

## Remembering Paul Noble Banks

Preservationist, visionary, teacher, and mentor, 1934-2000; and Caxtonian, 1964-1984



This photo accompanied a story about Paul Banks at the Newberry in the Chicago Sun-Times of September 11, 1977.

Wendy Cowles Husser

The April 2015 Caxton Symposium was on the subject “Preserving the Evidence: The Ethics of Book and Paper Conservation.” Topics included the issue of conservators and curators as long-term partners, the crossroads of conservation, education for preservation and conservation, and a panel discussion on ethics in the marketplace for books. During and after the symposium, in conversations among attendees, the name of Paul Banks – coupled with words like preservationist, conservationist, teacher, and mentor – was repeatedly heard. For many of the symposium attendees in the Newberry/Caxton audience, he was *a*, if not always *the*, founding father of

the preservation field. (Banks was also a long-time member of our Club. He joined in 1964, placed in nomination by Robert Brannan and seconded by Harold Tribolet, and remained a member until 1984.)

This is the story of a gentle, kind, intense professional, always a teacher at heart, as John Aubrey remarked, who had a deep background in his field. Another Caxtonian, Ken Nebenzahl, active with the Newberry Library longer even than Paul, says:

I knew Paul the entire time he was at the Newberry; he was a modest man, well-liked and respected by colleagues and fellow Newberry staff. Paul Banks was considered to be in the vanguard of progressive techniques, and because of him, preservation was given more

attention than it had before.... His conservation practice in Chicago at the Newberry was very successful.

Scott Kellar, a Newberry coworker in preservation from 1977, had the following to add:

Paul Banks was the head of the Preservation Department with his office in the Conservation Lab in the basement.... Other leaders and innovators in the field, Gary Frost and Barclay Ogden, were also on staff. Paul encouraged creativity in book conservation while insisting on the use of chemically stable, archival materials. I still have a copy of his *Preservation of Library Materials*, which is still in print. It is seminal for those pursuing careers in library preservation. I think part of his genius was that his research and academic work was grounded in bookbinding craft, supplemented by a natural love of books. This balance is apparent in his publications.

Personally, he was of mild temperament; congenial, with a good sense of humor. I remember him indicating, early on, where I might find a washroom – down the rue de toilette on the first floor. Paul welcomed interns where many of the future Preservation Department heads of major institutions were initiated.... Needless to say, Paul’s influence on both the field of library preservation and those who have risen to fill the positions created there cannot be underestimated.

In his 1978 publication, *The Preservation of Library Materials*, Banks described the  
See PAUL BANKS, page 2



## CAXTONIAN

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PAUL BANKS, *from page 1*

inadequacies of available preservation techniques, given the diversity and complexity of materials, some dating to the 15th century. Publications from the 19th century presented special problems because of the inadequacies of machine-made paper. Additionally, preservation had become a topic of increasing concern for the value of objects as artifacts – from books to entire historic districts. These ideas are well covered in literature now, and understood by today’s preservationists, but Banks wrote in the mid-1970s when conservation and preservation issues had not developed into widely understood practices. His 1975 exhibition at the Newberry Library, “The Conservation of Research Library Collections,” was mounted from July 1 to August 15, and according to the exhibit booklet, displayed among other educational examples a late-15th-century binding made with materials that would last another 500 years.

Here we begin our story of the early years of Paul Noble Banks. A pioneer in the field of library conservation and founder of a formal degree-training program in library and archival preservation and conservation, he was born in Montebello, California, on April 15, 1934. His father, Noble Carrington Banks, was an insurance agent; Paul’s mother, Virginia Florence Roop, was a teacher. His parents separated in the early 1940s and Paul and his mother moved to Greeley, Colorado. Here Paul’s early teacher, Ralph T. Bishop, at the nearby Laboratory School of the Colorado State College of Education, provided the necessary encouragement. After high school graduation, Banks began formal training in printing, with a year at Compton College in printing and design and going on the next year to the School of Printing Management at the Carnegie Institute of Technology in Pittsburgh, Pennsylvania.

It was at Carnegie that Banks grew interested in private press printing. At the same time his interest in binding was growing, which meant that he took instruction in bookbinding. By 1956 Paul had moved to New York City and started work at George McKiven & Son, a book manufacturing firm in Brooklyn. Within months, however, a position at Viking Press as a book designer and production assistant became available, and he worked there until 1959, seeing into production more than 30 books. Banks never actually graduated from Carnegie Tech, but while in New York City he attended classes at Columbia University in the School of General Studies’ graphic arts program, as well as its editing and publishing program. It was there that he became involved with the Guild of Book Workers (founded in 1906), a national nonprofit organization for all book arts. And it was there also that he met Carolyn Horton, even then a well-known book restorer and someone he would happily encounter many times

– and learn from all his life. In the late 1950s Banks was working part time for Horton, which exposed him to a variety of restoration techniques and approaches.

Banks also taught binding through an art and craft program at Riverside Church. Still he was drawn toward fine press printing, and he moved with that interest to Clarke & Way, Inc., home of the Thistle Press. Nine months later he did freelance work in book design and restoration in addition to working part-time for Carolyn Horton and Associates. Horton helped him in many ways, and Banks was a participant in Horton’s Grolier Club contract to refurbish its library, a major opportunity for him to examine a variety of bindings. This was critical to his ever-increasing knowledge. Finally his attention turned not to problems of single books but of collections as a whole.

And here starts the next phase of our story. In 1963, Banks received a letter from Lawrence W. Towner, who just a year earlier had become director of the Newberry Library in Chicago. The library was interested in rethinking its approach to binding and preservation and this included talking with Paul. Earlier, Banks had met Harold Tribolet, who managed the Department of Extra Binding at R.R. Donnelly in Chicago, and at that time was considered the doyen of binding and conservation. The two met at a seminar given by Tribolet and Marilyn Weidner, then a paper conservator in Philadelphia and later the founder of the Conservation Center of Artistic and Historic Artifacts. It seems likely that Tribolet was influential with Towner, and the rest, as they say, is history: the perfect storm was about to occur.

