

Paris and Pornography

The Brief but Spectacular Life of the Olympia Press

Bruce Hatton Boyer

I first encountered the Olympia Press exactly 50 years ago. It was during my sophomore year at Amherst College, in an era of tweed jackets, afternoon tea, and cocktail parties. The literary norms of the day were equally conservative. The French department centered on Molière, the Classics on Virgil, and the English department worshipped at the altar of Henry James, an author who still bores me to tears.

So when a friend offered me a copy of the Traveler's Companion Series edition of the Marquis de Sade's *120 Days of Sodom*, my eyes opened. Bugged out, actually. From that point on, literature was never the same for me.

The Traveler's Companion Series was published in Paris by the Olympia Press. Its infamous green paperbacks were the brainchild of a half-English, half-Frenchman named Maurice Girodias. Born in Paris in 1919, Girodias grew up in a posh flat on the Avenue Foch that belonged to his grandfather. His father started a publishing house in Paris during the 1930s, called it the Obelisk Press, and was the first person anywhere to publish Henry Miller's *Tropic of Cancer*. Girodias *pere* counted James Joyce as a friend though he did not publish him, and he also brought out the first edition of Frank Harris's *My Life and Loves*, a multivolume work that proved a great success when it was finally published in America some 30 years later.

Unfortunately, the Depression took its toll. Girodias *pere* died of a heart attack on September 3, 1939, the day England declared war on Germany. Maurice Girodias later said that the war had caused his father to lose hope. Whatever the case, the Obelisk Press died with him.

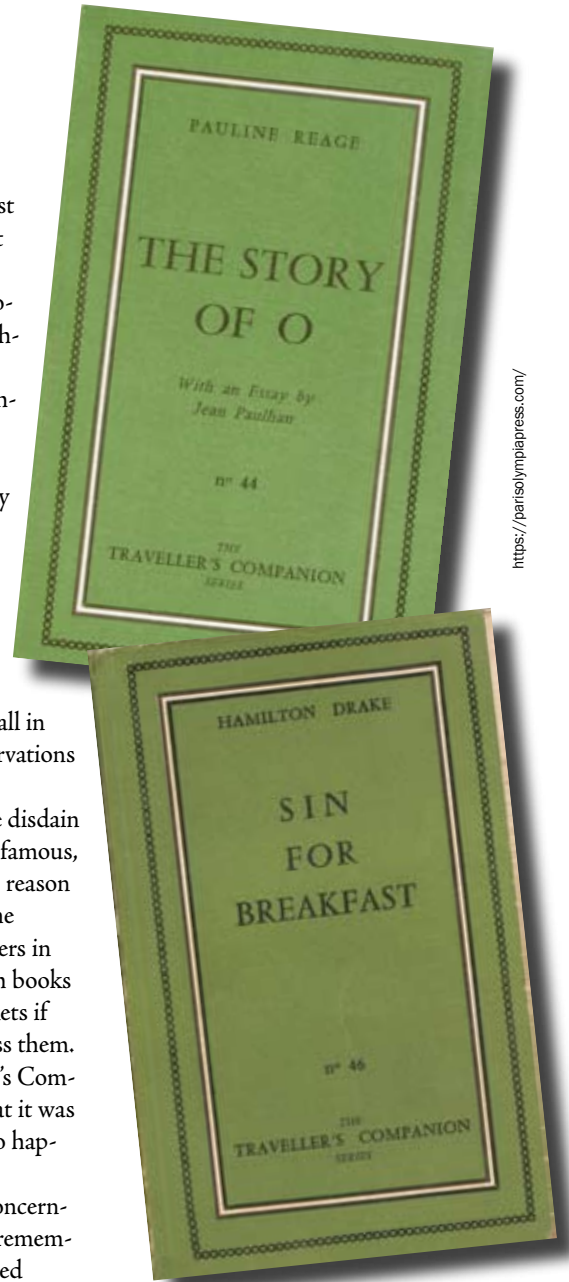
When the war ended Girodias decided to revive his father's dream, and in 1946 brought out an edition of Miller's *Tropic of Capricorn* – in French. He was immediately arrested for

obscenity under an obscure law, the first such prosecution since the government had gone after Flaubert for *Madame Bovary* in 1857. Far from deterring Girodias, however, the episode only strengthened his resolve: "I would never have launched that next phase of my publishing career had I not acquired over the years the urge to attack the Universal Establishment with all the means at my disposal."

After a series of missteps, Girodias finally launched the Olympia Press in 1953 with editions of Miller's *Plexus*, the de Sade's *Bedroom Philosophies*, and Apollinaire's *Memoirs of a Young Rakehell*. Significantly, the books were all in English, the result of two shrewd observations on Girodias' part.

The first was that the French, whose disdain of any language besides their own was famous, could not ban the books for the simple reason that they were unable to read them. The second was that English language readers in Great Britain and America, where such books *had* been banned, provided eager markets if only Girodias could find a way to access them. He called his new venture the Traveler's Companion Series for the simple reason that it was aimed at English-speaking readers who happened to be in Paris.

