrived in 1947.

Under Chermayeff the curriculum of the Institute was tightened; the Foundation course was extended to three semesters and the workshops were reduced to four areas: Architecture, Product Design, Visual Design and Photography/Film. To bring the Institute more in line with the academic world, bachelor degrees would now be granted in the four departments.

Chermayeff focused his greatest attention on the architecture program. Konrad Wachsmann was appointed to head Advanced Building Research; he and his students developed a seminal space-frame system hangar for the U.S. Air Force. The eminent architecture critic Martin Pawley wrote: "Wachsmann was a pioneer theorist, practitioner and teacher of industrialised building . . . and must surely be a contender for the title of architect of the twentieth century."¹⁰

And Chermayeff brought in for the 1948-49 year another great innovator, R. Buckminster Fuller. Fuller lived in a trailer in the ID parking lot and turned part of the basement into "a Merlin's cave," as Chermayeff described it. It was there that Fuller and twelve of his students constructed the first successful model of the geodesic dome; it was demonstrated in public the following summer.

The photography department, which from the start had been central to Moholy's educational concepts, became by the end of the ID so famous that the school was often identified by it. When Art Siegel came in 1946 to head the photography department, he organized a six-week summer symposium, "New Vision in Photography," which was attended by many of the leading names in photography. This symposium, the first of its kind, made a major impression, elevating both the school and the medium itself.

Also in 1946 Siegel introduced photographer Harry Callahan to Moholy, who immediately hired him. Callahan became head of photography in 1949, and in 1951 he brought Aaron Siskind into the department. The legendary Callahan-Siskind combination made the ID the leading school for photography for many years.

Moholy's schools had never been solidly funded, and when the GI bill students tapered off there were financial difficulties again. It was necessary to affiliate with an established

See *NEW BAUHAUS*, page 12

FABS in Cleveland: A Journal

June 10-15, 2014

Susan R. Hanes

Tuesday, June 10: to Oberlin, Ohio

A 6:30 start in the new car; George kept reaching for the absent gearshift and I kept dozing off in the cozy 14-way seats. Easy traffic along the Ohio Turnpike. We stopped at the Ohio Welcome Center, located twenty miles into the state. The only people there to welcome us were the Burger King employees from whom we bought a couple of medium Whoppers—a *non sequitur*? Arrived in Oberlin about 2:00; had decided to spend the night in this college town, 35 miles from Cleveland, to enable an early arrival for the Fellowship of American Bibliophilic Societies annual tour tomorrow. Checked into the Oberlin Inn. As we entered town, George spotted a sign for “Patchwork Trails” and I think he wished he had not mentioned it. I learned that it was a self-guided tour around the back roads of Lorain County, highlighted by 8' x 8' quilts painted by local 4-H Clubs and mounted on the sides of local barns. The trail offered an excuse to drive out into the countryside, and that was enough incentive for me. We found seven of the quilt squares and traveled around 30 miles along curving, shady roads before George decided he'd had enough and we returned to town. He drove through the campus of Oberlin College in a slight drizzle while I hopped out to take photos. We had drinks and Buffalo wings at The Feve on Campus Street, followed by a walk in the early evening sunlight; wish I'd had that light earlier for my campus shots.

Wednesday, June 11: to Cleveland

Left the Oberlin Inn, hoping to find breakfast at a local diner but found absolutely nothing open and hardly a car on the streets. Drove on into Cleveland in moderate traffic, arriving at the Glidden House at 9:00. We are spending the next four nights here while we attend FABS events. The hotel is located in the heart of Cleveland's cultural district, known as University Circle. Had coffee and a soggy microwave breakfast sandwich at a student coffee house behind the hotel before walking across the green to the Cleveland Museum of Art. The museum has recently undergone a \$350 million renovation and