Towner actually had no formal training in librarianship, but had vision and an excess of vitality. He wanted to develop Newberry “as a research library necessary to the faculty and graduate students not only of the area, but also of the Midwest, the country, and the world for proper study of the humanities.” In terms of preservation, he followed what the Library of Congress had done by creating one of the earliest institutional preservation programs in the country. In 1963, he hired Banks. Towner (PhD from Northwestern 1955) learned quickly, and during the 1960s became the nation’s most articulate spokesperson for the cause of materi-

*Note that the new link to the Fellowship of Associated Bibliographical Societies website is:*

<http://www.fabsocieties.org/>

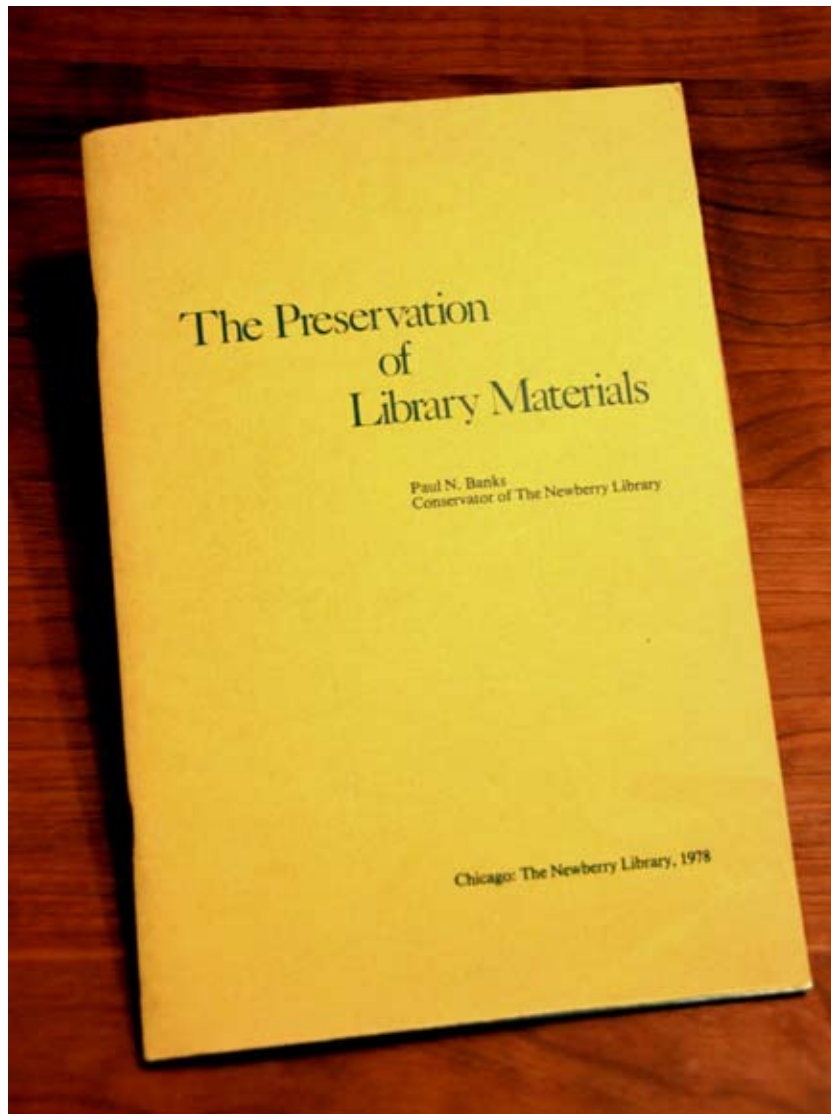
als conservation. In a 1970 letter, Towner's amazing vision showed:

If this problem is not fully understood and if a solution for the problem is not found, the libraries of the world are in an absolute crisis state comparable, I would say, to the other unsolved problems of pollution in our total environment.

After discussions with Towner in Chicago, Banks was offered and accepted the position of conservator and head of the Conservation Department. He must have been one of the first in such a profession, if not *the* first. Banks stayed at the Newberry until 1981, and during his 17 years there, developed a library-wide conservation program. Towner encouraged him to explore areas that interested him, and to establish library and binding conservation standards and training in those areas. During this time Banks began his long involvement with the International Institute for Conservation – American Group, which became the American Institute for Conservation (AIC) in 1972. He was the group's treasurer, vice president, and, finally, president, the first library-oriented conservator ever to hold the job.

The Newberry's program in conservation received requests for short training courses, but Banks believed that short courses did not really benefit the field, even though he did teach short classes in other areas, such as bookbinding and printing. Ultimately the Newberry established a long-term training program that produced many graduates still known for their work. One of these is Gary Frost, who was mentored by Banks (and who followed him to Columbia University, then to Austin, Texas) and finally went on to the University of Iowa, from which he has since retired.

Having reached Banks' 32nd year of life, we now arrive at a crucial moment in his



*The article/pamphlet/book upon which Banks' reputation was first established.*

development: the historic and terrifying 1966 Arno River flood in Florence, Italy. The Arno is in central Italy, approximately 150 miles long, and flows from the Mount Falterona hills to the Ligurian Sea, about 7 miles west of Pisa. Its high water marks generally occur in spring and autumn every year when rainfall is greatest. But the intensity of flow from the 1966 rain was much greater than usual because of high runoff rates, river discharges, and urban development that had recently occurred. Roads served as narrow channels for floodwaters, increasing their speed, and thus, greater destruction in and around the city. Bridges stopped or obstructed river flow, allowing water to pour over the floodplain with great force. Approximately a hundred people were killed, and in Florence alone, the flood damaged or destroyed millions in art masterpieces and rare books. On November 4, by 9:45 am the Piazza del Duomo was flooded and water ruptured central heating oil tanks;

the oil then mixed with the water and mud, causing even greater damage. At its highest, the water reached 22 feet in the Santa Croce area. Because emergency measures hadn't been imagined, no plans were in place for such a catastrophe.

Residents of the city, unaware of what was happening, were about to commemorate the November 4 victory over the Austrians, their Armed Forces Day. Ninety percent of them had no idea what was taking place. Five thousand families were left homeless from the storm, and 6,000 businesses were forced to close their doors. Approximately 600,000 tons of mud, rubble, and sewage severely damaged collections of the written and fine art work that Florence is famous for. An estimated 3,000,000 to 4,000,000 books and manuscripts were damaged, as were another 14,000 movable works of art.