Today, when nearly anything goes concerning sex and the media, it is difficult to remember just how heavily censored the United States was back in the 1950s. The Production Code still ruled Hollywood movies – no nudity, profanity, or adultery was allowed, married couples had to be shown in twin beds, and promiscuous evildoers had to be punished, death being the preferred end. The Legion of Decency reviewed movies assiduously and publicly condemned any it found objectionable, while something called the National Organization for Decent Literature organized boycotts of bookstores. NODL even succeeded in having Port Huron, Michi-



<https://parisolympiapress.com/>

gan, automatically ban any book it had put on its objectionable list. As a result, Americans were left to read the *Saturday Evening Post* and James Michener when they weren't watching *Father Knows Best* and *The Adventures of Ozzie and Harriet* on their newfangled televisions.

The most powerful censor in the United States was, curiously enough, the U.S. Post



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Office, thanks to the efforts of one Anthony Comstock (1844-1915). Comstock, whose name has come down to us in the term *comstockery* for overzealous censorship, thought that the key to eradicating obscenity was stopping its distribution, and that the mail was ideal for that purpose. He pushed legislation to ban obscenity, first through his New York Society for the Suppression of Vice and later through various sister organizations. His movement grew over the next several decades to the point where in 1930 Senator Reed Smoot of Utah introduced a bill in Congress that would prohibit the importation of obscene materials, all the while pointing to a stack of books behind him that included D.H. Lawrence's *Lady Chatterley's Lover* and the poetry of Robert Burns. Newspapers mocked him with headlines such as "Smoot Smites Smut," but the bill still passed.

By the 1950s, the Post Office's unchecked power to search out "filth" had led to absurdities. Hugh Hefner had to go to court to get *Playboy* distributed through the mail, leading other publishers to adopt wild circumventions of the law. Plain brown wrappers were used to evade postal examiners' eyes, and legitimate magazines such as *Popular Photography* carried ads for "art studios" in Los Angeles that sent pinup pictures through the mail in the form of undeveloped 35mm film to avoid the Post Office's proscription of nude photos. Readers of a certain age might even remember when all third-class envelopes sent through the U.S. mail had to have a loose flap at one end to allow for "postal inspection."

Of course, writers and publishers had long been fighting such moves in court. In *United States v. One Book Called Ulysses (1933)*, a federal judge in overturned the Post Office's banning of Joyce's masterpiece, and another court case in 1959 finally allowed *Lady Chatterley's Lover* to be distributed in the United States. Still, the barriers were slow to fall, for at the same time D.H. Lawrence sneaked in, a Russian emigre named Vladimir Nabokov was struggling to get a novel about a man's obsession with a young girl published in the United States, a case to which I will return shortly.

It was this repressive atmosphere, coupled with America's postwar prosperity, that made Girodias' enterprise a rousing success. GI's and tourists flocking to Paris were only too happy to conceal books from the Traveler's Companion Series in their suitcases on their return trip. Girodias met this demand with a modus operandi as subversive as his philosophy.

Roughly twice a year, he would gather his stable of ghostwriters – mostly English and American *expats* – and brainstorm possible titles along with a brief description of their fairly thin plots. Girodias

then issued a catalog and when enough orders for a given book had come in, he would hire someone to write it. The novels were known around company headquarters simply as dirty books, or d.b.s for short, and indeed they were – *After Hours*, *Chariot of Flesh*, *Curtain of Flesh*, *Girl Trap*, *House of Pain*, *La Casa de Medici*, *Little Kimberley's Family Fun*, *Love on a Trampoline*, *Midnight Intimacies*, *Mother and Daughter*, *Of Sheep and Girls*, *Rogue Women*, *Sin For Breakfast*, *Tender Was My Flesh*, *The Diary of Mata Hari*, *The Scarlet Sofa*, and *The Small Rooms of Paris*, to name but a few.

The literary talents of Girodias' writers naturally varied, which meant that most of the d.b.s were just that. Some, however, were surprisingly well written. One of Girodias' writers, an English civil servant named John Stevenson, cranked out no fewer than a dozen novels that soon acquired legendary status for their literary panache. Using the pen name Marcus van Heller, Stevenson gave new twists to ancient Egypt (*The Loins of Amon*), the Spartacus slave rebellion (*Roman Orgy*) and Renaissance Italy (*The House of Borgia*, a book so successful that he was forced to write a sequel). As Girodias later wrote:

It was great fun. The Anglo-Saxon world was being attacked, invaded, infiltrated, out-flanked and conquered by this erotic armada. The Dickensian schoolmasters of England were convulsed with helpless rage, the judges' hair was standing on end beneath their wigs while black market prices in New York and London for our green-backed products were soaring to fantastic heights.

Even more subversive was Girodias' scheme to fool the French censors. Once the authorities somehow managed actually to read a book and label it obscene – no small feat given their ignorance of English – Girodias simply recalled all the copies, rebound them with new covers carrying a new title, and sent the books right back out in circulation. With one stroke, a *Women in Chains* could become *Chained Women* and it would take months, if not years, for the French to smoke out the switch.

