

## A Grim Look at Grimms' Fairy Tales...

...and their early 20th century illustrators

Jerry D. Meyer

Most children born during the first half of the 20th century became familiar with one or more of the stories, however sanitized, that came from the collection known as Grimms' fairy tales. "Little Red Riding Hood," "Snow White," "Cinderella," and "Hansel and Gretel" are among the most familiar titles of stories read to us as youngsters, or, beginning in the late 1930s, made popular through the films of Walt Disney Studios. What we were not usually told as kids, however, was that the illicit sex, cannibalism, bodily fluids, and incest present in many of the original folktales had been discreetly eliminated or at least considerably tamed either by the Grimm Brothers themselves or through the discretion of the publishers of the stories.

Certainly the charming illustrations for these tales during the golden age of such picture books only occasionally hinted at the darker side of these little dramas.

In 1812 the brothers Jacob (1785-1863) and Wilhelm (1786-1859) Grimm (Fig. 1) published their first landmark collection of 86 *Kinder- und Hausmärchen* or *Children's and Household Tales*. A second volume, with an additional 70 stories, followed in 1815. Several other editions with some tales subtracted and others expanded and rewritten appeared over the next several decades, with the final volume of 211 tales, the seventh edition, appearing in 1857. This is considered the standard Grimm story collection today.

The brothers claimed that these tales arose culturally from a German oral tradition; however, modern scholarship has noted multicultural sources and numerous

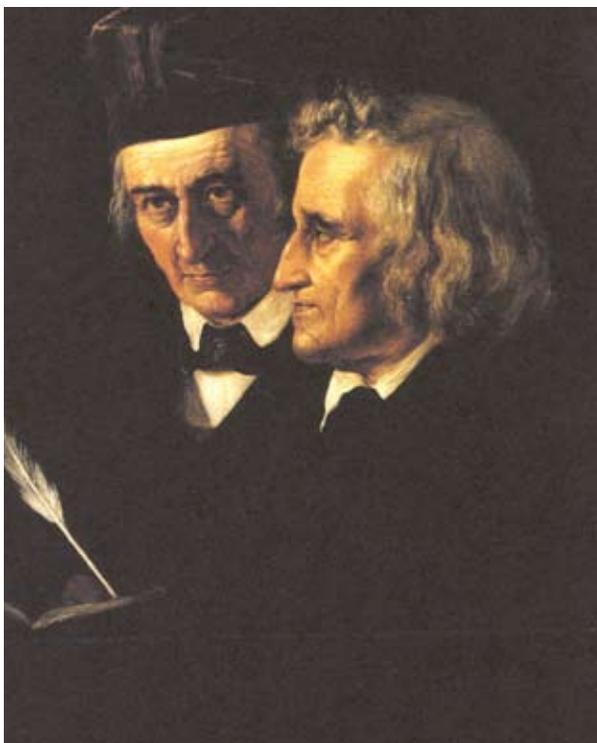


Fig. 1. Nineteenth century portrait of the Grimm Brothers.

variations of the tales as they evolved over many centuries.<sup>1</sup> The Grimm Brothers' interest in German and Nordic folklore emerged as part of the larger Romantic movement in Germany, which sought to define German culture in the face of the Napoleonic occupations. The Grimm Brothers claimed that the tales were quintessentially peasant, many of them passed on by a peasant woman named Dorothea Viehmann. But as scholarship has noted, Dorothea Viehmann was of French Huguenot stock and not a peasant at all. Many of her tales were, in fact, collected by the Frenchman Charles Perrault and were French in origin, not German.<sup>2</sup>

While the Brothers Grimm may be criticized for some misleading statements, their efforts were, nonetheless, the first major attempt to collect folklore and folktales in a systematic manner. Not only children have

enjoyed these stories, but scholars have spent many a thoughtful hour uncovering the history and more sordid details in either the unexpurgated tales themselves or in psychoanalytical speculation about the subverted meaning behind the published stories.

Feminists, for instance, have frowned on Cinderella's passivity, Erich Fromm has interpreted this same story as the product of misogyny, psychologist Bruno Bettelheim has noted genital obsessions in Little Red Riding Hood, and Alan Dundes has interpreted this same tale as denoting orality and infantile fantasies.<sup>3</sup> When the Nazis came to power in 1933, they found much to admire in these fairy tales as part of their obsession with Aryan purity, and they implemented a new folklore policy, incorporating the Grimms' stories, and imposed the policy on all public schools as well as the Hitler Youth organization.<sup>4</sup> Thus, it is not surprising that for about a year following the end of World War II, the Allies forbade the publishing of Grimms' fairy tales in Germany for fear of perpetuating the more distasteful characteristics of the now-deposed Third Reich.

While the Grimms destroyed the original manuscripts they had used in compiling the first edition of the tales, they had made copies for one of the leaders of the so-called Heidelberg Romantic Circle, Clemens Brentano, who was interested in traditional folk poetry. The copies given to him have survived. Analysis of the original source material reveals a considerable discrepancy between what the Grimms had consulted and the stories as they appeared in the first editions.<sup>5</sup> With children in mind, the Grimms had found it expedient to redact some of the more distasteful aspects in the stories and to flesh them out in a more readable fashion, a process they repeated through the several editions of the tales. Nonetheless, as noted above,

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the tales often strike us today as hardly the bedtime stories suitable for young children in spite of the 19th century image of the warm hearth and the attentive children listening to a storyteller, as sketched by British artist George Cruikshank (1792-1878) (Fig. 2).

An ongoing leitmotif in several of the Grimms' tales is the evil stepmother. In fact, natural mothers regularly die in the stories so as to be replaced by stepmothers who proceed to perpetrate distinctly unmotherly acts. Such is the case in "Hansel and Gretel," "Snow White," and "Cinderella," among others. Although early versions of Hansel and Gretel have the poor woodcutter and his wife as the biological parents of the children, by the fourth edition (1840) the Grimms had turned the "wife" into a stepmother so that she, instead of the nagged husband, could become the sole villain in the plans to leave the children alone to fend for themselves in the dark, dense woods.<sup>6</sup> On the first attempt to lose the children, Hansel, who has secretly heard the stepmother's plans, leaves a trail of bright pebbles and the brother and sister find their way back. Their stepmother is not pleased. On the second attempt, a trail of breadcrumbs, eaten by birds, fails to provide the means for our oh so sweet brother and sister to find their way, here charmingly portrayed by American illustrator Margaret Evans Price (1888-1973)(Fig. 3).<sup>7</sup>

On the third day of their attempt to find home they come upon a wonderful cottage made of gingerbread, delightfully imagined here by Danish artist Kay Nielsen (1886-1957) (Fig. 4).<sup>8</sup> Being very hungry by this time, Hansel and Gretel begin to eat portions of the cottage, prompting the old woman who lives there to mutter, "Nibble, nibble, where's the mouse? Who's that nibbling at my house."

The old woman, ugly indeed as portrayed by English illustrator Arthur Rackham (1867-1939), invites the children into her home, with the ultimate intent of eating them (Fig. 5). Children, as she indicates, are among her favorite meals. Hansel is soon locked in a shed to be fattened up (Fig. 6). Each day the old woman feels what she believes to be Hansel's finger to see if he is gaining weight, but Hansel lets her feel a bone instead. Luckily for the children, the old hag has very poor eyesight and thinks that Hansel is still thin.

Eventually, the hag decides it's time to eat the children anyway and asks Gretel to crawl into the oven to see if it is hot enough. Gretel, a clever little girl, persuades the old woman to show her how, and as the hag bends over the stove's opening she shoves her in, bolting



Fig. 2. George Cruikshank, "Telling Tales," 19th century drawing.



Fig. 3. Margaret Evans Price, "Hansel and Gretel Lost in the Woods," 1916.

the iron door. With the wicked old woman now toast, Hansel and Gretel find jewels in the cottage and eventually make their way back home. Their stepmother has conveniently died, and they are able to live happily with their father and newly found wealth. Cannibalism has, fortunately, been thwarted.