A number of international committees were formed with the intention of sponsoring various institutions in Florence

with aid; the USA the Committee to Rescue Italian Art, composed of 25 subcommittees and chaired by the late Jacqueline Kennedy Onassis, assisted in restoring frescoes around the city. Hundreds of specialists in the art and library worlds went to assist in the recovery of cultural treasures. Initially Paul Banks was sent to save materials from 30 or so of the smaller libraries. He met British and Italian experts (who later sent material to him in Chicago) who were also there to help, and what developed were strong personal and collegial relationships among people who became the core of library and archival preservation in the United States and England. Carolyn Horton was there, as was Harold Tribolet from Donnelley in Chicago, and Marilyn Weidner; all these and others influenced Banks and strengthened his practices, as he did theirs. His experience in Florence, and his deep conversations with others working

*See PAUL BANKS, page 4*

there at that time, helped to clarify the type of training and standards needed in the emerging field of library preservation. Banks continued as a member of the team, helping to reclaim library materials long after the initial on-site emergency.

John Aubrey, from the Newberry Library, knew Banks during his 17 years there, reminisced: "The confluence of conservators in Italy was where Banks could make use of his development of a system to dry paper so that it would not tear as it dried. His development was used for many years afterward; the paper dried in a very concise way." Aubrey also recollected that "Banks was one of the forerunners in terms of acid free folders," and probably was responsible for Europeans sending their books to the Wing Collection at the Newberry because they'd seen his. The terrible flood disaster was part of the perfect storm that caused the influence of these conservators to grow exponentially.

In his exhibition catalog for the 1975 "The Conservation of Research Library Collections," Banks wrote: "The Florence flood of 1966 was a disaster for the library collections of Florence, but the methods which resulted from the rescue effort have greatly benefitted the field." And, accompanying a photo of the Research & Development laboratory of the Library of Congress, Banks wrote:

There are a number of practicing book conservation centers in the United States. Among them are, R.R. Donnelley & Son, Graphic Conservation Department, Carolyn Horton & Associates, the Library of Congress, the New England Document Center, and the Newberry Library.

Meanwhile, back at the Newberry in the early 1970s, a plan for a new storage building was coming into focus to preserve the library's collections. Banks, along with John Dean and Gary Frost, had considerable input in determining the environmental parameters that needed to be maintained in such a building. It was largely from his research and recommendations that the building, which opened its doors in 1981, ultimately was shaped. The annex was windowless, with tight controls for temperature and relative humidity that were kept at an optimum level for paper-based materials. No bookshelves were on the outer walls, or along plumbing lines; and the building had 10 floors, expandable to 12. No

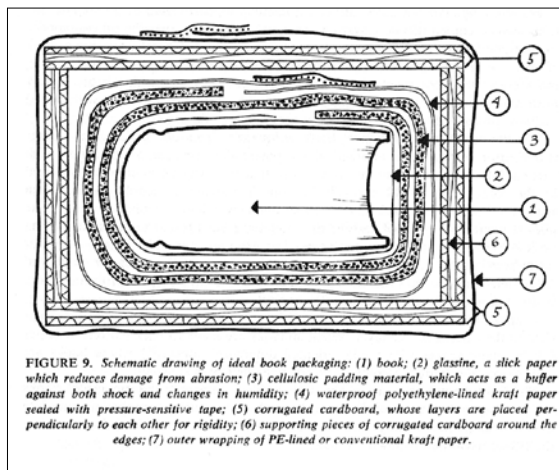


FIGURE 9. Schematic drawing of ideal book packaging: (1) book; (2) glassine, a slick paper which reduces damage from abrasion; (3) cellulosic padding material, which acts as a buffer against both shock and changes in humidity; (4) waterproof polyethylene-lined kraft paper sealed with pressure-sensitive tape; (5) supporting cardboard, whose layers are placed perpendicularly to each other for rigidity; (6) supporting pieces of corrugated cardboard around the edges; (7) outer wrapping of PE-lined or conventional kraft paper.

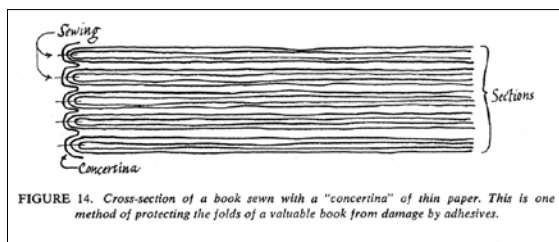


FIGURE 14. Cross-section of a book sewn with a "concerlina" of thin paper. This is one method of protecting the folds of a valuable book from damage by adhesives.

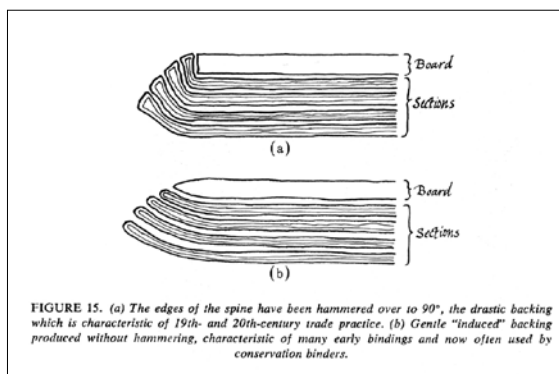


FIGURE 15. (a) The edges of the spine have been hammered over to 90°, the drastic backing which is characteristic of 19th- and 20th-century trade practice. (b) Gentle "induced" backing produced without hammering, characteristic of many early bindings and now often used by conservation binders.

A few of Banks' own meticulously detailed drawings from *The Preservation of Library Materials*.

staff operations were based in it. His interest in storage conditions and how heating, ventilation, and air conditioning systems work, was lifelong, and resulted in useful and informative articles published in library and preservation literature.

Banks's important conclusion was that the best storage for books and manuscripts required a temperature that would be uncomfortable for researchers. The collection storage unit had to remain completely separate from any reader services. He influenced the design of the Newberry's windowless, double-shell construction. It had a computer-monitored system of security and fire detection, and an environmental system for regulating temperature and humidity, as well as air filtration. Some conservators believe that the Library's stack building led to a national standard for collection environments.