The Olympia Press would have long since faded into oblivion except for one fact – Girodias also had an eye for great writing. Early on he had become involved with a literary journal, *Merlin*, run by a gruff Scot named Alexander Trocchi, who himself later became an Olympia Press author. *Merlin* was prepared by a Bohemian circle of English-speaking writers, among them Austryn Wainhouse, whose wife Muffie soon became Olympia Press's major domo, and a young George Plimpton. Another *Merlin*ois, as they called themselves, was an American named Dick Seaver, whose French wife had become



Maurice Girodias pictured in the garden of the Grande Séverine in Paris.

friendly with a gaunt, reclusive Irishman named Samuel Beckett. Seaver read Beckett's first two novels *Molloy* and *Malone muert* in French (the language in which Beckett always wrote) and was blown away. As Seaver tells it, Beckett then appeared at the *Merlin* office one rainy day, "a tall gaunt figure [who] handed in a manuscript in a black imitation-leather binding and left almost without a word." The manuscript was *Watt*, arguably his first masterpiece. Girodias eventually got hold of all three books and published them for the first time in English.

Girodias was also the first to publish William Burroughs, Gregory Corso, Lawrence Durrell, Jean Genet, Terry Southern, Patrick

Bowles, and J.P. Donleavy. All of these writer's works came out in the *Traveler's Companion* Series, tucked in among the d.b.'s for camouflage. Each flank supported the other, and Olympia Press flourished.

The glory was, however, short-lived. In 1958, Charles de Gaulle came to power, declared the Fifth Republic, and made Andre Malraux, winner of the Prix Goncourt for *Man's Fate*, his minister of culture. Campaigns were launched to restore *la gloire française*. These included the beautification of Paris, the restoration of famous buildings, and the transformation of the Marais district from a slum to the *haute bourgeois* shopping district it is today. Unfortunately, the campaigns also included

renewed censorship of literature, art, and film. Especially the last, which during that period contributed mightily to the American image of France as a land of unbridled sexual freedom.

Indeed, in the postwar era film had become France's most famous export. Under the tutelage of Andre Bazin at *Cahiers du Cinema*, the "New Wave" included directors Francois Truffaut, Jean-Luc Godard, and Claude Chabrol, and while never in any sense pornographic, their films were more sexually explicit than the Doris Day-Rock Hudson comedies then filling American screens. It was left to Roger Vadim to push boundaries the hardest. His 1955 film *And God Created Woman* made Brigitte Bardot an overnight sensation, and was indeed banned in Boston. He soon followed it up with *Barbarella*, starring Jane Fonda. This renewed explicitness pushed de Gaulle to stop obscenity in its tracks.

Back in the United States, an opposite trend was taking hold. The civil rights movement was upsetting the status quo, restlessness was growing among the intelligentsia, and the Kennedy assassination had shocked the country out of its complacency. A series of Supreme Court decisions began to weaken censorship laws, culminating in *Jacobellis v. Ohio* (1964) in which Justice Potter Stewart famously declared "I don't know what obscenity is but I know it when I see it." Around the same time, Hollywood was getting bolder – films such as *The Pawnbroker* (1964), *Bonnie and Clyde* (1967), and *Midnight Cowboy* (1969) rendered the Production Code so archaic that the Motion Picture Association of America replaced it with the rating system in use today. Suddenly, forbidden words, sexual plotlines, and amounts of bare skin unimaginable ten years earlier became commonplace.

In that brave new world, Olympia Press became increasingly obsolete, though its decline was accelerated by other factors as well. Issues of rights, for one thing. Girodias had been the first to publish Nabokov's *Lolita* after every American publisher had run away from it. Nabokov was extremely grateful at first, but their personalities soon erupted into a nasty dispute. He finally sued Girodias and managed to secure the American rights for himself, thus cutting Olympia out of the substantial dollars the book earned in the United States when it was published by G.P. Putnam's. Soon Grove Press in New York, under the leadership of the irrepressible Barney Rosset, was publishing much of Olympia's catalog with royalty arrangements that were at best erratic. The final blow came

See *OLYMPIA PRESS*, page 4



Merlinos. The tall man in the back with a hat is George Plimpton.

OLYMPIA PRESS, from page 3

over Pauline Réage's infamous *L'histoire d'O* (*The Story of O*).

In the mid-1960s, *The Story of O* was the most widely read French novel outside of France. It had first been published in Paris in 1953 by Jean Pauvert with a foreword by Jean Paulhan, a member of the Académie Française and a senior editor at Gallimard, France's largest publisher. The French police tried unsuccessfully to suppress it but its popularity slowly grew until, in 1955, it was awarded the Prix des Deux Magots.