A threatened child is also a central theme of "Little Red Riding Hood." She, too, is usually depicted as a young innocent child, although variations in the story sometimes suggest an older girl (Figs. 7 and 8). Little Red Riding Hood is asked to carry some cakes and wine (scholars have suggested they're the equivalent of sacra-

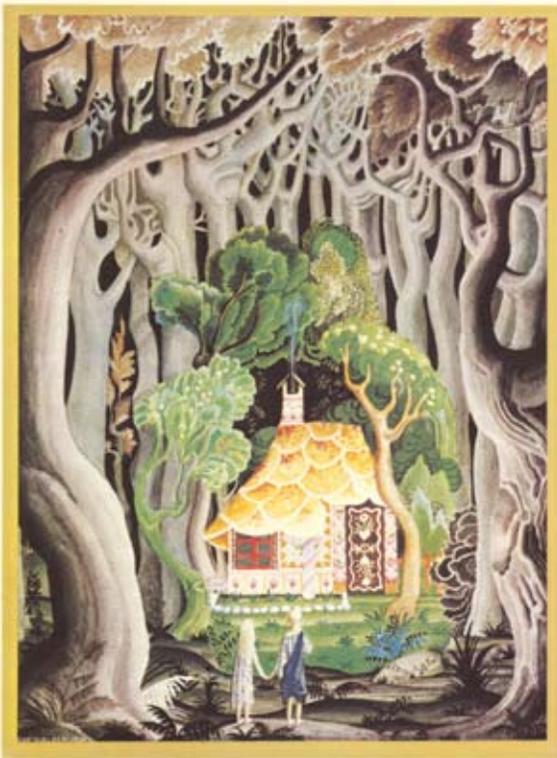


Fig. 4. Kay Nielsen, "Hansel and Gretel find the Gingerbread Cottage," 1929.



Fig. 5. Arthur Rackham, "Hansel and Grethel meet an old woman," 1903-1909.

mental food) to her ailing grandmother. She is not to waver from the path to grandmother's house for fear of breaking the wine bottle. Psychologists have noted the long tradition of women and broken containers symbolizing loss of virginity. In the depiction of Little Red Riding Hood by English artist Mabel Lucie Attwell (1879-1964), the girl is exceedingly young, with the wolf a less than threatening monster on the nearby hillside. In contrast, fellow English artist Walter Crane (1845-1915) shows Little Red Riding Hood near the bed, where the wolf, dressed in the grandmother's bedclothes, is pretending, rather unconvincingly, to assume her identity.

At this point the wolf has already swallowed the grandmother and now focuses on the granddaughter, who, in Crane's picture, appears to be disrobing.<sup>9</sup> Even more terrifying are similar

scenes by English-born American illustrator Louis Rhead (1857-1926) and Rackham with, in the Rackham's case of, a particu-

Fig. 6. Arthur Rackham, "Hansel is locked in a shed,"

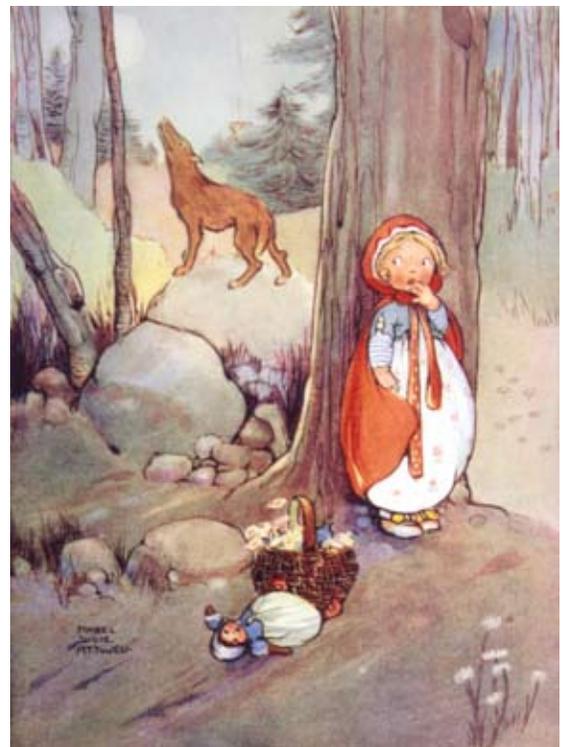


the wolf has been stoned to death.

Psychoanalysts have found much to ponder in this story. In 1908, Sigmund Freud found the cesarean part of the tale as describing the so-called cloacal theory

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Fig. 7. Mabel Lucie Attwell, "Little Red Riding Hood," 1900.



larly pubescent-looking Red Riding Hood staring at a ferocious-looking wolf (Figs. 9 and 10). When the grandchild comments on the wolf's "big, scary mouth," the wolf replies "The better to eat you with," and gobbles her up whole.

In spite of the cannibalism, the story does end happily when a passing hunter notes the sleeping wolf and performs a cesarean, miraculously recovering both the grandmother and Little Red Riding Hood alive and intact. The wolf had not chewed his meals. Red Riding Hood then fills the wolf's stomach with stones, and when the wolf tries to walk away he falls dead from the weight. In essence,

of creation: babies come out of the mother's belly as from the slit stomach of the wolf. Others have seen the entire story as Red Riding Hood's journey to adulthood, the red cap she wears a symbol of her menstruation and the ritual of sexual maturity.<sup>10</sup> Such ponderings are not usually explained to young children when the tale is read to them, for obvious reasons.

The rite of menstruation and the journey to sexual maturity have also been connected by psychoanalysts with "Snow White" and "The Goose Girl," the former tale also featuring an exceedingly wicked stepmother. The Grimm Brothers altered the story of "Snow White" in various ways in the 17 editions of the collected tales. In the original story on which the Grimms based their tale in the

Fig. 10. Arthur Rackham, "Little Red Riding Hood and the Wolf," c.1903-1909.

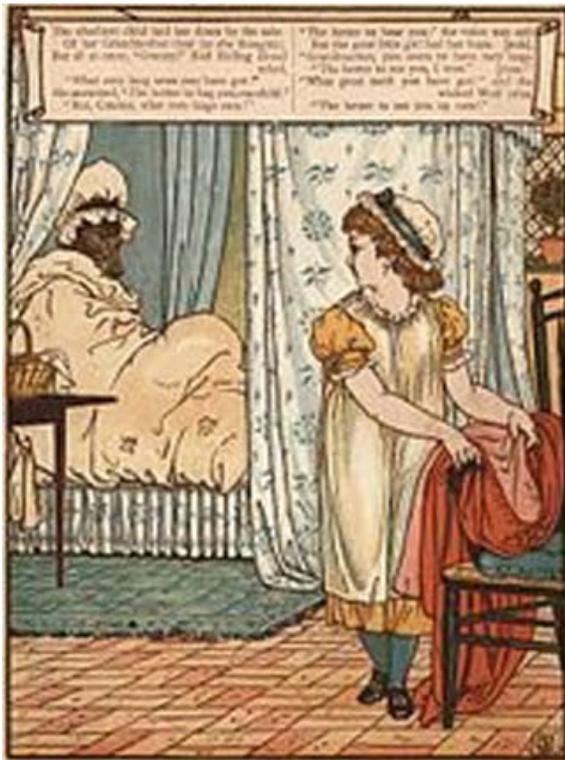


Fig. 8. Walter Crane, "Little Red Riding Hood and the Wolf," c. 1870s.



Fig. 9. Louis Rhead, "Little Red Riding Hood and the Wolf," 1917.

1812 edition, Snow White's mother is a queen who becomes jealous of her beauty and has her taken into the forest and abandoned.<sup>11</sup> Forests as repositories for abandoned children, it seems, are endemic to Grimms' fairy tales. But by the second edition in 1819, the Grimm Brothers have changed the story to have the natural mother conveniently die shortly after Snow

White's birth and the king subsequently marry the stepmother.

At the story's beginning, the queen is sitting and sewing by a window with an ebony frame. As she glances out the window she accidentally pricks her finger and three drops of blood fall upon the snow. The number three recurs throughout the Grimms' tales. The queen, who is childless, wishes for a daughter as white as snow, as red as blood, and as black as the

Fig. 11. Warwick Goble, "Snow White and the Seven Dwarfs," c. 1909.