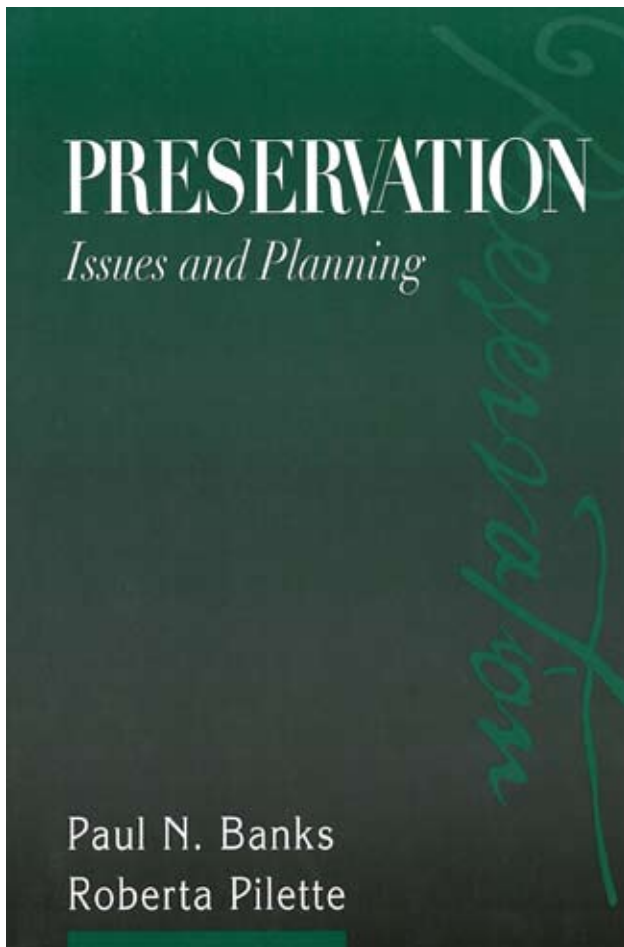
Banks also believed that book and archive

conservators needed to be based in the library world. His course, "Introduction to Preservation" was taught at the Columbia University School of Library Service for four weeks, and in 1978 a summer institute, funded by the U.S. Office of Education, was held for the same number of weeks. This comprised a lot of the formal training program that Banks had been planning for, and in 1979, with a grant from the National Endowment for the Humanities (NEH) he spent time in New York at Columbia University's School of Library Service and NYU's Conservation Center developing his plan for a library-based training program. The grant's final report served as the basis of the grant proposal submitted to NEH to establish the training program at Columbia.

Funding from NEH, the Andrew W. Mellon Foundation, the Carnegie Corporation, the Morgan Guaranty Bank of New York, and the H.S. Wilson Foundation permitted the conservation and preservation programs to begin in the fall of 1981. The first formal degree program for training library and archive conservators and preservation administrators accepted its first students with Banks as its founding director. Through the Columbia training program, which subsequently became the Preservation and Conservation Studies program at the University of Texas at Austin (in 1992 the Columbia program closed), Banks influenced hundreds of students who today are working in the library

and archive fields. He later became a valued faculty member at Austin and continued to publish and lecture extensively on how to care for books and the long-term benefits of a good storage environment for paper-based materials. He even developed a course on preservation issues related to electronic media, which he taught first at the University of Texas, then later at the library school of Long Island University and the archives program at NYU.

When Banks retired from full-time teaching in 1996, he remained active as an adjunct teacher at Long Island University and NYU and as a consultant for the New York State Conservation/Preservation Program, a division of the Library Development of New York State Libraries. In 1998 he was the National Archives and Records Administration's (NARA) first Research Fellow. Banks produced a project, "Environmental Control as a Preservation Tool," to find pragmatic solutions



His final book was issued by the American Library Association in the year of his death, and is still in print.

to existing problems, and develop guidelines based on model facility locations and designs. As a member of this committee, he was part of the ad hoc Charters Committee formed to review and recommended improvements to the exhibition conditions of the Declaration of Independence, the U.S. Constitution, and the Bill of Rights.

The article Banks wrote, cited at the beginning of this essay, was called, "The Conservation of Research Library Collections"; it accompanied an exhibition at the Newberry in 1975. In this article Banks discussed the problems of conservation: inherent weaknesses (or vices), structural failure, and external attacks. Some of the list comprising the subheads of his expertise were: brittle paper, deteriorating adhesive, red rot (sulfuric acid in leather), acid manuscript ink, acid pigment, weak binding structures, fire damage, water damage – as in the Florence – and on to bookworms, air and light damage, foxing, vandalism, cigarette burns, dropped books, and more. All in all, a formidable list.

Similarly, his solutions included a full list

of treatments. At this point the Newberry Library bindery handled 10,000-12,000 volumes a year. Banks listed about 36 good conservation structures, among them: the cloth covered mylar scrapbook, allusive binding, phloroglucinol tests for groundwood, and the Merck strip test to discover paper pH (below 7 = acid, above 7 = alkaline). All of this in 1975!

By 1978 he had written his chapter on "The Preservation of Library Materials." At this point he included photos of drop spine folding cloth boxes, a phase box (used as a temporary measure) made by the Library of Congress, and a diagram of book packaging, perforations in the gutter margin of an oversewn book, and other such solutions that still remain relevant.

His coworker at the Newberry, Gary Frost, now conservator emeritus at the

University of Iowa, was the winner in 2006 of the Paul Banks and Carolyn Harris Preservation Award. In accepting his award, Frost wrote that "Paul's greatest legacy...would be his library school based training program for preservation administrators and library conservators." The award was established in 2000 by the Association for Library Collections & Technical Services, a division of the American Library Association (ALA), to honor the memory of Paul Banks and Carolyn Harris. A cash grant of \$1,500 was donated by Preservation Technologies, LP, and has been presented 14 times (during the ALA conference) since inception. I'm an upstate New York native, so I was pleased to learn that in June 2014 the award was given to James Reilly, from one of my hometown universities, the Rochester Institute of Technology. He also won a technical achievement citation for developing a tool to help motion picture collections prioritize films that might be at risk, an idea that had been presaged by Banks himself.

In all, there are 12 universities currently listing archive and preservation graduate study programs. These include: Simmons College; University of Michigan; University of North

Carolina; University of Texas; University of California, Los Angeles; University of Pittsburgh; University of Maryland; University of Illinois (Urbana-Champaign); Pratt Institute; and Drexel University of Philadelphia.

Something that stands out while reading material on Banks written by others – or even more, reading what Banks himself has written – is the supreme effort he makes to elucidate every obscure, small, or large issue with absolute clarity so his scholarly descriptions will paint a perfect image for others, who can then go on to do the precise, exacting work he recommends.