Part of the novel's appeal was the mystery of its authorship. Everyone knew that Pauline Réage was a pseudonym but no one knew for sure who she – he? – was in real life. Always one to spot a hot prospect, Girodias in 1965 put out an edition in a hasty and not especially accurate translation done by his brother. Copies made their way to America, where Rosset picked up on it. Instead of striking a deal with Girodias – whose claim to the English rights was suspect anyway – Rosset commissioned his own translation. The Grove Press edition was a smash hit and remains a steady seller even today. In the end, Girodias made little if any money from *O*. Similarly, in 1958 Olympia Press published the first edition of Terry Southern and Mason Hoffenberg's *Candy*, a modern-day spoof of Voltaire's *Candide*. Once again, Girodias managed to mishandle the legal matters, and Southern and Hoffenberg eventually had it published in America (also by Putnam's) in 1964. It, too, was a smash hit, and once again Girodias was left with little to show for his efforts.

Soon enough, Girodias' indifference to copyright laws meant that his d.b.'s were simply being pirated in the United States. A number of his more successful offerings

Evanston.

All this while publishing had become a sideline for Girodias. Having always wanted to be in show business, in 1960 he opened a three-story nightclub in Paris called La Grande Séverine in the same building that housed the Olympia Press offices. It was, by all accounts, an impressive venue. The ground floor held a *fin-de-siècle* bar, a red room with supposedly oriental decor, a Spanish-inspired Salon Cagliostro, and even a winter garden. Downstairs was a bar, a dining room, and a nightclub. Over the next few years the decor changed to include a Russian-style cabaret, a club for Latin American music, and a Club de Jazz. The latter was especially impressive because American musicians such as Miles Davis, Charlie Mingus, Memphis Slim, and Mae Mercer – African-Americans who had trouble finding gigs in still-segregated America – played there. Eventually, however, the club was shut down for immorality by the Bureau Mondaine, the French vice squad, and it finally burned down.

In the end, Girodias was done in by his own fecklessness. He was a terrible businessman who never gave his writers contracts. As a result, writers had constantly to badger him for the royalties they were owed. Indeed, Girodias had absolutely no money sense. He spent both lavishly and impulsively and regularly let his friends enjoy his nightclub for free. By 1968, Girodias and his empire were both bankrupt. He moved to New York to start over but never regained his old trajectory. He eventually returned to Paris where he died in July 1990 from a heart attack.

So what is the legacy of the Olympia Press?

Certainly there is one beyond publishing trashy novels to underwrite serious ones. Publishers have always done as much. In 1961,

– Harriet Daimler's *Darling*, for example – were published by something called Greenleaf Classics, which also published a *Playboy* magazine look-alike named *Rogue* from a storefront in – where else? – downtown

as Girodias was publishing Samuel Beckett, Simon and Schuster was putting out Harold Robbins's *The Carpetbaggers*, a book that the *New York Times* said "should have been inscribed on the walls of a public lavatory." At the same time that G.P. Putnam's was publishing Terry Southern's *Candy*, it was also publishing Norman Mailer. And Delacorte Press has certainly had no qualms over the years publishing Danielle Steele, who has sold 40 million books worldwide, to support its other authors, among them Kurt Vonnegut.

No, Girodias' real legacy is twofold. One, he had the courage to publish authors who had little prospect of commercial success even if they did eventually become world famous. In so doing, his indifference to money may actually have been a virtue. Today, when publishers have been subsumed by conglomerates run by imperious MBAs, publishers are cowering in the carrels. Editors get overruled by accountants because novels are often seen as little more than out-of-town tryouts for Hollywood. As I once joked to my literary agent, New York publishers are always searching for a daring, original breakthrough carbon copy of last year's bestseller and seem mystified as to why they can't find one.

Girodias' second legacy was his willingness to confront the forces of oppression. He launched many a lawsuit against the French government and won more than his share. He believed that Beckett and the others had something important to say and he backed them to the hilt. For all of his boyish glee in confounding the bluenose brigade, without Maurice Girodias it is fair to say that Samuel Beckett may never have won that Nobel Prize and we might not today have *Waiting for Godot*.

Surely that is legacy enough for anyone.

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The two essential sources for this brief history were the introduction Maurice Girodias wrote for *The Olympia Reader*, an anthology of Traveler's Companion Series writings first published by Grove Press in 1965, and John de St. Jorre's *The Good Ship Venus: The Erotic Voyage of the Olympia Press* (New York, Pimlico, 1995) To truly appreciate the Olympia Press, however, I suggest sampling some of the Traveler's Companion Series' more outrageous volumes yourself, even if it's with a flashlight under the covers in the dead of night.

For the American context to the story of Girodias and Olympia, see "People of the Book" in the December 12, 2016, issue of the *New Yorker*.

Caxtonians Elected or Reinstated in 2016

List compiled by current membership chair Susan Hanes

Jessica Beno

Beno graduated from Dominican University's School of Library and Information Science in January 2015 with an MLIS and a certificate in archives. She is currently working on the McDonald's corporate archives. Nominated by Alice V. de S. Cameron and seconded by Jackie Vossler.

Mary Burns

Burns has been the Faculty Catalog Librarian for Special Collections at Northern Illinois University for the last three years. Prior to her NIU position, she was the rare books cataloger at the University Library of Case Western Reserve University for nearly 30 years. In 2008 she was recruited by the Cleveland Botanical Garden to catalog a collection of rare botanicals and subsequently was hired by NIU. Nominated by Mary Kohnke and seconded by Leora Siegel.