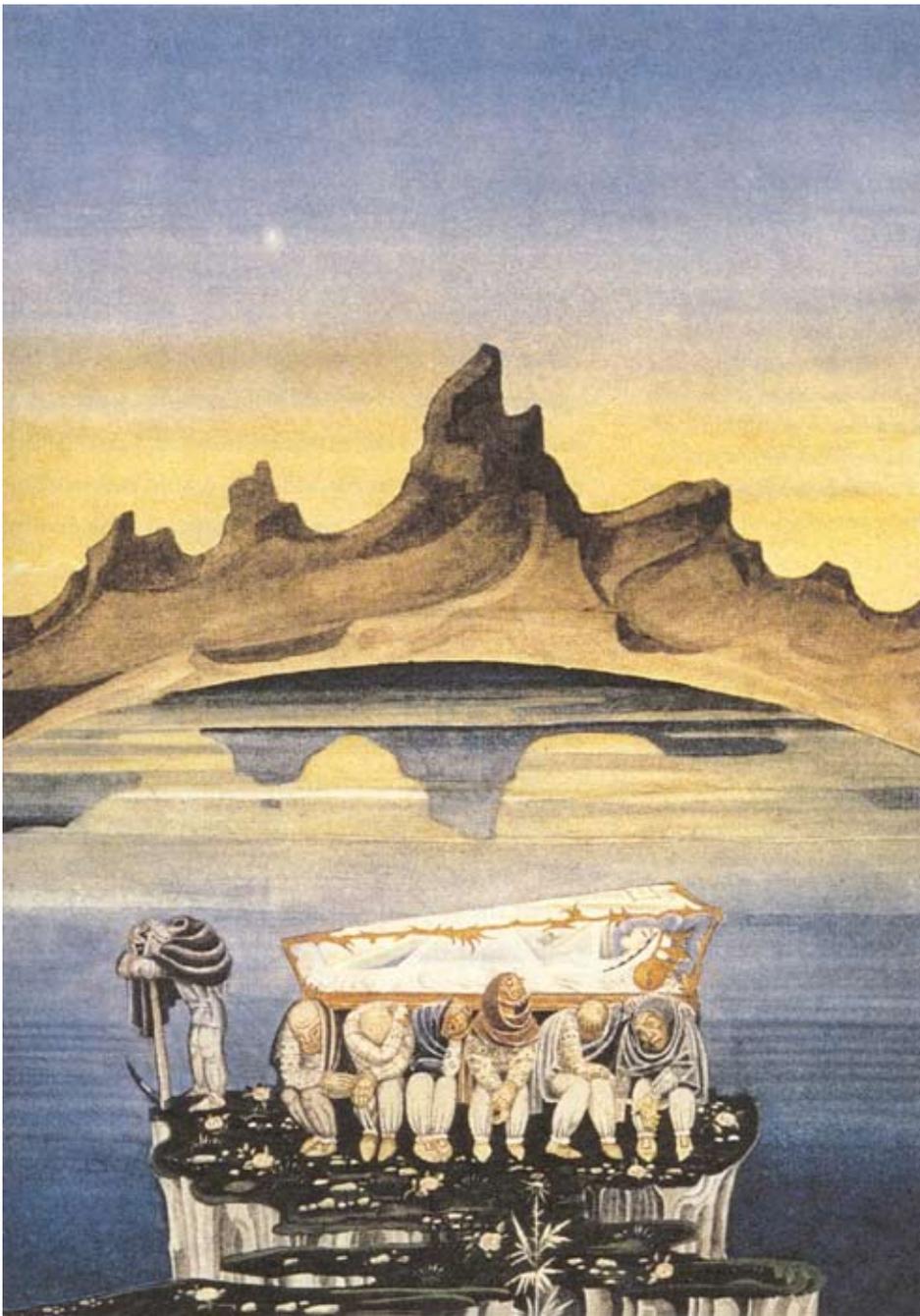


Fig. 12. Kay Nielsen, "Snow White in Her Glass Coffin," 1929.

ebony frame: white for innocence and virginity, red as in menstrual blood signifying the capacity to regenerate life, and black for the color of her hair. As Joan Gould comments, "Snow White is a story about looks, looking and being looked at, a glittery tale of a window, a snowfall, a mirror, and a coffin made of glass."<sup>12</sup>

The stepmother is beautiful indeed, and this is confirmed, regularly, by a magic mirror: the stepmother repeatedly asks the mirror, "Mirror, mirror, on the wall, who's the fairest one of all?" The mirror replies, "You, O Queen, are the fairest of all." Eventually, as Snow White approaches maturity, the mirror's answer changes:

"My Queen, you may be the fairest here, But Snow White is a thousand times more fair." The stepmother is livid and vows that Snow White must be destroyed. She summons a huntsman and demands that he take Snow White into the forest and kill her. He is to bring back her lungs and liver as proof.

But Snow White begs for mercy, and the huntsman kills a young boar instead, bringing back its lungs and liver to the queen, who, after soaking them in salt, proceeds to eat them. As she wanders in the forest, Snow White comes upon a small cottage, the home, as it turns out, of seven tidy dwarfs who make their living mining



Fig. 13. Paul Hey, "The Goose Girl and Falada's Head," late 19th century.

ore. These are not the buffoon dwarfs depicted by Disney's animated film of 1937. According to Bettelheim (ever vigilant for any hint of Freudian imagery), the stunted, hardworking dwarfs, who skillfully penetrate dark holes, have phallic connotations.<sup>13</sup> This, however, is hardly something likely to occur to small children.

When Snow White is discovered, the dwarves ask her to stay if she will keep house and cook for them, as depicted by British illustrator Warwick Goble (1862-1943) (Fig. 11). She agrees and continues for the time being a peaceful preadolescent life. The dwarfs, however, warn her to be careful because her stepmother may try to find her while they are away at work. In fact, the stepmother does soon discover, via the magic mirror, that Snow White is not dead but living with the dwarfs. She disguises herself as an old peddler and visits the dwarfs' cottage three times, first with some lace to suffocate Snow White, then with a poisoned comb. When both fail to accomplish her dastardly intent, she devises the poisoned apple.

Snow White is persuaded to put a portion of the apple in her mouth and appears immediately to be struck dead. The dwarfs return and are horrified to find her unconscious. Since she is so beautiful they can't bear to bury her, so they construct a glass coffin that allows her to be seen from all sides. Again, glass has played a part in the drama. The dwarfs keep

vigil with the coffin on a mountaintop, and Snow White miraculously does not decay (Fig. 12).

A considerable time later, a prince journeys by and is struck by Snow White's beauty. He persuades the dwarfs to give him the coffin containing the body of the still beautiful girl. As the coffin is being moved, the poisoned piece of apple falls from Snow White's mouth and she awakens. The prince and Snow White marry and at their wedding ceremony Snow White's evil stepmother is forced to put on red-hot iron shoes and dance until she drops dead. The unfortunate consequences of narcissism are borne out.

The Grimms' story of the Goose Girl revisits the theme of emblematic blood. An old queen whose husband has died wants her daughter betrothed to a prince far away. She prepares a dowry and gives



Fig. 14. Arthur Rackham, "The Goose Girl Combing Her Hair,"

the princess a white handkerchief with three drops of her blood as a token of good fortune – a subliminal metaphor for her daughter's journey to adulthood. A handmaid is sent with the princess on her long trip, both of them riding horses. The princess's horse, Falada, however, has the miraculous ability to talk. Unfortunately, the handmaid turns traitor soon into the trip and assumes the princess's identity, forcing the real princess to give up Falada and to swear not to reveal who she is. The princess has lost the handkerchief and with it power over the handmaid.

With the princess now dressed in the handmaid's clothing and the handmaid dressed in the princess's garb, the two at last arrive in the distant kingdom. The handmaid is escorted into the palace by the prince and the old king, who admires the real princess's fine and delicate beauty but gives her the task of helping a boy named Conrad tend some geese. Before long, the false bride asks the king's son: "Dearest husband, I beg you to do me a favor. Send for the knacker and have him cut off the head of the horse that brought me here."<sup>14</sup>

The real princess discovers what is to happen and in secret persuades the knacker to nail Falada's head to the gateway under which she passes each morning to help tend

the geese. The deed is done and each morning, the geese trailing behind her as depicted by 19th century artist Paul Hey (Fig. 13), the princess mourns the death of Falada, saying, "Alas, poor Falada, hanging up there." The horse's head always replies, "Princess, princess, down and out, If your mother found this out, There's no doubt – her heart would break."

The princess has beautiful hair, fine as pure gold, and each day in the country with Conrad she lets it down. Conrad has always wanted to pull a few strands out, but the princess would chant:

Blow, winds, blow!  
Send Conrad's hat into the air,  
Flying here and flying there.  
While I comb and braid my hair.  
Blow, winds, blow!

After these words, a wind would miraculously send Conrad's hat flying into the air, causing him to chase it, as depicted in a wonderful Art Nouveau sketch by Arthur Rackham and a delicate Art Deco illustration by Kay Nielsen (Figs. 14-15). As Conrad runs after his hat, the princess has time to finish combing and braiding her hair into a tight bun.

One evening, Conrad goes to the old king and says that he does not want to tend the geese any longer with the Goose Girl, mentioning the talking horse head and the girl's combing her hair in the meadow. The old king is curious and orders Conrad to go ahead and herd the geese the next day. The old king secretly watches the Goose Girl talk to the horse's head and comb her hair in the meadow.