expansion designed by Rafael Vinoly. It encloses the original 1916 neoclassical building in an atrium reminiscent of the British Museum. We started at the interactive area that offered a chance to view the conservation of Caravaggio's *Crucifixion of Saint Andrew*. The museum's extraordinary collections have been beautifully integrated. We spent more than four hours there—and walked nearly four miles according to my pedometer—before returning to the hotel. The FABS group assembled at 2:45 for the short walk to the Western Reserve Historical Society for a tour of its library, northeast Ohio's historic repository. Paul Heyde, Head of Special Collections, gave a presentation on the William P. Palmer Civil War Collection, with particular emphasis on slavery. The chart of African men arranged on slave ships for maximum efficiency was chilling. We also had a chance to wander through the Crawford Auto-Aviation Collection where we were particularly intrigued by a grouping of airplane racers from

the 1930s.

At 5:00 we crossed the street to the Museum of Natural History for dinner and our official welcome to FABS' 14. Wendy Wasman, Librarian and Archivist, led us through the museum's extensive ornithological collection before we found our seats at tables in the atrium. After dinner we made our way through the throngs enjoying Wade Oval Wednesday, one of Cleveland's summer music evenings. Back at the Glidden House, a little Knob Hill on the rocks and bookish talk prepared us for bed and a busy schedule tomorrow.

Thursday, June 12: Cleveland

We roused ourselves at 6:30 and, following breakfast at the hotel, joined our group for the short walk to Severance Hall, described as “America's Most Beautiful Concert Hall.” The 1931 hall underwent a major restoration in 2000; its classic



ABOVE An artist book from the CIA collection. RIGHT Gary Esmonde with Pierre Redoute's *Les Roses*.



exterior gives no indication of the Art Deco treasure inside. The group walked on to the Cleveland Museum of Art where Stephen Fleigel, Curator of Medieval Art, introduced us to several of the museum's Byzantine and medieval treasures. His enthusiasm for each item made me wish he could have us taken us through the entire place. Special Collections Librarian Louis Adrean introduced us

to the collections of the museum's Ingalls Library, one of the largest art libraries in the world. We were invited to examine samples from the library's complete set of works printed by William Morris's Kelmscott Press. An efficiently-served box lunch at the Glidden enabled us to get to the Allen Memorial Library at the Dittrick Medical History Center for a look at their collection

of rare books related to anatomy and science. Included was the 1972 edition of *The Anatomical Basis of Medical Practice* that features provocative pin-ups of nude women. Chief Curator James Edmonson explained that the outrage that accompanied the book's release, and its subsequent recall, made it one of the library's rarest volumes. We visited the Cleveland Institute of Art (known affectionately as the CIA) where Librarian Christine Rom introduced us to their artists' books collection. Across the street, we toured the Cleveland Botanical Garden where Board Chair Victoria Broer welcomed us. We then divided into groups and squeezed into the Squire Rare Books Room for a botanical books show-and-tell by Librarian Gary Esmonde. The highlight was Pierre Redoute's *Les Roses*, commissioned by Napoleon and considered by experts to be the finest example of botanical illustration. We walked to the Kelvin Smith Library of Case Western Reserve University. After looking at a selection of volumes set out by the Special Collections librarians, we were given a demonstration of digital applications for the humanities that included the use of a high-powered KIC scanner and a 3-D printer to compare copies of Walt Whitman's *Leaves of Grass*. The day concluded with a festive dinner at the library, followed by a presentation by University Librarian Arnold Hirshon. Arnold delighted us with a talk about the vast array of illustrations for *Alice in Wonderland*, aptly titled "Infinite Visions of Alice."