Doris Cardenas

Cardenas earned her BA in art history. While completing her MLIS at Dominican University with a specialization in archives and cultural history resources, Doris interned at the Oriental Institute. She now serves as assistant archivist of the Claretian Missionaries USA-Canada, and, being bilingual, has created a working archive from the huge amount of Spanish-language materials there. Nominated by Cecilia L. Salvatore and seconded by Newland Smith.

Marianna Brotherton Crabbs

Crabbs is a 2014 graduate of the book binding program at the North Bennet Street School in Boston. She has served as a conservation intern in labs at both MIT and the Boston Public Library, and was the 2014 Von Clemm Fellow in Conservation at the Boston Athenaeum. She moved to Chicago last spring, and is now working in private practice as a binder and conservator. She received her liberal arts degree from the Great Books Program at St. John's College in Annapolis, Maryland. Nominated by Sam Feinstein and seconded by Jackie Vossler.

Nora Epstein

Epstein is a special collections librarian at DePaul University. She has an MLIS from the University of Illinois and a masters in book

history from the University of St. Andrews in Scotland. Nominated by Jackie Vossler and seconded by Valerie Hotchkiss.

Gabe Fajuri

Fajuri is the founder and president of Potter & Potter Auctions, a nationally recognized house offering rare books, posters, and ephemera on the subjects of magic, the circus, gambling, and allied arts. An authority on the history of magic as a performing art, he has lectured and published on the subject in the U.S. and Europe. Gabe also operates Squash Publishing, a small press that specializes in books for professional magicians. Nominated by David Meyer and seconded by Martha Chiplis.

Keegan Goepfert

As vice president and director of Les Enluminures, Goepfert specializes in medieval and Renaissance illuminated manuscripts and miniatures. He graduated from Roosevelt University in Chicago with a BA in Art History and the Courtauld Institute of Art in London with an MA in the history of art. He has been interested in the history of Japanese woodblock printing and has a large collection of Koban prints from the 18th and 19th centuries. Nominated by Sandra Hindman and seconded by Susan Hanes.

Katy E. Hall

Hall received a BA from Notre Dame in 2004. She has been a Book Fair volunteer and has worked in development for both the Chicago Symphony and the Lyric Opera. Katy is a voracious reader with broad interests that range from military history – World War II in particular – to historical fiction. Nominated by Alice Schreyer and seconded by Sarah Alger.

Tom Hall

Hall, a Wisconsin native, has curated the Map Library at the Maclean Collection for 20 years, becoming an expert in the history and bibliography of cartography through his work with one of the largest private map collections in the world. Nominated by Tom Swanstrom and seconded by Bob Karrow.

Sophie Hammond-Hagman

For over 15 years, Hammond-Hagman was an art conservator at the Field Museum's textile and ethnographic departments, the Chicago History Museum, and the Liparini Restoration Studio in Evanston. She now works in the rare

books and manuscripts department at Leslie Hindman Auctioneers, where she has developed an interest in paper restoration. She enjoys historical fiction and mysteries that have themes relating to art history, museums, or archaeology. Nominated by Mary Kohnke and seconded by Kurt Gippert.

Barbara A. Herzog

Herzog was a school librarian in Illinois and in Singapore and the director of four libraries at the American School in Mexico City. She holds an MA in German literature and an MLS in library and information science. Nominated by Minna Novick and seconded by Donna Tuke.

James Klies

Klies, a lifelong Chicagoan, has always been an avid reader. After working at the iconic Waldenbooks for 25 years, he became a data analyst at Leo Burnett advertising agency. His diverse book interests range from horror and ghost stories to marbled paper and fountain pens. Nominated by Donald Kobetsky and seconded by Martin Starr.

Donald Kobetsky

Kobetsky is the director of information technology at Aquilon Energy Services, Inc., and holds a BA in mathematics and computer science from Loyola University of Chicago. He collects supernatural fiction and books about books. As a hobby, he learned to make clamshell boxes to protect his book collection and now offers his services to others. Nominated by Tom Joyce and seconded by John Ward.

Scott Koeneman

Koeneman is Assistant Dean of Libraries for Advancement at the University of Illinois, Urbana-Champaign. He is a former U.S. Marine and journalist. His passions include motorcycles and artisanal food and drink along with cooking. He collects community and church cookbooks "for the insight they provide into time and location. Each is a moment captured that tells the story of those who compiled and contributed to it." Nominated by Richard Renner and seconded by Jackie Vossler.