When Conrad and the princess return, the old king summons her and asks her why she has done the things he has heard and seen. The princess says that she cannot say, for she has sworn never to tell anyone about events prior to her arriving at the palace. The king then tells her to climb into an unlit iron stove and tell the stove her story. This she does, spilling out her distress while the king secretly listens and discovers the truth.

The king then orders the real princess to dress in royal garments. This she does. He then summons his son and reveals to him that he has married an impostor. The king's son notes the real princess's beauty and virtue. A festival is then arranged with the real princess sitting on one side of the

Fig. 16. Arthur Rackham, "Rapunzel," c. 1903-1909.

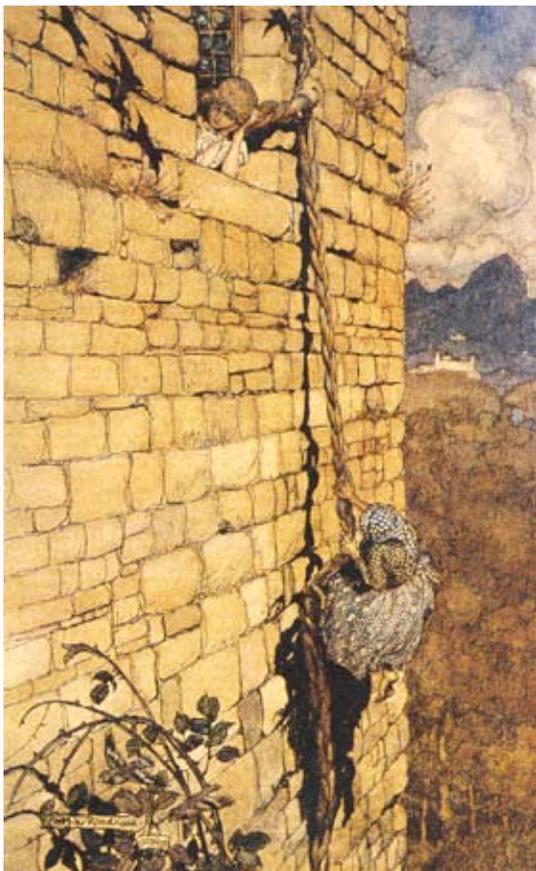




Fig. 15. Kay Nielsen, "The Goose Girl Combing Her Hair," 1929.

king's son at a table, the false princess on his other side. The former handmaid does not recognize the princess in her dazzling royal garb.

The king puts a riddle to the maid asking her what fate a woman deserves who had betrayed a gentleman in the way the real princess had explained. The false bride comments, "she deserves to be stripped naked and put into a barrel studded on the inside with sharp nails. Two white horses should be harnessed up to the barrel and made to drag it through the streets until she is dead." The white horses here represent purity and echo the two horses that the handmaid and real princess originally rode to the kingdom. The king then declares that the false princess is, in fact, such a person, and the punishment as described is

subsequently carried out. The impostor has pronounced the sentence on herself. The king's son then marries the true bride and they live happily ever after.

Out of wedlock pregnancy and the adult bartering of children for personal welfare is a part of the well-known "Rapunzel" tale. Like "Rumpelstiltskin" and "Beauty and the Beast," in "Rapunzel," a parent-to-be promises to give over an unborn child in order to receive a favor. The Grimms based their Rapunzel story on an 18th century literary version by Friedrich Schulz, who in turn based his story on a French version originally published by Charlotte-Rose Caumont de La Force.<sup>15</sup>

A prospective mother has an insatiable craving for rapunzel (also called rampion),

a kind of exotic lettuce, and sends her husband to seek some from the walled forbidden garden of a sorceress. He is discovered in the garden, threatened, and ultimately let go only after promising the sorceress his first-born child as compensation.

After her birth, the child is delivered as promised and the sorceress raises her as her own and names her Rapunzel. When the girl reaches age 12 (presumably her age of maturity), the sorceress confines her to a tower with a room whose only opening is a window. Rapunzel has long golden hair that has been fashioned into a lengthy braid, and when the sorceress wishes to visit, she calls out from below, "Rapunzel, Rapunzel, let down your hair." She then pulls herself up into the tower's small room, as depicted by Arthur Rackham (Fig. 16).

One day when the sorceress is away a handsome prince wanders by the tower and hears Rapunzel singing. With no way of his own to get into the tower he bides his time and discovers how the sorceress gains entrance. After the sorceress has left the tower the prince calls out and begins the first of numerous secret visits to Rapunzel. In the initial publication of this tale, the sorceress discovers Rapunzel's secret when she complains that her clothes are getting too tight, an indication that Rapunzel has become pregnant from the visits of the prince.

In the second, edited version of this story, the Grimms have Rapunzel give her secret away by asking why it is easier to lift a prince than the sorceress. As punishment, the sorceress cuts Rapunzel's long braid and casts her into the wilderness, in spite of her being pregnant with twins. The sorceress later traps the prince in the tower using the severed braid and casts him down into the thorn bushes where he is blinded. But love eventually triumphs. In the final scene Rapunzel comes upon the prince, and her tears heal his blindness. They live happily ever after, together with their twins.

Grimms' fairy tales often describe harsh actions against evil perpetrators, perhaps more acceptable in the cultures from which the tales arose than would be considered appropriate today. For instance, at the end of "Cinderella," doves peck out the eyes of the two stepsisters after Cinderella has been betrothed to the prince.

In his 1937 film, Walt Disney avoided this episode along with scenes of the stepsisters mutilating their feet in an effort to fit into Cinderella's small golden shoe.<sup>16</sup> The old hag in Hansel and Gretel is cooked,

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CAXTONIAN, JULY 2015

# Hermann Zapf, Honorary Caxtonian and Type Designer

“Herman Zapf of Darmstadt, Germany – a friend to many Caxtonians since the 1950s, and a member of the Caxton Club since 1996 – was recently elected an Honorary Member by the Council after recommendation letters were provided by Bruce Beck and Hayward Blake. For those familiar with Zapf’s accomplishments in calligraphy, type and book design, teaching, and advancing the highest standards of craft, professional skill, and civility, this is a well-deserved and long overdue honor.”  
– author’s note from a 2001 *Caxtonian*

Matt Doherty

Hermann Zapf, one of the most famous typographers of the 20th century, and friend of many Caxtonians, died June 4. You may recognize his name as a celebrity of sorts in the typographic and design world. What you may not realize is that you were likely using his type designs every day. If you have a computer, you have probably used at least one, Palatino. He designed it in 1950, when type was often handset and printed letterpress. (Another one, Zapf Dingbats, may have given you opportunities to do things that make some designers cringe, but you liked the results anyway.)

Zapf had an understanding of the Universal Letter Form and internalized the essence of form, space, and motion. Look closely at his calligraphy in the specimens shown here. The hand is consistent but you see dozens of subtle choices made as rhythm and proximity invite variation in choice of ligatures, the depth of descenders, and the flourish to an initial cap. In 1953, early in James Wells’ tenure with the Newberry Library – he was Gehl’s predecessor – Wells bought a broadside version of Shakespeare’s Sonnet 23 for the Newberry. During a 2003 visit Gehl remembers Zapf “looking curiously at and commenting on his use of gold and red ink on Japanese mulberry paper (dyed to resemble purple parchment). He had not seen the piece since the Newberry bought it.” Zapf “spoke of the hardships of working with available materials in the years after WWII, how and what he would do differently now, and how, nonetheless, it seemed like a worthy piece he was glad to have in an American institution.”

There is a Goethe poem commissioned by Wells. It hung in Wells’ home from 1957 until his death. It was bequeathed to the Newberry and can be studied along side the hand-written thank you note sent to the Society of Typographic Arts (STA) for making Zapf an honorary member. The script is small and elegant with the addition of an alphabet border circling the text and rendered in red and blue pencil (ABC, STA, Z in



Above: Paul Gehl (standing) shows Zapf and his wife Gudrun Zapf von Hesse (also a type designer) specimens at the Newberry Library. Below: In 2001, the Club elected Zapf an honorary member, commemorated by an issue of the *Caxtonian*.

Das größte ist das Alphabet,  
 denn alle Weisheit steht darin.  
 Aber nur der erkennt den Sinn,  
 der's recht zusammensetzen versteht.

Gabel

*Zapf calligraphy from Feder und Stichel, Stempel, 1949, as reproduced in A Century for the Century, Grolier Club/David R. Godine, 2004.*

red). This late 1970s alphabet echoes one of the last Zapf commercial font designs, Zapfino, released in 1998.