In his final book, with coeditor Paula Pilette, Paul Banks says: "The unfortunate truth is that *believable, meaningful* environmental monitoring is a fussy and tedious operation.... Similarly, monitoring must be thought of as a system, not casual, isolated readings, if it is to help in identifying and diagnosing problems."

A second feeling in reading Banks the absence of an authorial voice. He is simply reporting, teaching, revealing – not drawing any attention to who he is or what he is. Even in his publications the tone and concise phrasing have no personal component. Of course most of us were not privileged to know Paul Banks, but after a month of listening to him, and reflecting on his principles, I so much wish I had.

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#### Full Disclosure:

The material used here comes from many sources, because none is from my personal knowledge. Google searches for the Arno River flood contributed. Wikipedia was very useful to fill in odds and ends. The 1975 and 1978 pamphlets by Banks were lent to me courtesy of Paul Gehl at the Newberry Library and the 2000 book publication from the ALA was provided by Caxtonian Don Chatham.

Many of the small details came from the *Dictionary of American Library Biography*, second supplement, which was useful for information about both Banks and Towner. Roberta Pilette, coauthor of the 2000 publication *Preservation Issues and Planning*, wrote the Banks material contained therein. Also, an online Abbey Newsletter by Ellen McCrady provided insight into the personality of Banks. "Every time he saw a problem that was not being addressed, he would publish one of his calm, overwhelmingly thorough analyses and advocate a solution."

# Grant Committee Gears Up for Increased Role

More grants, new kinds of grants, and additional outreach are all in the cards



Award recipient reunion: Pamela Olson, Jenny Kim, Teresa Pankratz, Hannah Batsel, Ben Blount, Daniel Mellis, Elizabeth Long, Linda Brocato, and Mardy Sears turned out for the Club's 120th birthday party.

Lisa Pevtzow

The Caxton Club does not just talk about books. It supports them. Since 2002, the Caxton Club has given out more than \$50,000 in grants for graduate students and scholars, mainly in the book arts. For 2015 year, the council unanimously voted \$15,000 for grants and scholarships – \$4,000 more than the Caxton Club Grant Committee requested.

"I can't think of a more satisfying conclusion to my presidency than the Council's generous and energetic support of the next generation of artists, scholars, and librarians," said outgoing Club president Susan Hanes. "That the Council voted unanimously to not only support the initiatives of the Grant Committee, but to exceed its request, speaks well for the relevancy of the Caxton Club in the 21st century.

Jackie Vossler, vice president, said the grants



Teresa Pankratz, an early scholarship winner, submitted this piece, *La Trilogia Romantica*, in her 2007 application.

not only enable students to finish their final projects, but just as important, if not more, the award gives them independent recognition and credibility. It exposes their work to collectors and institutions and helps them sell their materials in the end. This year, the club helped place artist books by grant winners at the Smithsonian, the Newberry, Cooper Hewitt, and the University of Chicago.

The program looks for promising young people in the Midwest who are studying or working in the areas of bibliography, the book arts, history of the book, library studies, print culture, or zines, and who require additional money to complete their projects or research.

The recipients are selected by the members of the Grant Committee, chaired by Martha Chiplis, which also includes Kathryn Tutkus, Eileen Madden, Jackie Vossler, Lisa Pevtzow, George Leonard, and Michael Thompson. They judge the submissions, which include a detailed proposal, budget, and – where appropriate – samples of past or present work. Members of the committee meet at the Newberry Library, usually in October, to discuss, argue, and rank the projects, and then ultimately decide who will get money (and how much) and who will not.



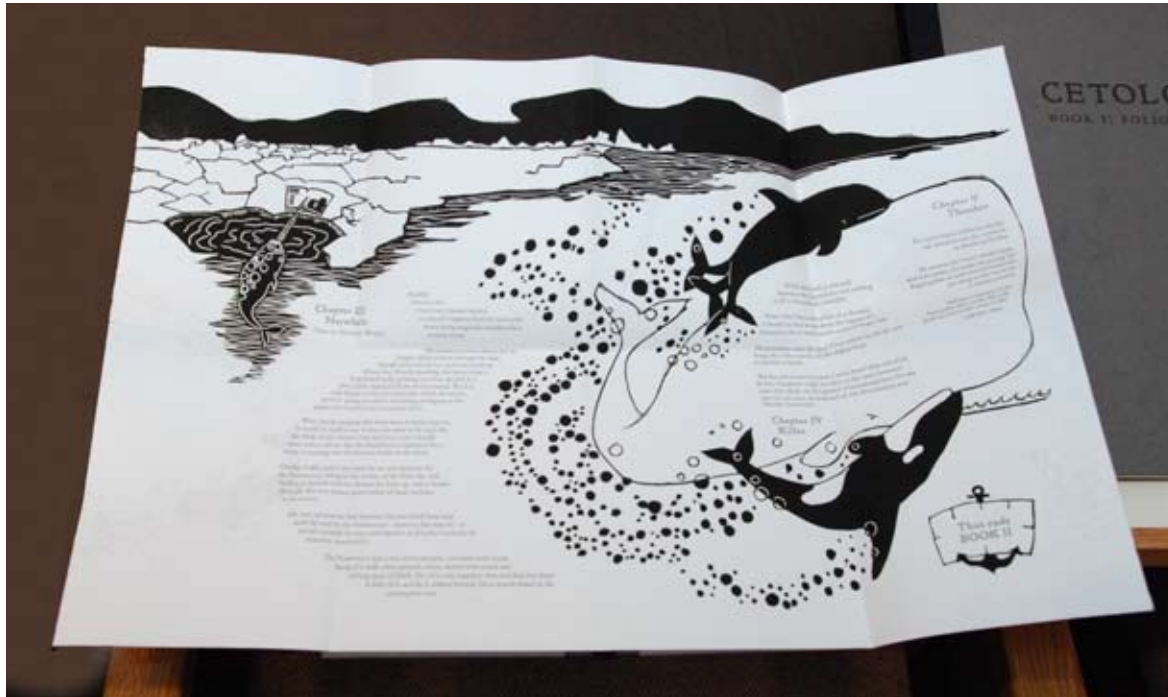
Pictured are 2004 recipients Elizabeth Long, Emily Reiser, and Jill Summers. (The fourth winner that year, Kerri Cushman, is not pictured.)

cants in the early years. Eventually, the award was expanded to welcome applicants from the Chicago area, and then in 2013 to all the states in the Midwest.