Diann Rothman Lapin

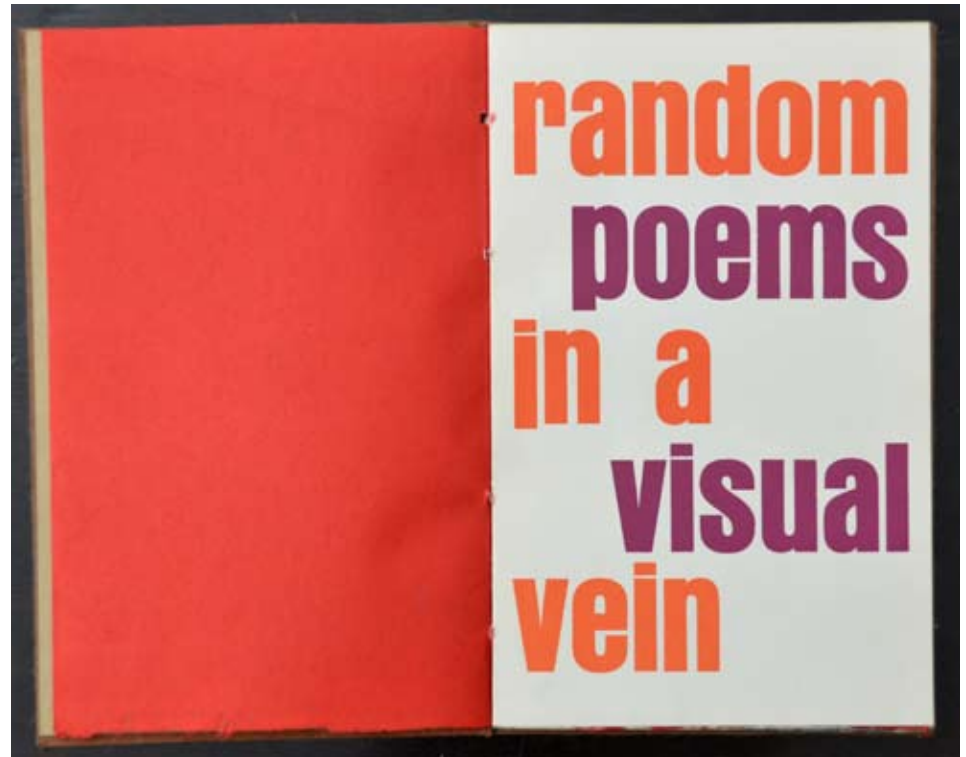
Diann has over 25 years of experience as a professor and administrative executive in higher education. Last year, she retired as lecturer in the Interdisciplinary Studies Core Program at

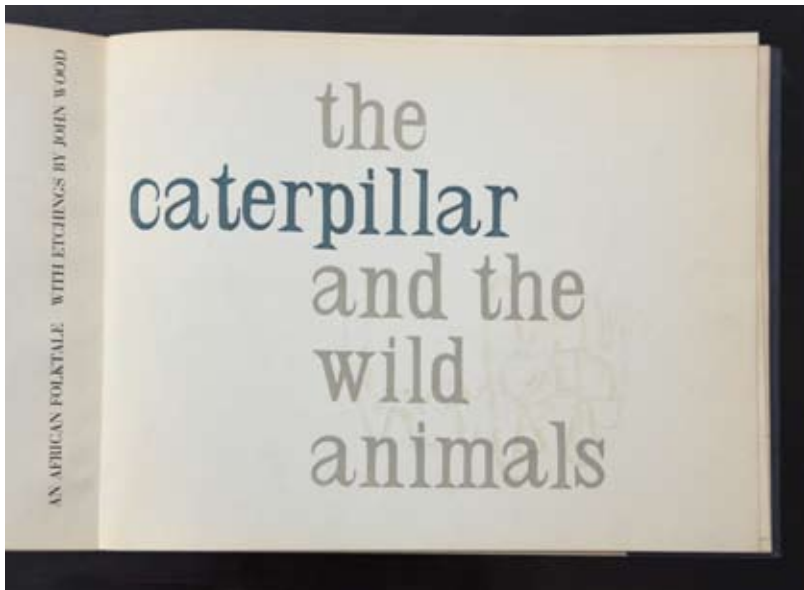
Four Artist Books from 1954

Lynn Martin Windsor

In 1937 former Bauhaus master László Moholy-Nagy began a dynamic new venture within Chicago's art, design, and educational communities. He opened a design school, called The New Bauhaus, modeled on his teachings at the Weimar/Dessau Bauhaus, which gave students the freedom to explore old and new materials and processes. They could create integrated projects within the fields of graphics, photography/film, three-dimensional products, and architecture.

This school, which later was renamed the Institute of Design, had great success intellectually and creatively over the years. In the 1950s, housed in the 1892 Henry Ives Cobb-designed building at 632 N. Dearborn, it continued to attract talented and innovative students. It was in the visual design workshop in 1954 that a small group of graphics students decided to make their own books. They had all that was needed – a Chandler & Price letterpress, typesetting equipment, and etching and relief-plate facilities. The results are shown here.