Zapf's introduction to type designers in America came through Robert Hunter Middleton, a Caxton, STA, and Chicago 27 member, who was Director of Type Design at the Ludlow Typograph Company. Middleton and Zapf would be part of the founding membership of the international typography organization now known as ATypI, in 1957. Middleton would be instrumental in encouraging Zapf to write and have the STA publish *Hermann Zapf and His Design Philosophy*. The book came out in 1987, two years after Middleton's death. That June, Zapf was honored with the STA's first Robert Hunter Middleton Award designed and printed by Bruce Beck at his Turtle Press.

In the early 1990s, in preparation for the Caxton Club's centennial, Beck designed and produced the "Caxton Club History" using the Middleton font design Eusebius. Paul Baker made a

special digitized version for use in the history book. Bruce sent a copy of the history to Zapf and in a letter of 06 May 1995 Zapf says "I do not know how to thank you for the beautiful book on the activities of the Caxton Club."

Zapf found familiar names in the history. "The information on Harry Owens and Walter Howe was very valuable.... I owe a lot to him who was the first to show me Donnelly's in Chicago when I was there for the first time in the 50s."

Zapf admitted a regret: "I regret that I did not purchase the publication 'Dr. Faust' in 1953, above all because so many of my

closest friends made their contribution to this publication. I only want to mention Fritz Kredel, Elizabeth Kner and Victor Hammer."

He was prolific in calligraphy, type design, typography, and graphic design. And his interests intersected with

members through the *Caxtonian* on occasion. Bill Hesterberg mentions "an exchange of letters with Hermann concerning some Bewick blocks which he had purchased from Dawson's Bookshop in California. Herman had seen an article in the *Caxtonian* concerning my project of documenting the whereabouts of the blocks back around 2004." Those letters have gone to the Newberry if you're interested in the details.

Zapf was influential and active in promoting protections for type designs. He tried to convince Congress to allow type designs copyright protection. To no avail. Bob McCamant mentions running "into him at ATypI conferences... Barcelona 1995, I'm pretty sure, and certainly Leipzig 2000. I remember him as gentle, soft-spoken, never domineering. He came to a Caxton meeting in the final days of our being at the Midday Club, and someone thoughtfully seated me next to him."

Hermann Zapf's talent and reputation would put him in contact with colleagues and collaborators in Chicago starting with Robert Hunter Middleton in the 50s up through his correspondence with Bill Hesterberg in the 2000s. Many of these people were Caxtonians and became friends. It is not surprising somehow that Bill Hesterberg recently published a book on Middleton's Cherryburn Press. That RHM and Bill would be bookend correspondents with Hermann Zapf in a decades-long relationship with Chicago and Caxton Club members, has a nice closure to it.

Hermann Zapf was always gracious. The Caxton Club has been enriched through our many encounters.

There is more to this remembrance than space allows, so another installment is planned for later this year.

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*In Zapf's honor, this issue has been set in Zapf Humanist, a late-in-life release of his iconic face Optima from the designer-owned foundry Bitstream. (Had Bitstream licensed Optima from a firm with rights to use the name, Zapf would have received no royalties. But Bitstream used different names and paid the designers.) Regular issues of the Caxtonian are set in Adobe Jenson (a Robert Slimbach design). The nameplate is usually Carol Twombly's Trajan, but for this issue it is Zapf's Michaelangelo.*



*The Palatino specimen page from Paul Shaw, The Eternal Letter, MIT Press, 2015.*

# New Caxtonians

Elected or reinstated between January 2014 and May 2015

Prepared by Donna Tuke,  
Membership Secretary

## Allan Berry

Berry, a private collections manager, served for several years as art collections manager for Roberta Kramer and Associates, where he worked with Fortune 500 firms, Albion College, and high-end collectors, digitizing artworks and developing specialized software. He holds both an MS in Library and Information Science and an MA in Art History from the University of Illinois. His primary bibliographic interest is in the technology behind books: how they are structured and made, and in the formal aspects of books and libraries, especially their history and use. Nominated by Susan Hanes, seconded by Paul Gehl.

## Thomas "Tad" A.W. Boehmer

Graduate student Boehmer has been interested in books since high school. He has an undergraduate degree from Grinnell in art history and classics, an MLS from the University of Illinois with a focus on rare books, and is currently pursuing an MA in religious studies there as well. His proposer, Valerie Hotchkiss wrote in her recommendation, "I can honestly say that I have never encountered a more diligent student, nor one more eager for knowledge than Tad....His knowledge of Latin, Greek, Italian, and German are essential skills for the type of scholar librarian he wants to be." And she continues, "He is a born curator, I think (takes one to know one)." Nominated by Valerie Hotchkiss, seconded by Don Krummel.

## David Cavicke

Cavicke is Chief Legal Officer and Chief Compliance Officer for Wolverine Trading and has recently become a Board Member of Trade Monster LLC. His previous positions include Chief of Staff to the U.S. House of Representatives Committee on Energy and Commerce. In his work with that committee, he conducted investigations of Arthur Anderson, Enron, Fannie Mae and Freddie Mac, and had responsibility for significant legislation affecting financial markets, health care, energy and technology, and telecommunications. His collecting interests include

Viking ships and history. Nominated by John Notz, seconded by Skip Landt.

## Anna Chen

Chen is currently a curator in the Rare Books & Manuscripts Library at the University of Illinois at Urbana-Champaign. Prior to that she was the Assistant Curator of Manuscripts in Rare Books and Special Collections at Princeton University. She has a MSIS from the University of Texas at Austin and a PhD (along with an M. Phil. and MA) in English Literature from Yale. Her undergraduate degree, also in English Literature, is from Johns Hopkins University. An interesting fact from Valerie Hotchkiss's nomination letter: "[Anna] has written a fascinating article on collecting/hoarding and is currently working on the notion of collecting, conserving and cataloging smells." Nominated by Valerie Hotchkiss, seconded by Susan Hanes.

## Kathryn Coldiron

Coldiron is the Director of Books and Manuscripts at Leslie Hindman Auctioneers. She has a master's in medieval history from Loyola University of Chicago and is currently working on her masters in library science at Dominican University (she will graduate in December). She graduated with a double major in history and French from Connecticut College. Her collecting interests include natural history prints (such as Audubon) Americana, and fine bindings. Nominated by Thomas J. Joyce, seconded by Mary Williams Kohnke.

## John Y. Cole

Cole is founding member of the Center for the Book at the Library of Congress. He has been a member of the Caxton Club for 18 years, and requested that he be reinstated. Nominated for reinstatement by Jackie Vossler.

## Kevin Davis

Davis has been the Library Administrator at Messenger Public Library since 2006. He has degrees from Rosary College (now Dominican University) in History and a MALIS from the Rosary Graduate School of Library and Information Science. He contributed and collaborated with *Caxtonian* founding editor Robert

Cotner in 2003 on the article "Pony Barn Press 1925-1956: 'Sign of the Hand'" for the Caxton book *Inland Press: The Fine Press Movement in Chicago 1920-1945*. Interesting fact: Mr. Davis's late uncle was Caxtonian Robert Adelsperger, Rare Books and Special Collections Curator at the University of Illinois at Chicago library. Nominated by John P. Chalmers, seconded by Thomas J. Joyce.

## Keith Michael Fiels

Fiels has been the Executive Director of the American Library Association since 2002. He was previously the Director of the Massachusetts Board of Library Commissioners in Boston. He writes a regular column for *American Libraries* and is the author of a number of publications in the field of librarianship. Fiels is on the board of directors of the Book Industry Study Group. His collecting interests include European paleolithic archaeology, antique documents, prints, and early written language materials. Nominated by Michael Gorman, seconded by Peggy Sullivan.

## Kurt Gippert

Gippert came to being a bookseller in roundabout fashion: working at a small regional book fair, he spotted and purchased a title that appealed to him. Subsequently he researched the background of the book, wrote a description of it, and then resold the book at a nice profit! Kurt collects Americana; early and military history; expeditions and voyages, and art. He is a member of the ABAA and ILAB. Nominated by John Blew, seconded by Wilbert R. Hasbrouck.

## Wilbert R. Hasbrouck

Hasbrouck has a deep interest in architecture, specifically in architecture clubs, and has developed an extensive collection of their catalogs. He has published a book on the Chicago Architectural Club, and is currently writing a book on the history of the Cliff Dwellers. Wilbert joined the Caxton Club in 1995 but his membership lapsed in 2001. Nominated for reinstatement by Bob McCamant.