Friday, June 13: Cleveland

In the morning, FABS members boarded busses to visit two of Cleveland's most notable book collectors, Jon Lindseth and Bob Jackson. At the Lindseth estate, Jon spoke about his forthcoming book featuring his collection of Jewish fables, a project that has taken more than 16 years. He is compiling a second book, due in 2015, about the more than 7500 editions of *Alice in Wonderland*, focused on his vast collection. Jon shared a treasure of particular interest to me: a fragment of the edition used by William Caxton for his translation of *Aesop's Fables*. Unfortunately, time ran short and we had to board the bus before we really had a chance to examine the books that he had so carefully arranged for us. Bob Jackson's home was chock full of books and artifacts that he and his wife have collected during more than 50 years of world travel. In a soft voice, Bob shared stories of his relationship with William S. Burroughs. See *FABS CLEVELAND*, page 8



TOP The Saturday symposium. ABOVE Tom Balbo shows off a kozo patch in the Morgan Conservatory. LEFT Paper making, also at the Conservatory.



and his adventures collecting Rockwell Kent. This time, we had plenty of time to wander through the Jacksons' home and enjoy their collections. Returning to the city, we stopped for lunch at the Cleveland Public Library and enjoyed perusing the library's collections of chess books and artifacts, and books and ephemera related to smoking. It is hard to imagine that so much has been produced on those two subjects. We visited Zubal Books, unquestionably one of the world's largest independent bookstores. It is located in a couple of rambling, crowded warehouses, one of which was formerly the home of the Hostess Bakery. Some claim that the scent of Twinkies is still in the air. Son Michael Zubal took us through dusty rooms stacked precariously to the rafters with all manner of printed material. We were even invited to take away anything we wanted from huge cardboard boxes. On the near east side of Cleveland we toured Morgan Conservatory, where Executive Director Tom Balbo took us through the center, demonstrating letterpress printing and showing us the art of hand papermaking using Japanese kobo fiber. After a short break at the hotel, we went by bus to Loganberry Books, one of the few independent bookstores remaining in Cleveland. It is cozy and inviting, with rare editions attractively arrayed on built-in shelves and old-style library ladders stationed around the walls. We enjoyed wine and cheese in the gallery, surrounded by the books and etchings of Czech-American artist Ladislav Hanka. This was followed by an entertaining talk about pop-up and moveable books given by collector and dealer Larry Rakow. The day ended with a cookout at the Glidden House and the opportunity to shop for books for sale by independent dealers.

**Saturday, June 14, 2014:
Oberlin and Cleveland**

After breakfast, we boarded a bus to Oberlin College. This liberal arts institution boasts one of the finest undergraduate libraries in the country. We began at the Science Center with a half-day symposium. First, we were treated to a panel of Rowfant members, moderated by Tom Slavin and featuring short presentations by four speakers on the topic of "Books and Their Varied Capacities to Please the Mind." Carl Weitman spoke about his collection of children's books, saying that those that are most successful make references to history and politics, thus engaging the parent as the story engages the child. Patrick



TOP LEFT Postern from the Western Reserve Historical Society slavery collection. ABOVE Our own Paul Ruxin is also a proud member of the Rowfant Club. ABOVE RIGHT Case Western University Librarian Arnold Hirshon demonstrates Rowfant candle protocol. LOWER RIGHT Gothic Latin Bible, thought to be from 14th-Century France. FAR RIGHT Hanes at the Museum of Natural History.