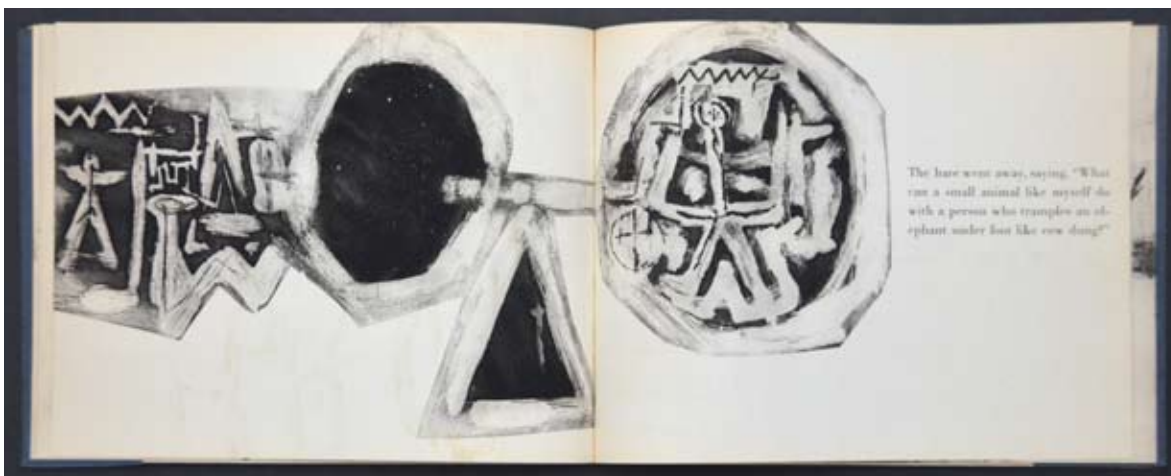
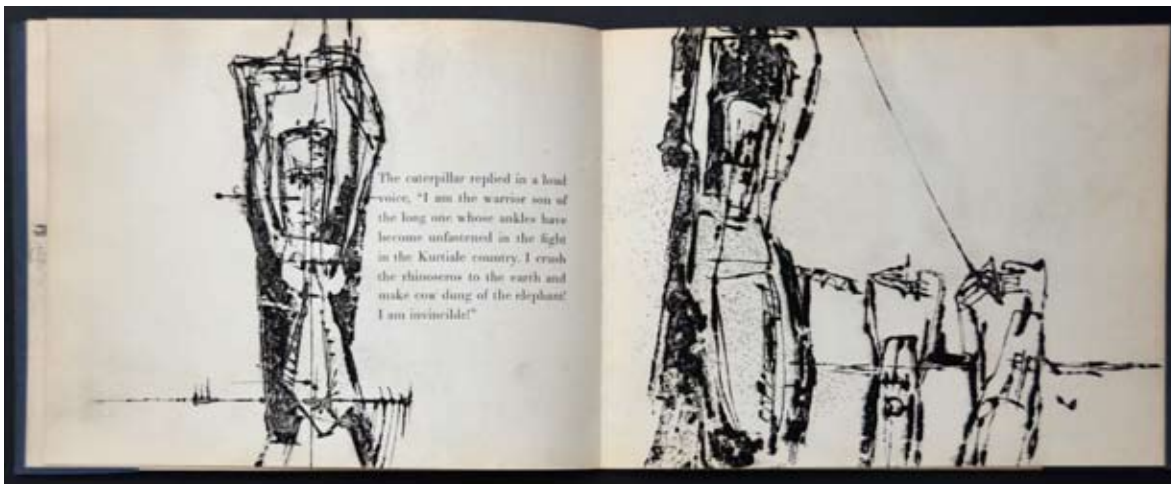
The Artists

Ivan Chermayeff (book illustrated on page 6) is a founder of one of the most influential and iconic design firms, currently called Chermayeff & Geismar & Haviv. The company specializes in identities, logos, and branding for major corporations and institutions, such as Mobil, NBC, and Chase. They also design exhibits and complete museums (Ellis Island, the U.S. Pavilion at Expo 70) and environmental art in architecture. Ivan's collages have been exhibited extensively both in the U.S. and abroad. Winner of innumerable awards, he has been a trustee of the Museum of Modern Art for many years.

John Wood (book shown at left) taught for 33 years at Alfred University School of Art and Design in upstate