For a 2007 issue of the *Caxtonian*, Wendy Husser located as many prior award winners as she was able. She found them in the following positions: Columbia College, Director of College-wide Events/Student Affairs; Longwood University, Assistant Professor of Art; University of Chicago Library, Codirector of Digital Library Development; Cleveland Institute of Art, Director, Extended Studies

and Outreach; The Art Institute of Chicago, Prints & Drawings Conservation; not to mention others working independently as book artists in various states or pursuing further study in the field.

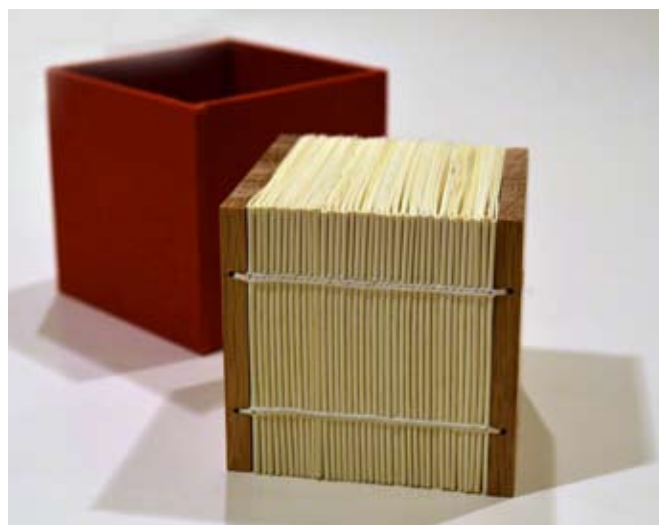
The Council recently approved a maximum annual budget for grants of up to \$15,000. In addition, the Club announced a special award of up to \$1,000 for a student in the book arts program at the School of the Art Institute of Chicago. This award is made this year in memory of Justyna Palka, a young designer who was killed shortly



Foldout from Sarah Vogel's *Cetology*, which was included with her 2008 application.

Winners are honored at the Caxton Club during the November dinner. Last February, during the gala 120th-year celebration, a special exhibit showcased the work of grant recipients, and nine of them attended the dinner and posed for a picture.

The Club gave its first scholarships in 2002. The original idea was to provide a small award to three artists at Columbia College who were working for their degrees. "I will never forget the thrill of viewing our first applicants' work," said Wendy Husser, who was on the original committee and helped create the standards for the awards. "We were blown away by the talent



Craftsmanship example, from Hannah Batsel's 2014 application.

and the hard work of these students." Then-Caxtonian Bill Drendell headed the Center for the Book in the early days of the scholarship, and he was instrumental in encouraging appli-

after graduation from the School.

The Council also voted funds for the committee to expand into three additional areas of sponsored outreach. First, starting next year, the two winners of the T. Kimball Brooker Prize for Undergraduate Book Collecting at the University of Chicago will each receive a Club membership and two dinner or lunch vouchers. And second, in cooperation with the Rare Book School at the University of Virginia, the Club has announced a scholarship of \$2,500 to defray the cost of tuition and lodging at Rare Book School for a first-time RBS attendee who is a resident of the Midwest. Preference will be given to those in early career who are ineligible for funding or financial aid through their places of employment. And third: extra money will also enable the Grant Committee to place ads in publications, such as the FABS newsletter, to try for increased applications.

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## *Caxton Crew Visits Bookish Iowa City*

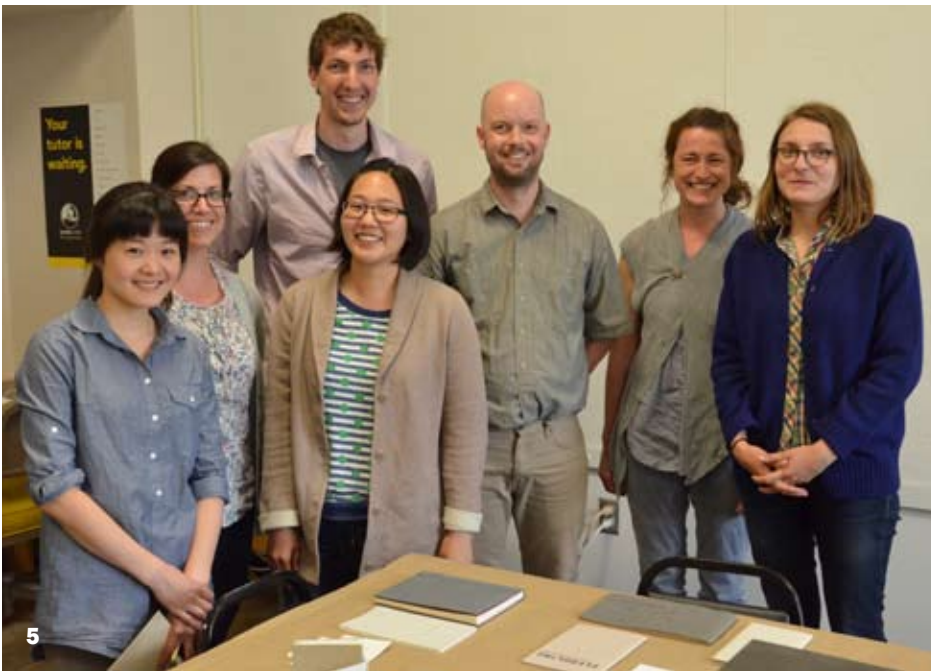
Visits to libraries, personal collections, and workshops – plus plenty of opportunity to socialize







The visit took place April 30 through May 2. **FACING PAGE 1** The group as assembled at the home of Arthur Bonfield included (BACK ROW) Richard Renner, Greg Prickman (obscured), Robert McCamant, Anthony C.R. Davis, Michael Thompson, Richard Lamm. (FRONT ROW) Jackie Vossler, Bonfield, Anne Royston, Susan Hanes. **2** Greg Prickman at Special Collections. **3** Royston and Renner look over Bonfield's shoulder. **THIS PAGE 4** A video of John Martin made his collecting principles clear. **5** Student presenters at the Iowa Center for the Book: Steph Rue, Kristen Hartman, Thomas Helmers, Andrea Kohashi, Matt Runkle, Leslie Smith, Lexi Janezic. **6** Peter Balestrieri talked about the science fiction and popular culture collections. **7** A small selection of the collection supervised by Balestrieri. **8** Handsome display on view in the John Martin Rare Book Room. **9** Timothy Barrett.



photographs by Susan Hanes, Jackie Vossler, and Robert McCamant

# 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: **“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. **“Contemporary Chinese Woodblock Prints: Cutting Edges in Black and White”** (today’s dynamic Chinese printmakers using their nation’s time-honored graphic medium), Gallery 134, through September 20. **“Kesa: Japanese Buddhist Monks’ Vestments”** (selection of 23 kesa shows both the range and intricacy of this historically rich garment), Galleries 57-59, opens August 21.