## Cassandra Hatton

Hatton is Senior Specialist, Fine Books & Manuscripts and Space History at

Bonhams Auctioneers in New York. She has an MA from California State in Early Modern History with a focus on the History of Science and the History of the Book. She also has a BA from UCLA in French, Linguistics, and History. She is a member of the Grolier Club, the Bibliographical Society of America, and the American Printing History Association. A former rare book dealer, her collecting interests include children's books in Latin, artists books, history, and editions of both Baudelaire's *Les Fleurs du Mal* and Rossetti's *Goblin Market*. Nominated by Michael Thompson, seconded by Jackie Vossler.

### **Glenn Humphreys**

Humphreys joined the Chicago Public Library in 1991. After several years managing the Chicago History Unit at the Sulzer Regional Library, he moved to the Harold Washington Library Center as head of rare books and manuscripts in Special Collections. In that capacity he serves as an invaluable resource to the public and the library system with his knowledge of the collection (as in helping authors researching Chicago theater history) and communications (as in the 2012 "overdue books amnesty" when he had to deal with a book checked out in 1934). His current project is building the collections, mounting exhibits, and helping develop the CPL's new website. Recent additions to CPL's digital collections include several thousand construction photographs of Millennium Park and playbills from early Chicago theaters and a small group of high-resolution photographs of Civil War artifacts, from swords to the reward poster for the Lincoln assassins. Nominated by Bob McCamant, seconded by Nancy Lynn.

### **Robert Joynt**

Joynt, a nationally recognized automotive historian, is an attorney and retired executive for the First National Bank of Chicago, where he enjoyed a 34-year career in the Trust Department. He has been a classic car hobbyist for over 50 years and still owns his first car, a 1932 Packard Phaeton, purchased at the age of 14. In addition to many automotive-related activities, Bob is a volunteer docent at the Chicago Architecture Foundation, conducting tours of historic Chicago buildings and the Chicago River. Bob and his bride Sheila are active collectors of 1920s/1930s classic cars and related objets d'art and reside in a 100-year-old farm house in Batavia, Illinois. Nominated by Robert Cotner, seconded

by Junie Sinson.

### **Ralph Keen**

Keen holds a BA from Columbia, and an MA from Yale, in classics, as well as a PhD from the University of Chicago. He taught religious studies at Iowa from 1993 to 2010, where he helped create the book studies program. Since then he has been at the University of Illinois at Chicago. He is, according to Valerie Hotchkiss, "a Reformation historian of note, with two books, numerous articles and nine editions to his name. He specializes in the Counter-Reformation, or as has become preferred recently, the Catholic Reformation." Alice Schreyer adds, "Of particular interest to the Caxton Club are Ralph's book interests, which are focused on the role of printing in the dissemination (and censoring) of religious ideas, 1500-1700, including the expansion of literacy in the 16th century and the appetite for religious books in the vernacular." He is also a member of various patriotic and hereditary societies, including the Jamestowne Society, Order of Founders and Patriots, Society of Colonial Wars, Descendants of Early Quakers (serving as National Corresponding Clerk), and Military Order of Foreign Wars (serving as state commander for Illinois). Nominated by Alice Schreyer, seconded by Valerie Hotchkiss.

### **Robert Martier**

Martier has been an attorney for 38 years. He is an outstanding and accomplished trial lawyer. He has been a member of the Chicago Map Society for many years. His book interests are eclectic and wide-ranging, including history, and signed copies of Umberto Eco, Erik Larson, and Mike Royko. Nominated by Kevin R. Sido, seconded by Donna M. Tuke.

### **Yvonne O'Connor**

O'Connor, a practicing attorney with Rusin, Maciorowski & Friedman, is chair of the Archives Subcommittee of the Union League Club library and involved in raising funds for the ULC's preservation account to restore books of the Columbian Exposition. She began her interest in all things archival when a student at the University of Chicago, where she worked in Special Collections. She has established a special Japanese American Citizens League fund at the university, which awards an annual scholarship in honor of her father. An avid reader, she is a member of four book clubs, one of which she founded. Nominated by Donald R. Allen, seconded by

Junie Sinson.

### **Robin Rider**

Rider is the Curator of Special Collections, General Library System, University of Wisconsin at Madison. She has a PhD in History from the University of California, Berkeley, an MA in Mathematics, University of California, Berkeley, and a BS in Mathematics with Distinction and Departmental Honors from Stanford. Rider has published extensively in mathematics and has taught numerous courses in mathematics, the history of science, and the history of scientific books and journals. She is a member of the History of Science Society. Nominated by Jackie Vossler, seconded by Michael Thompson.

### **John Roche**

Roche is a labor attorney, a member of the Chicago Bar Association and a Fellow in the College of Labor and Employment Lawyers. After an MS from Loyola University, he earned his JD from Chicago Kent Law School. He is a Board Member and Vice President of the Piano Forte Foundation, a nonprofit organization that promotes classical and jazz piano in the Chicago area. His interests include early republic American history, and he is a long-time member of the Dickens Fellowship. Nominated by Tom Swanstrom, seconded by Skip Landt.

### **Diane M. Rooney**

Rooney is retired from managing publication design and production at the American Library Association's publishing division, though she continues to freelance for the ALA after retirement, specializing in monograph design and production. Nominated by Peggy Sullivan, seconded by Don Chatham.

### **Anne Royston**

Royston, a retired architectural writer, discovered bookbinding in art school in England during the 1950s and studied with William Matthews. Forty years later she moved from a large family house to a smaller one "suitable for a quiet retirement." Her books were still packed in boxes in their new home when a monumental deluge occurred, soaking the leatherbound family books she had moved around the world. With advice from the Chicago Historical Society, skill development, and ten years of volunteer work in the conservation department of the Newberry Library, she has had "a good

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time discovering the various forms and purposes taken by the craft of bookbinding." Nominated by Skip Landt, seconded by Pat Barnes.

### **Robert Seal**

Seal has been Dean of Libraries at Loyola University Chicago since October 2005. Before coming to Loyola he was dean of the library at Texas Christian University for 11 years after serving as university librarian at the University of Texas at El Paso. He has an undergraduate degree in astronomy from Northwestern and a library degree from the University of Denver. He is responsible for all aspects of the university's library system, including services, collections, facilities, access, and fund-raising. Loyola's state-of-the-art Information Commons building, designed and planned under his leadership, opened in January 2008. He has published numerous articles and given a number of papers on a variety of topics, including library administration, automated services, library cooperation, the information commons, and international librarianship. He recently edited three special issues of the *Journal of Library Administration*. He has been active in the American Library Association and the International Federation of Library Associations, and is a past member of the OCLC Board of Trustees. Nominated by Michael Gorman, seconded by David Spadafora.

### **Miriam Schaer**

Schaer is Senior Lecturer for the Book and Paper MFA program in the Interdisciplinary Arts Department at Columbia College Chicago. Her artists' books have been widely exhibited internationally, and are found in many prominent collections, including the Arts of the Book collection at Yale University, the Brooklyn Museum of Art collection, and the Sally Bingham Center for Women's History and Culture at Duke University. She has taught Art of the Book at the Pratt Institute, and has been a visiting artist at Sarah Lawrence College, Colorado College, Marshall University, and other institutions. She splits her time between Chicago and her home in Brooklyn, New York. Nominated by Steve Woodall, seconded by Jackie Vossler.

### **Suzanne Karr Schmidt**

Karr Schmidt is Assistant Curator of Prints and Drawings at the Art Institute of Chicago and is digitizing the museum's

important bound volumes. Her Yale doctorate and exhibition focused on early modern paper engineering (i.e., the "Renaissance Pop-Up Book"). A recent project was the "Devouring Books" show for the Ryerson & Burnham Libraries. The catalog for her 2011 Art Institute exhibition, "Altered and Adorned: Using Renaissance Prints in Daily Life," won the 2012 Leab American Book Prices Current Exhibition Award (expensive division). Nominated by David Spadafora, seconded by Susan Hanes and Michael Thompson.

### **Leora Siegel**

Since 2000 Siegel has worked in various positions at the Lenhardt Library of the Chicago Botanic Garden. Collection development is her responsibility and the rare book collection is a cornerstone of the public programs that the library offers. These programs include four interpretive rare book exhibitions each year. Digitization of the rare book collection is one of her ongoing initiatives. She belongs to the Council on Botanical and Horticultural Libraries and served as its President in 2008-9. Currently she is on the Executive Board of the Illinois Library Association as the Treasurer, and as a board member of the Evanston Public Library. Nominated by Jill Hamrin Postma, seconded by Christine D. Giannoni.

### **Alice Valerie de Segur Cameron**

De Segur Cameron has a bachelor's degree in history from Trinity International University in Bannockburn and is an MLIS candidate with a certificate in Archival & Cultural Heritage at Dominican University. She also took the initiative to set up the Club's Facebook page. Nominated by Jackie Vossler, seconded by Susan Hanes.