Healy told how his collection of Ray Bradbury taught him to ask, "What if?" Rowfant President Phil Anderson shared slides of his collection of marbled papers and explained the techniques used in creating different patterns. Finally, Paul Ruxin spoke extemporaneously about the ability of books to please the mind, saying that bibliophiles need not feel defensive about their "gentle madness." He pointed out that books are uniquely able to provide tactile pleasure as objects, to satisfy curiosity and provide information, to offer economic value as investments, and to serve as a means of social connection as they bring people together to share ideas. He concluded by exclaiming, "Booklovers of the World, unite!" The second session featured impressive young Oberlin professors of English, art, and music, who shared ways in which they engage their students with the materials in the library's Special Collections. Students are introduced to the use of primary sources in research, where actual artifacts supply a context for understanding history. James O'Leary, Assistant Professor of Musicology, summed up the presentations by saying that by being exposed to Special Collections, students are able "to step into the shoes of the past." Following soup and salad in the atrium of the Science Center, we were free to visit the Allen Art Museum Library and the Mudd Center Special Collections. Books on musicology, illuminated leaves, and artists' books were set out for us. George and I were intrigued by *Femmes Fatales*, a book by Margaret Cummins that appears to be a Victorian photo album of beautiful women but at the end proves to be an inventory of instruments of torture. The bus brought us back to the Glidden House, giving us just enough time to change for the culmination of the FABS Tour, a reception and banquet at the Rowfant Club's historic home. The Rowfant Club, founded in 1892, is one of the oldest in the country and one of the few to have its own home. President Phil Anderson gave me a tour of the house, explaining the significance of the capped candlesticks that adorn the tops

of every bookcase. At each meeting, members light their own candles and extinguish them after the meal. When a member dies, his candlestick is capped and retired into its own special place on the shelves. Phil told me that there are more than 1400 retired candlesticks in the building. After showing me around, he signed my copy of the club's newest publication, an anthology of Rowfant history entitled *Happy Days*. The evening's speaker was again Paul Ruxin, who shared the bibliophilic saga of his fascination with Samuel Johnson and his extensive research on a particular volume of the *Dictionary*. The talk was part history lesson and part detective story, and was a perfect ending to our celebratory evening as guests of the Rowfant Club.

Sunday, June 15: Cleveland

On the last morning of FABS '14, we again boarded a bus for a visit to Lakeview Cemetery, consecrated in 1869 and known as Cleveland's Outdoor Museum and Arboretum. Its park setting invites solitary walks

and family picnics, which are welcomed. We learned that the cemetery covers 285 acres and still has enough space for more than 100 years. We rode by the tombs of Cleveland notables, including John D. Rockefeller's obelisk, Eliot Ness's granite stone, and President James A. Garfield's massive Romanesque monument that looked badly in need of a power wash. Our last tour was to John Carroll University,



a Jesuit institution where we visited the Grasselli Library's Special Collections. Curator Chuck Zarobila showed us newly-acquired Abraham Lincoln materials and took us through a small room housing books and artifacts relating to G. K. Chesterton. From there, attendees were invited to the home of Rowfant FABS Chair Terry Shockey and his wife, Barbara, for a light lunch on their deck before the bus returned us to the Glidden House for the last time.

§§

Book and manuscript-related exhibitions: a selective list

Compiled by Lisa Pevtzow

(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: **“Around the World in Travel Sketches”** (selection of sketches from artists and architects offers insight into the travelers’ personal experiences and their visual responses), Ryerson and Burnham Libraries, through September 1. **“Joseph Koudelka: Nationality Doubtful”** (vintage prints, period books, magazines and other materials by the Czech-born French photographer), through September 14. **“What did Renaissance Printmakers Make of Antiquity?”** (prints featuring Renaissance artists’ attempts to understand ancient sculpture and recreate lost paintings), through November 13.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: **“Moku-Hanga: The Art of Japanese Woodblock Printing”** (Japanese design books from the collection of Caxton member Lisa Pevtzow), through August 10. **“Ex Libris: Bookplates Through the Ages,”** August 15 to November 9.

Chicago History Museum, 1601 N. Clark Street, Chicago, 312-266-2077: **“Vivian Maier’s Chicago”** (Maier spent her adult life as a nanny but devoted her free time and money to photography), through summer.

DuSable Museum of African American History, 740 East 56th Place, Chicago, 773-947-0600. **“Bandits & Heroes, Poets & Saints: Popular Art of the Northeast of Brazil”** (how African, European, and indigenous traditions have blended to form the culture of this area), through August 17.