**Chicago Botanic Garden, Lenhardt Library**, 1000 Lake Cook Road, Glencoe, 847-835-8202: **“Keep Growing”** (Chicago Horticultural Society’s 125 anniversary), through August 16. **“Ampelography: I Heard It Through the Grapevine,”** August 21 to November 8.

**Chicago Cultural Center**, 78 E. Washington St., 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 2016. **“The Secret Lives of Objects”** (items from the collections with stories to tell), ongoing.

**DePaul Art Museum**, 935 W. Fullerton, Chicago, 773-325-7506: **“Liminal Infrastructure”** (photos taken with a massive portable camera fashioned from a shipping container), through August 9.

**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.

**Museum of Contemporary Art**, 400 S. State Street, Chicago, 312-747-4300: **“Out of Office”** (commonplace objects raise questions about the increasing role of economic transactions in contemporary life), through September 6.

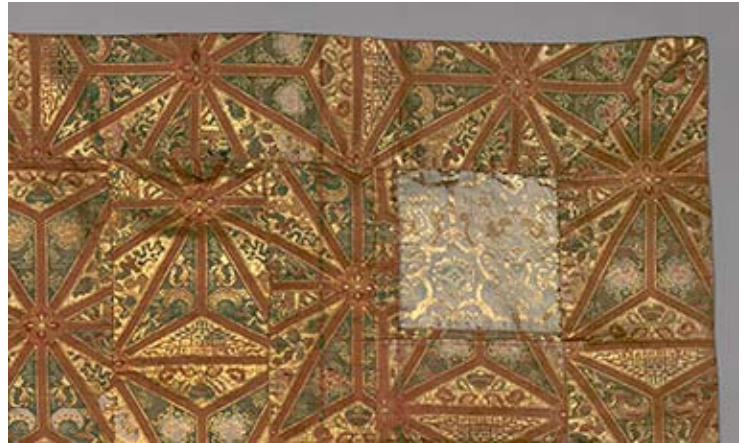
**Northwestern University Library**, 1970 Campus Drive, Evanston, 847-491-7658: **“Art and Science: Traversing the Creative Spectrum”** (historical interconnectedness of art and science, from the intricate scientific anatomical to space photography), through September 4.

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

**Pritzker Military Museum and Library**, 104 S. Michigan Ave., 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@sbcglobal.net](mailto:lisa.pevtzow@sbcglobal.net)



Art Institute / Kesa Vestments

KESA (DETAIL), EDO PERIOD (1603–1868), MID-/LATE 18TH CENTURY JAPAN.  
GIFT OF GAYLORD DONNELLEY IN MEMORY OF FRANCES GAYLORD SMITH.



History Museum / Secret Lives

CHARLIE CHAPLIN’S BAMBOO CANE, CA. 1915

U of Chicago / Mapping the Metropolis

FREDERIC M. THRASHER.  
“THE GANG: A STUDY OF 1,313 GANGS IN CHICAGO.”  
CHICAGO: THE UNIVERSITY OF CHICAGO PRESS, 1927



## 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, preserved for their literary, linguistic, and historical significance. They’ll be on special display at the **Morgan Library** until September 20.

# Caxtonians Collect: Newland Smith

Interviewed by Robert McCamant

Newland Smith considers himself an “atypical” Caxtonian, by which I think he means that he doesn’t collect signed first editions of famous authors. I assured him that almost none of us do, but he still insists that he isn’t really a “collector.” But then he admits that one of the great satisfactions of his life was building collections for libraries – especially his work for Garrett Evangelical and Seabury-Western Theological Seminaries.

Smith was born in Philadelphia, but had a peripatetic childhood. “I went to four high schools!” he exclaims. But he managed to stay put for college, four years at Hamilton College in Clinton, New York. From there he came to Chicago to attend the University of Chicago’s then (but now gone) library school.

He was raised as a Presbyterian, but became an Episcopalian his senior year in college. After having served as a part-time cataloger at Garrett, he crossed Sheridan Road in 1964 and became the librarian at Seabury-Western, a position he held for 43 years. He also served as academic dean for seven years. When the two seminaries merged their libraries in 1981, Smith became codirector with responsibility for collection development. Some areas included patristics (study of the early church), German pietism, and the modernist movement in French Catholicism. “The one hard part about collection development,” he says, “is that you need to make it fit the budget!”

(Another unusual collection in the Seabury-Western library was extended by gifts from Lydia Hibbard early in the 20th century. She supported the work of two scholars who were interested in the fields of Egyptology, Semitic Languages, and Near Eastern Archaeology. It has come to be called the Hibbard Egyptian Library, and includes a child mummy in whose

face is a Roman encaustic painting on wood from the first century.)