### **Kevin R. Sido**

Sido, a prolific writer and speaker on many legal topics, is a senior partner in the Chicago office of Hinshaw & Culbertson LLP, where he's been since joining the bar in 1975. His practice is primarily in construction law, both in litigation and transactional matters. He served as editor for the third and fourth editions of the treatise *Architects and Engineers Liability: Claims Against Design Professionals*. His interests include Abraham Lincoln as a lawyer and Civil War legal matters, but he also enjoys mystery novels from Sherlock Holmes to lesser known figures such as Dee Goong An, a Chinese jurist in a detective novel written by an anonymous author in the 18th century. Nominated by Donna Tuke,

seconded by Skip Landt.

### **Craig Speece**

Speece is the Assistant Regional Director, Division of Deposit and Consumer Protection, at the Federal Deposit Insurance Corporation (FDIC). Before moving to Chicago, he lived in Columbus, Ohio, where he was a member of the Aldus Society. He shows his true colors in an essay he wrote titled "The Collector Within," which details his journey to becoming a self-professed collector of Graham Greene. Those of us already collectors will recognize the signs. He is trying to decide if he should buy two of Graham Greene's early works that were not successful: "So I'm looking at these two books. Their condition would be graded as 'good' which every Aldus member knows isn't good. Neither had a dust jacket. These are books that I probably would never read, as everyone, including Greene, agreed that they were awful. And the prices were geometrically more than I had ever paid for a book." (*Aldus Society Notes*, Volume 13, No. 1 [Winter-Spring, 2013]). He bought the books and suddenly realized that he had officially become a book collector! Nominated by Jackie Vossler, seconded by Michael Thompson.

### **William Wallace Sutherland**

Sutherland works in the Books and Manuscripts Department at Leslie Hindman Auctioneers. He has a BA from Duke in English, Theatre Studies, and Markets and Management. He is also a cofounder of a poetry collective (with two others) called *Our Women Are Nightless*. Nominated by Thomas Joyce, seconded by Mary Williams Kohnke.

### **Sem Sutter**

Sutter was an active member from the mid-1980s until the end of 2010 when he moved to Washington, DC. He was a Council member in the 1990's and the keynoter for the Caxton-Newberry Symposium in 2009. He recently retired and returned to Chicago after serving in multiple positions at Georgetown University Library. He held his DC positions after working 32 years at the University of Chicago Library. Nominated for reinstatement by Ed Hirshland.

### **Caroline Szyłowicz**

Szyłowicz is the Kolb-Proust Librarian and Curator of Rare Books and

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the wolf in "Little Red Riding Hood" has his slit stomach filled with rocks, the evil step-mother in "Snow White" dances to death wearing red-hot iron shoes, and the false princess in "The Goose Girl" is killed in a barrel studded with spikes. These are hardly pleasant matters for children today to ponder, but were considered appropriate in the distant past when life was often harsher.

We have to remember that in centuries past, the oral fairy tale addressed primal matters – survival, reproduction, mortality – in very direct ways. Consequently, this type of fantasy material was intended to suggest in symbolic form what the battle for self-realization and survival could entail. And as we certainly know from past history, both life and punishments for evildoing could be severe. Famines that denied food to poor families, as in Hansel and Gretel, were sometimes a reality in ages past, and the prospect of families remaining together amid such circumstances dim.

By the early 20th century we had become used to more sanitized versions of these tales, as well as to the charming illustrations that usually accompanied them, such as we see in American artist Ella Dolbear Lee's saccharine vision of Little Red Riding Hood picking flowers (Fig. 17). In Lee's poetic adaptation of the story the hag is baked into gingerbread at the story's conclusion. Certainly, Disney films played down the ruder aspects of the tales they appropriated.

But in today's 21st century, although Grimms' fairy tales may no longer be as popular as they once were, we have video games and special-effects films that supply images of things as harsh as the most repugnant acts represented in the folktales of the past. Zombies have never seemed so real.



Fig. 17. Ella Dolbear Lee, "Little Red Riding Hood," 1920.

Technology has replaced the written word. And illustration as seen in the graphic novels of today seems to have returned to the decency standards of the early Brothers Grimm.

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All illustrations have been scanned from books by the author.

#### NOTES

<sup>1</sup> For a particularly critical analysis of the tales and their sources see John M. Ellis, *One Fairy Story Too Many: The Brothers Grimm and Their Tales*, Chicago: University of Chicago Press, 1983.

<sup>2</sup> Ellis, *One Fairy Story Too Many*, p. 32.

<sup>3</sup> See Donald Haase, "Response and Responsibility in Reading Grimms' Fairy Tales," in Donald Haase, ed., *The Reception of Grimms' Fairy Tales: Responses, Reactions, Revisions*, Detroit: Wayne State University, 1993, pp. 235-236.

<sup>4</sup> Christa Kamenetsky, *The Brothers Grimm and*

*Their Critics: Folktales and the Quest for Meaning*, Athens: Ohio University Press, 1992, pp. 241-242.

<sup>5</sup> Ellis, *One Fairy Story Too Many*, pp. 38-39.

<sup>6</sup> Maria Tatar, *The Annotated Brothers Grimm*, New York: W.W. Norton, 2012, p. 73 note 2.

<sup>7</sup> Margaret Fisher Price was the first Art Director of Fisher-Price Toys.

<sup>8</sup> Kay Nielsen worked for Walt Disney Studios from 1937 until 1941.

<sup>9</sup> In an earlier French version of "Little Red Riding Hood," the wolf asks the girl to undress and to throw her clothes into the fire as she does so. See Alan Dundes, "Interpreting Little Red Riding Hood Psychoanalytically," in James M. McClathery, ed., *The Brothers Grimm and Folktale*, Urbana, University of Illinois Press, 1988, p. 20.

<sup>10</sup> Alan Dundes, "Interpreting Little Red Riding Hood Psychoanalytically," pp. 30-31.

<sup>11</sup> Kay Stone, "Three Transformations of Snow White," in James M. McClathery, ed., *The Brothers Grimm and Folktale*, Urbana: University of Illinois Press, 1988, p. 57.

<sup>12</sup> Joan Gould, *Spinning Straw into Gold: What Fairy Tales Reveal About the Transformations in a Woman's Life*, New York: Random House, 2005, p. 7.

<sup>13</sup> Bruno Bettelheim, *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, New York: Alfred A. Knopf, 1976, p. 210.

<sup>14</sup> In the early 19th century, knackers were men who bought the carcasses of animals, such as horses, that had ceased being productive.

<sup>15</sup> Maria Tatar, *The Annotated Brothers Grimm*, p. 56.

<sup>16</sup> In his film *Cinderella*, Walt Disney borrowed the idea of glass slippers from Charles Perrault's version of the story.

# 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: **“Midcentury Mood: Milton Schwartz in America, 1953-1965”** (Chicagoan Schwartz’s award-winning hotels and motels reflect the image and attitude of the automobile and jet age), Gallery 24, through July 5. **“Elena Manferdini: Building the Picture”** (Manferdini’s manipulation of an iconic Mies van der Rohe grid blurs lines between fashion and pattern in an architectural context and introduces a new contemporary landscape), Gallery 286, through September 20.

**Chicago Botanic Garden, Lenhardt Library**, 1000 Lake Cook Road, Glencoe, 847-835-8202: **“Keep Growing”** (Chicago Horticultural Society’s 125 anniversary exhibition), through August 16.

**Chicago Cultural Center**, 78 E. Washington Street, Chicago, 312-744-6630: **“Love for Sale: The Graphic Art of Valmor Products,”** (eye-catching and life-affirming labels from South Side personal care company), fourth floor north, through August 2.

**Chicago History Museum**, 1601 N. Clark Street, Chicago, 312-266-2077: **“Railroaders: Jack Delano’s Homefront Photography”** (the federal Office of War Information assigned photographer Jack Delano to take pictures of the nation’s railways during World War II), through January 31, 2016.

**Harold Washington Library Center**, 400 S. State Street, Chicago, 312-747-4300: **“Called to the Challenge: The Legacy of Harold Washington,”** (An overview of Washington’s life and projects as mayor) Harold Washington Exhibit Hall, 9th floor, ongoing.