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: **“Vivian Maier: Out of the Shadows”** (silver gelatin prints of images selected from the book *Vivian Maier: Out of the Shadows* by Richard Cahan and Michael Williams), special Collections Exhibition Hall, Ninth Floor, through September 28. **“Ideas and Inventions from the Covers of Popular Science,”** Congress Corridor, Ground Floor, through August 31.

Loyola University Museum of Art, 820 North Michigan Avenue, Chicago,



DuSable Museum: Northeast Brazil



Regenstein Library: Researching Mexico
POTTERY, PHOTOGRAPH, CIRCA 1900. FREDERICK STARR PAPERS, SPECIAL COLLECTIONS



Chicago Botanic: Bookplates



Pritzger Military Library: Navy SEAL
LESSONS LEARNED, 2003, CORONADO, CA. PHOTO BY STEPHANIE FREID-PERENCHIO.

312-915-7600: **“Crossings and Dwellings”** (historical maps, books, objects and textiles that tell the story of Jesuits and women religious who served indigenous and immigrant populations), through October 19.

Northwestern University Library, 1970 Campus Drive, Evanston, 847-491-7658: **“Best of Bologna: Edgiest Artists of the 2008 International Children’s Book Fair”** (illustrations featured at the Bologna Book Fair, the world’s largest annual children’s book event), ongoing.

Oriental Institute, 1155 E 58th St. Chicago, 773-702-9520: **“In Remembrance of Me: Feasting with the Dead in the Ancient Middle East”** (how the living cared for the dead and how the ancients conceptualized the idea of the human soul in ancient Mesopotamia, Egypt, and the Levant), through January 4.

Pritzker Military Museum and Library, 104 S. Michigan Ave., Chicago, 312-374-9333: **“SEAL The Unspoken Sacrifice”** (features photographs from Stephanie Freid-Perenchio’s and Jennifer Walton’s 2009 book and artifacts on loan from the Navy SEAL Museum), ongoing.

University of Chicago, Joseph Regenstein Library Special Collections Research Center Exhibition Gallery, 1100 E. 57th Street, Chicago, 773-702-8705: **“Researching Mexico: University of Chicago Field Explorations in Mexico, 1896-2014”** (correspondence, diaries, photographs, sketches, recordings and objects about Mexico generated and collected by scholars since the late 1800s), through October 4.

Send your listings to
lisa.pevtzow@sbcglobal.net

Caxtonians Collect: Bernice Gallagher

interviewed by Robert McCamant

Bernice Gallagher was a person who spoke to the Caxton Club before she was a member. It was back in 1994, when her book *Illinois Women Novelists in the Nineteenth Century* (University of Illinois Press) was first out. She got a phone call from Fred Kittle. Would she talk to the Club about her new book? Sure. The fact that Ann Bates Kittle was a fellow graduate of Barat College made it all the more comfortable. "We talked forever that first day," Gallagher admits.

But Gallagher was not a stranger to the Club, even when she spoke. "My teacher and mentor, Harrison Hayford, brought me to meetings from time to time in the 1980s, when I was working on my Ph.D. at Northwestern," she explained. She also knew Gene Hotchkiss and David Spadafora, members and frequent attendees. Both would serve as presidents of Lake Forest College, where Gallagher was Director of Writing Programs and Lecturer in English.

Four years after her Caxton Club talk, "I was flattered when I was asked to join," she says. It was 1998, and women were still a distinct minority in the Club, though there had been women Presidents by then. Kim Coventry nominated her, and Hotchkiss seconded. Gallagher has subsequently been invited to speak at numerous other locations, from the Edinburgh Arts Festival in Scotland to the American Studies International Convention in Washington, D.C.

I asked how she became interested in women writers. "It was initially the influence of Ann Louise Hentz," she said. "She was on the faculty at Lake Forest College when I was working on my Master's. She pointed out that in studying literature you have to pick a specialization. If you work on Shakespeare, the field is crowded. If you pick women novelists, you might just find an area where you can be the expert." Gallagher had been reading women writers all along, which didn't hurt, either.