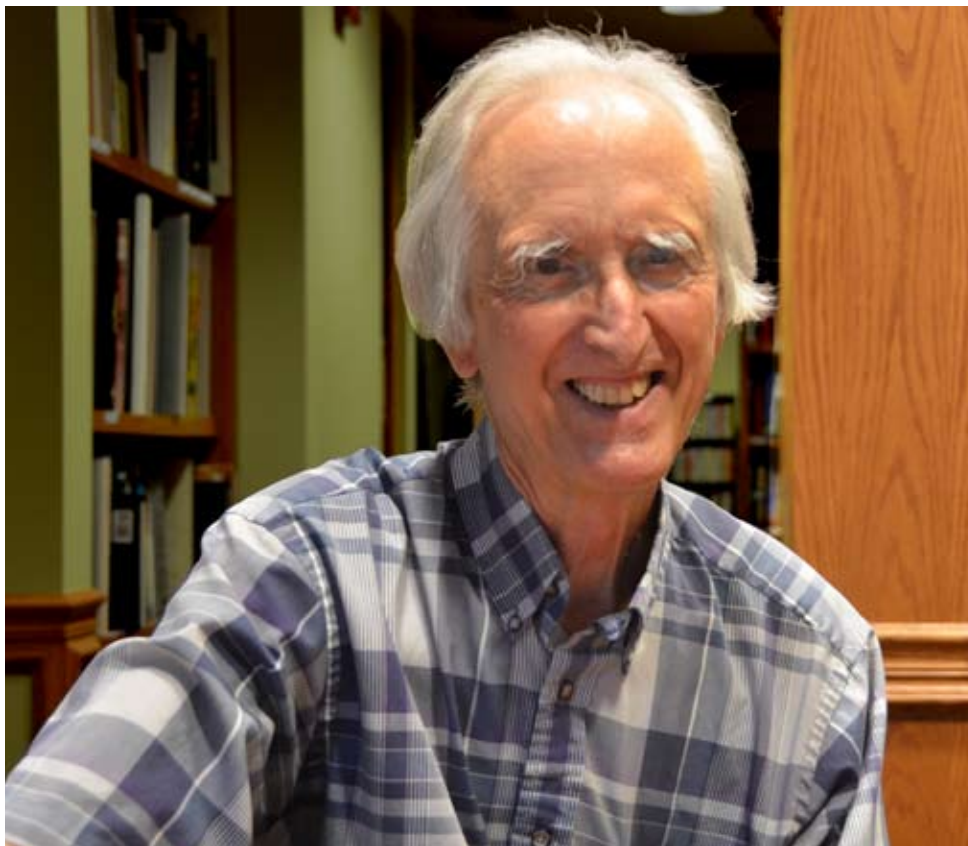
Over time, much of his attention has been drawn toward two other areas. Both are church related.

The first of these is archives. Those of us

1835), it is not surprising that it has generated a great many archives. By diocesan canon, archives must be kept! If a church ceases to operate, its records must be preserved by its diocese. Smith finds that solving the problems of archives is a fascinating challenge. He also

served for 12 years as a member of The [national] Board of Archives of the Episcopal Church, the final three years as chair.

The other area that the church has drawn him toward is social activism. It began with anti-racism organizing in the 1970s, and has grown also to include such areas as Israel/Palestine justice and protection for indigenous people the world over. He currently serves on the Peace and Justice Committee of the Episcopal diocese. His recent international travel, to



photograph by Robert McCamant

outside the field sometimes blur archives with libraries, but the two spring from entirely different motives and pursue their goals with very different techniques. At the simplest, one could say that the idea of libraries is the presentation of information, while archives are for information preservation.

Whereas libraries are organized by Library of Congress or Dewey Decimal systems (which means that you can find the newest book next to the oldest if they relate to the same subject), archives are arranged by the way the artifacts came to be created. The archives of the Episcopal diocese of Chicago include the papers of the bishops, diocesan institutions and committees, congregations, clergy and lay leaders, and social agencies. Baptismal records are an example of “sacramental” archives, but there are also archives of the bishops, clergy, their ministry, and even diocesan finances and legal entanglements.

Given the history of the Episcopal Church in Illinois (the diocese was established in

such places as Israel/Palestine and Sudan, has been related to this work, though initial visits were made as a consulting librarian.

Smith joined the Club in 1981 (according to the Club database), nominated by Russell Maylone '76 (who used to be special collections librarian at Northwestern) and the late Richard Seidel '64. He lives in north Evanston with his wife Martha. They have two children, and have recently relocated to Three Crowns Park, which is familiar territory, since their children both attended grade school across the street. (Caxtonian Robert Boyle also lives there.)

Though he officially retired in 2007, he says he is “still trying to figure out how to retire.” The problem is that there are always more archives waiting to be housed and indexed, and – try as we do – social justice at home and abroad seems far from being achieved.

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## Bookmarks...

### Coming this fall...

#### SEPTEMBER LUNCHEON

For a fascinating tale of libraries and larceny, plan to attend the September 11 luncheon, where Travis McDade, author of *Thieves of Book Row* will reveal how New York booksellers recruited practiced pilferers to loot libraries large and small of their treasures...and of how library detectives emerged to stop them..

#### OCTOBER LUNCHEON

Are there just two kinds of people: those who've read Proust and those who feel that they should? October 9th's luncheon is for both. Caxtonian Caroline Szylowicz, rare book curator at the U. of Illinois will share an illustrated talk about Proust and what he read. Mark your calendar so you'll have a remembrance of things before they're past!

#### SEPTEMBER DINNER

James N. Green, Librarian at the Library Company of Philadelphia, will talk on early American book-sellers. He is author of three books on the American book trade. This September 16 event, at the Union League Club, will have the social hour at 5 and presentation at 6:15.

#### OCTOBER DINNER

On October 21 at the Union League Club, Anna Sigridur Arnar (professor of art history in the Department of Art & Design at Minnesota State University Moorhead) will speak on *The Book as Art*. Social hour at 5 and presentation at 6:15.

### NOTICE REGARDING CAXTON CLUB DINNER MEETINGS

Effective in September there will be changes in timing and price of Caxton Club dinner programs. All regular Caxton Club Dinners will have the following format:

**SOCIAL HOUR: 5 - 6:15 PM**

**CLUB ANNOUNCEMENTS AND SPEAKER**

**PRESENTATION: 6:15 PM**

**DINNER IMMEDIATELY FOLLOWING**

The Union League Club has increased its prices to us, and the cost of the three-course dinner with tax and tip will rise to \$60. **The cost of Club lunches will remain \$32.** The Caxton Club council reviewed other options and feel that continuing to meet at the Union League is the best plan.

**Attendance for the dinner meeting's speaker program is free**, but we ask that you make reservations so that we have seats for everyone. Please note we will **require** reservations for the dinner meal and these will need to be **received** or **cancelled** no later than the Monday prior, at the close of business. Failure to cancel reservations for the meal will result in the member being charged.

We will hold our December Revels dinner and our June dinner at the Newberry Library's Ruggles Hall. These special-event dinners will be \$50.00 per person.

Reminder: Union League discounted parking: after 4:00 PM there is discounted parking directly adjacent to the Union League. The current rate is \$10. Bring your parking ticket for validation at the ULC Front Desk Lobby.