**Newberry Library**, 60 W. Walton Street, Chicago, 312-943-9090: **“Ephemeral by Design: Organizing the Everyday”** (highlights from an ongoing project to catalog nearly 30,000 items from the Newberry’s John M. Wing Foundation on the History of Printing), through July 3. **“Chicago’s Great 20th-Century Bookman: The Newberry Career of James M. Wells”** (memorial exhibit featuring Wells’ contributions to the Newberry, including significant acquisitions), through July 3. **“Katherine**

**Mansfield and the Blooms-berries”** (selection of her letters and notebooks), through July 3.

**Oriental Institute of Chicago**, 1155 East 58th Street, Chicago, 773-702-9520: **“A Cosmopolitan City: Muslims, Christians, and Jews in Old Cairo”** (documents and artifacts from Old Cairo’s multicultural society, 7th to 12th centuries), through September 13.

**Pritzker Military Museum and Library**, 104 S. Michigan Avenue, Chicago, 312-374-9333: **“SEAL The Unspoken Sacrifice”** (features photographs from Stephanie Freid-Perenchio 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: **“Mapping the Young Metropolis: The Chicago School of Sociology, 1915-1940”** (key records of the research methodology, tools and analyses of the Chicago School of Sociology), through September 11.

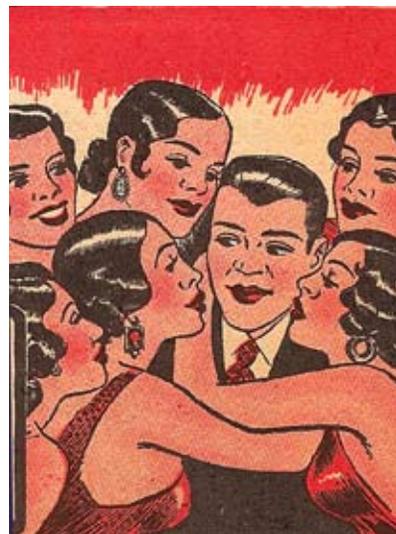
Send your listings to Lisa Pevtzow at [lisa.pevtzow@sbcglobal.net](mailto:lisa.pevtzow@sbcglobal.net)

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## And if you find yourself in New York City:

J. Pierpont Morgan favored Caxton over Gutenberg as a founder of printing and strove to acquire a premier collection of his work. The Morgan has the third largest collection of Caxtons in the world. They’ll be on special display at the **Morgan Library** through September 20.

# Caxtonians Collect: Kevin Sido

Interviewed by  
Robert McCamant

Kevin Sido is a very easy man to talk to. My hour of conversation with him flew by. (Perhaps this skill is of benefit in his profession. He's a lawyer, and one can imagine that if he makes the subject of a deposition comfortable, more information will be forthcoming. But that's only my speculation.)

Sido is a lifelong Illinoisan. He was born in Edwardsville, which is down near St. Louis, but on the Illinois side of the Mississippi. He was there through high school, and went to the University of Illinois in Urbana-Champaign for college and law school. During law school, he spent a summer at the law firm of Hinshaw & Culbertson in Chicago, and they offered him a job upon graduation. He's been there ever since – it's now been over 40 years.

His specialty is construction law. He tends to represent architects and engineers when the subject is malpractice, but will take on all kinds of clients if it's transactional law or litigation. A typical current case finds him defending an engineer: the floor of a warehouse the engineer consulted on is starting to crack, and the owner, who is trying to find someone to claim damages from, is suing everyone involved.

He finds the work always interesting, so interesting that he writes about it in his spare time: he edited the most recent edition of *Architects and Engineers Liability: Claims Against Design Professionals* published by Aspen. It is time for a new edition, but the publisher wants to issue a loose-leaf edition rather than the traditional bound volume. In the meantime, when he gets the chance he also blogs for an engineers newsletter and contributes to the not-for-profit Illinois Institute for Continuing Legal Education, for whom he's written numerous chapters and updates for four of its publications since



the mid-80s. He's also given some 40-50 lectures on ethics and liability issues to engineers, architects, and land surveyors. He was retained to author several amicus curiae briefs for design professional organizations in cases before Illinois higher courts over the years.

He seems to find plenty of time to be interested in other things, too. He's loved reading mysteries since he was a kid. One subspecialty among mysteries are Chinese ones. "It's hard to find a Chinese-written mystery in translation where they don't tell you who did it right at the start," he says. But he's managed to find a few, starting with *Celebrated Cases of Judge Dee* (Dee Goong An), a Dover reprint, still in print, that he discovered years ago.

His downstate roots may have partly inspired his interest in Abraham Lincoln. "Luckily, all his legal work has been com-

piled and published," he says. "I'm not sure I would have the patience to decipher his handwriting, but it is very interesting to be able to read his pleadings now that they're being assembled by experts." (The Papers of Abraham Lincoln is a long-term project dedicated to identifying, imaging, transcribing, annotating, and publishing all documents written by or to Abraham Lincoln during his entire lifetime. It's based in Springfield.)

He goes on, "Of course it would have been even more interesting if we could now summon up Lincoln's oral arguments. But he was working in the days before court stenographers captured every word." According to Sido, the written record alone establishes that he was a careful, thoughtful lawyer – though he often worked on mundane cases. And his prose has legal jargon no longer used today. "Times change, even in the law," he says.

He's been an amateur photographer over many years. Lately he's come to admire panoramic photos. He got *The Italian Garden* (text by Robert Harbison, photographs by Geoffrey James) a few years back, and this year at the Revels he was able, to his delight, to purchase a copy of Richard Cahan and Michael Williams *The Lost Panoramas*, augmenting his panorama collection.

He suspects that his love of panoramas springs from a family heirloom he received from his mother: a gigantic World War I panorama of troops posed at Camp Grant in Rockford, Illinois. The troops formed an arc around the camera, so that it could sit on a stationary tripod and rotate its unusual "shutter" to point at everyone in turn. He believes it must have used a slit for that purpose.

Sido has four children, of whom he is justly proud. His eldest (a son) went to

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*CAXTONIANS COLLECT, from page 15*

Johns Hopkins and is now very busy at his start-up company in Baltimore; his second son received his undergraduate degree in chemical engineering then a master's in food science at the University of Delaware, and is looking for a job while consulting at a local meadery; the third son majored in philosophy at Earlham in Indiana, has graduated, and is contemplating what to do next. He remains a serious reader in philosophy. His youngest – finally a daughter! – majored in both art conservation and French studies at Scripps in California, and has just won a scholarship to the Courtauld Institute of Art in London for a postgraduate year.

He admits that would hesitate to recommend a legal career to any of his children in this day and age. "Law firms were getting larger and developing specialized practices when I came of age," he explains. "Nowadays firms try to stay leaner as clients expect even more productivity and value. Law graduates face incredible competition for the fewer new jobs available these days. I am lucky to have started when I did and to have handled a wide variety of cases resulting in more than a few jury trials – a rare circumstance these days. I've enjoyed so much of my life in law."

He joined the Club in 2014, nominated by Bill Locke and seconded by Donna Tuke.

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Manuscripts at the University of Illinois at Urbana-Champaign Library. She has a librarian and information specialist degree from the École de Bibliothécaires Documentalistes, Institute Catholique de Paris and studied at the DELUG Université, Paris IV-Sorbonne: UER de musique et musicologie. Last year she curated an exhibition to mark the 100th anniversary of the publication of *Swann's Way*, which resulted in her receipt of the ALA Leab Award, which recognizes excellence in the publication of catalogs and brochures that accompany exhibitions of library and archival materials. Most recently, she opened an exhibit on World War I with manuscripts and imprints from Marcel Proust. She is a member of the American Library Association and the Society of American Archivists. Nominated by Valerie Hotchkiss, seconded by Susan Hanes.

## **Lilla Vekerdy**

Since 2008 Lilla has been the Head of Special Collections at the Smithsonian Libraries. Before that she worked at the Bernard Becker Medical Library at Washington University, St. Louis, as the rare book librarian for 13 years. Her research and publications are in the history of medicine and rare book studies and often about the overlay of the two fields. Nominator, Jackie Vossler, adds: "Lilla has BA, MA and MLS degrees in Linguistics, Literature and Library Science from Eötvös Loránd University in Hungary."

Nominated by Jackie Vossler, seconded by Ronald K. Smeltzer.

## **Marcia Whitney-Schenck**

Whitney-Schenck, who serves on the Nobel Prize Committee, confesses an "intemperate fondness of folio books, noting that e-books "can never replace quality paper, superior illustrations, and leather bindings." As an artist and writer, she is particularly interested in the intersection of the word and image, with books as works of art, and with art that communicates through images and words. In support of her teaching, acting, and publications, she maintains three websites. No armchair traveler, in the spring of 2014 she undertook a 500-mile solo El Camino De Santiago walk through Spain. Recommended for reinstatement by Skip Landt.

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