However, it was not a straight path to her eventual career. Gallagher was born in Chicago and raised in Lake Forest. She attended Woodlands Academy of the Sacred Heart and did normal North Shore girl things, like piling on the Northwestern train with a group of classmates and going to see JFK drive by on his way to speak at the Chicago

Stadium. Gallagher was always interested in things relating to the city. "My father was a prominent Chicago lawyer, Dan Gallagher. Watching him, I wanted to be a defense attorney. Maybe work for the Public Defender's office. But my dad took a dim view of that." After getting her degree at Barat, she went to Germany while her husband was stationed there, and along the way managed to have and raise three children.

A turning point was her discovery of what had been the contents of the Woman's Build-



Gallagher with her husband, Joe Howard.

ing at the 1893 Columbian Exposition. She was exploring the Exposition more generally with another mentor, the architecture critic Franz Schulze. Here was the Woman's Building, with a library counting more than 7,000 books written by women from around the world! "A sidelight is that Edith E. Clarke, who put the library together, went on to be the first cataloguer at the Newberry," explains Gallagher. It also didn't hurt that Gallagher had grown up hearing her Irish grandmother talk about the Columbian Exposition as a turning point for her new life in the United States.

Gallagher's Ph.D. thesis was about the Illinois women writers whose works were exhibited in the Woman's Building Library. Most of these authors lived in or near Chicago during the period 1848 to 1893. (Gallagher's dissertation supervisor was Carl S. Smith, Northwestern's expert on Chicago literature and cultural history). When it came to writing a book for sale to the public, the novelists seemed to be

the most interesting heart of the matter.

"How modern these women novelists were!" she exclaims. "They wrote about the importance of education and meaningful work for women, about reproductive rights, loveless marriages, and unconventional domestic arrangements." She explains that these early writers were generally at least middle class, since you had to be comfortably established to find time to write books. "As is often the case, however, and even today, almost none of these authors managed to support themselves by their writing alone," she concludes.

Gallagher's book was well received and earned the Illinois State Historical Society's 1995 Award of Superior Achievement. Her publications also include two essays in the historical encyclopedia *Women Building Chicago 1790-1990* (2002); "Illinois Women Novelists at the Woman's Building Library," in *Libraries and Culture* (Winter 2006); and "Engaging the Arts in Society: Illinois Women Novelists at the 1893 World's Columbian Exposition in Chicago," in the *International Journal of the Arts in Society* (2007).

Gallagher served on the Lake Forest College faculty from 1984 until 2006. Though she kept an office on campus for the next several years, "Basically, I was delighted to be retired," she says. "I loved teaching and still hear from scores of former students, but I'm also now able to expand my writing efforts beyond the scholarly realm. I work at home, and then there's the added benefit of traveling outside the school year schedule."

For example, this April Gallagher and her husband Joe Howard, a former NBC News-Chicago producer, attended the 29th Annual Cúirt International Festival of Literature in Galway, Ireland. Featured speakers included two Booker Prize winners, novelists Roddy Doyle and Sebastian Barry. "What fun fellows!" she says. Their influence has led her to consider writing a novel herself. "I wrote fiction when I was much younger, but I just put it away during my academic career. Now it seems as if it might be fun. There's no research required – unless you make the mistake of writing a historical novel!" She also mentions, in passing, April in Paris, summers in Connemara, autumn in New York. The possibilities are endless and inspiration is everywhere.

§§



NON PROFIT ORG
US POSTAGE
PAID
PERMIT 416
FOX VALLEY, IL

CAXTONIAN

Caxton Club
60 West Walton Street
Chicago, IL 60610
USA

Address Correction Requested

NEW BAUHAUS, from page 5

institution; in 1949 Illinois Institute of Technology (IIT) welcomed the ID and Henry Heald, the IIT president, promised that it would retain its autonomy.

In 1951 Serge Chermayeff resigned to teach at MIT and Crombie Taylor, an architect who had taught at the ID and been its secretary-treasurer for many years, was appointed acting director. The students continued to win awards and to sweep competitions, including a high-profile one for lamp designs which the Museum of Modern Art sponsored in 1951. There were major projects other than Wachsmann's space-frame hangar; in 1952 Taylor suggested that Siskind's students document Louis Sullivan's buildings, many of which were threatened with demolition. That project ultimately brought fame and death to Richard Nickel, the student who became the heart of it.

No one could agree on who should be the new director; finally, in 1955 IIT – without consulting anyone connected with the ID

– appointed a new director: Jay Doblin from the design firm of Raymond Loewy. Immediately, everyone at the ID was united in opposition and many of the faculty resigned. In 1956 the school was moved to IIT's south campus, in the basement under Mies van der Rohe's architecture department; more faculty were terminated; and Moholy's era of experimentation was over.

But Moholy's ideas and Bauhaus concepts were spread to many other educational institutions by both faculty and graduates, most notably Kepes at MIT, Hin Bredendieck at his School of Industrial Design at Georgia Tech, James Prestini and Jesse Reichek, an ID student and teacher, at the University of California at Berkeley, and the ID ex-faculty members who settled at the University of Illinois at Chicago. In this sense, one could say that Moholy's school lived on.

§§

NOTES

¹ Sibyl Moholy-Nagy, *Moholy-Nagy: Experiment in*

Totality, Cambridge: MIT Press, 1969, pp. 148-49.

² Peter Selz, "Modernism Comes to Chicago: the Institute of Design," in Lynne Warren, ed., *Art in Chicago, 1945-1995*, Chicago: Museum of Contemporary Art, 1996, p. 39.

³ Nathan Lerner, "Memories of Moholy-Nagy and the New Bauhaus," in Terry Suhre, *Moholy-Nagy: A New Vision for Chicago*, Urbana: University of Illinois Press, 1991, p. 13.

⁴ Walter Gropius Papers, Houghton Library, Harvard University.

⁵ Sibyl Moholy-Nagy, pp. 168-69.

⁶ Lloyd C. Engelbrecht, "Educating the Eye: Photography and the Founding Generation at the Institute of Design, 1937-46," in David Travis et al, *Taken by Design: Photographs from the Institute of Design, 1937-1971*, Chicago: The Art Institute of Chicago, 2002, p. 29.

⁷ Emily King, *Robert Brownjohn: Sex and Typography*, New York: Princeton Architectural Press, 2005, p. 21.

⁸ Hans M. Wingler, *The Bauhaus: Weimar, Dessau, Berlin, Chicago*, Cambridge: MIT Press, 1969, p. 203.

⁹ Emily King, p. 21.

¹⁰ Martin Pawley, "Konrad Wachsmann: The Greatest Architect of the Twentieth Century," in *Architects Journal*, 2 December 1999 issue.

Bookmarks...

Looking ahead to fall...

SEPTEMBER LUNCHEON

September 12, 2014, Union League Club: "A Lost Piece of Chicago History, Found! Cable Cars and Their Startling Stories," presented by award-winning Chicago journalist and author Greg Borzo, including over 75 seldom-seen Chicago images.

SEPTEMBER DINNER

Nancy Gwinn, Director of Smithsonian Libraries since 1997, will speak about the trials and rewards of running 20 libraries. This will be a special event with other guests invited by the Smithsonian.

OCTOBER LUNCHEON

Friday, October 10, at the Union League: Chicago businessman, Union League Club member and published and recognized Teddy Roosevelt aficionado Joseph Ormig brings new insights into our 26th President, by examining his literary output.

OCTOBER DINNER

Our speaker will be Marianna Tax Choldin, talking on Russian censorship. "Where Books Go to Die" is the title of her recent book. See her October 15 at the Union League Club.