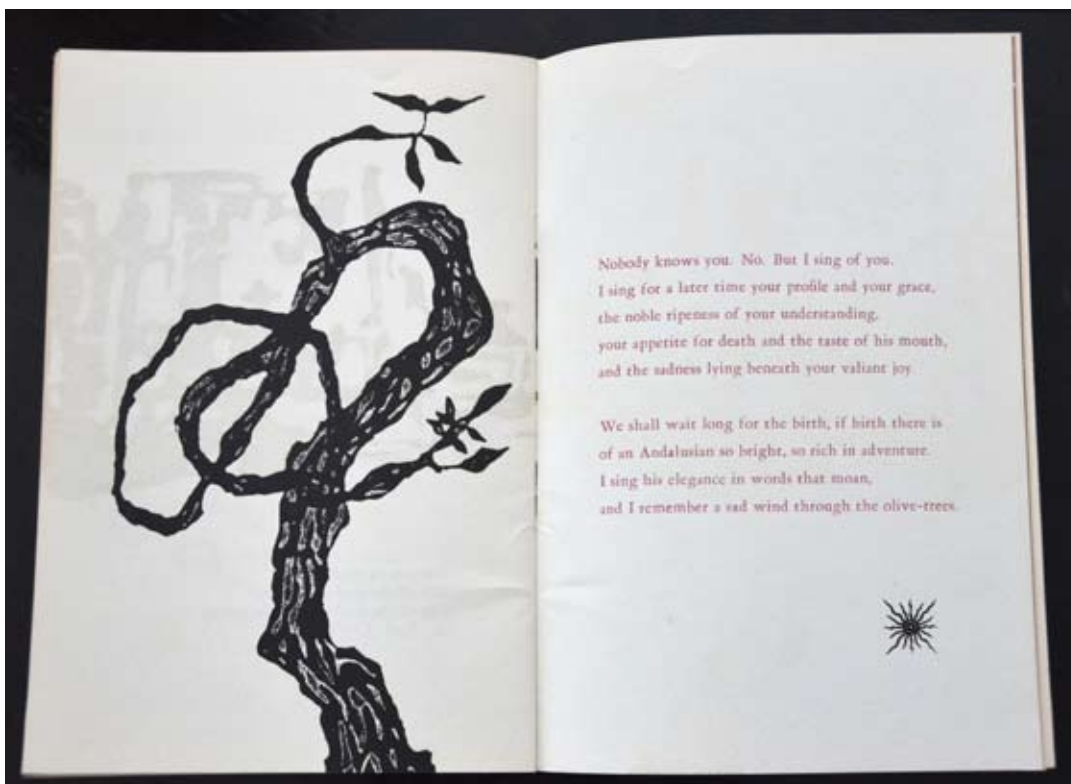
New York, and transformed it into an east coast Bauhaus. He was also an artist of wide-ranging talents, shown in his works of experimental mixed media, which incorporate manipulated photographs, drawings, collages, and prints, and in his artist's books. There was a major retrospective of his work in 2009 in Rochester, New York, and also exhibitions at the International Center for Photography, NYU, Eastman House, and other galleries.

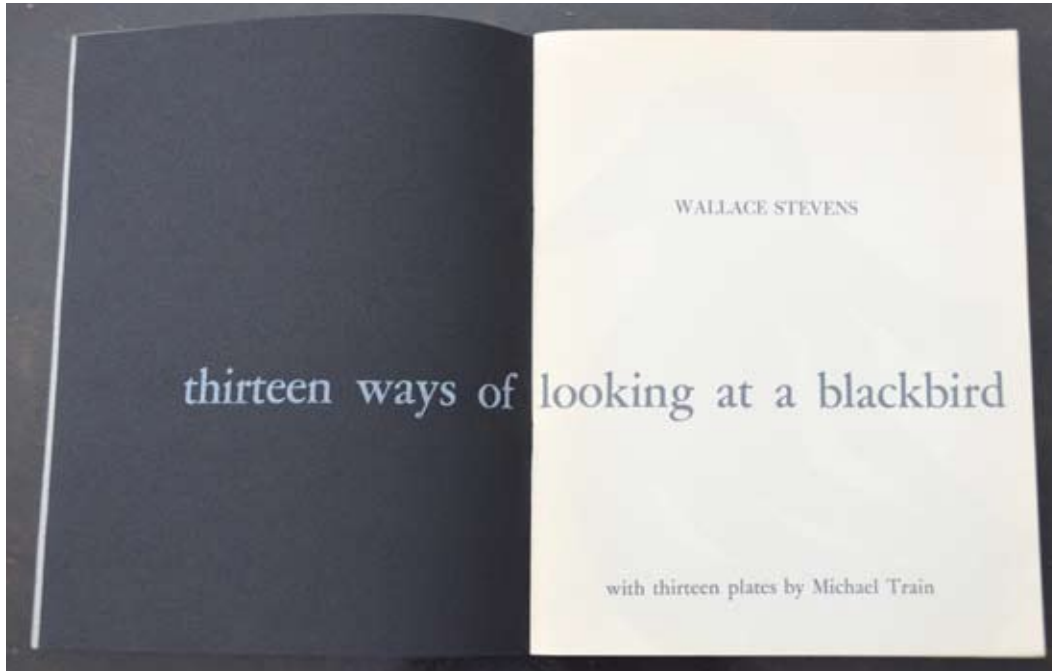
See *ARTIST BOOKS*, page 8



ARTIST BOOKS, from page 7

Burton Kramer (this page) is the founder of Kramer Design Associates in Toronto, an internationally renowned multi-media firm specializing in corporate identity programs and signage systems. Especially known for his logo of the Canadian Broadcasting Corporation and his graphic work for Expo 67 Montreal, he has received many honors and awards in his design career. Around 2001 his focus shifted from design to painting; his geometric abstractions are now exhibited at galleries in the U.S., Canada, and abroad.





Michael Train (this page) illustrated a critically noted edition of Italo Calvino's *Italian Fables* in 1959 and then seems to have disappeared from the public record.

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Author's note: There were six students in this group; Ray Martin and I also made books, and we all exchanged copies. Unfortunately, I only have these four now.

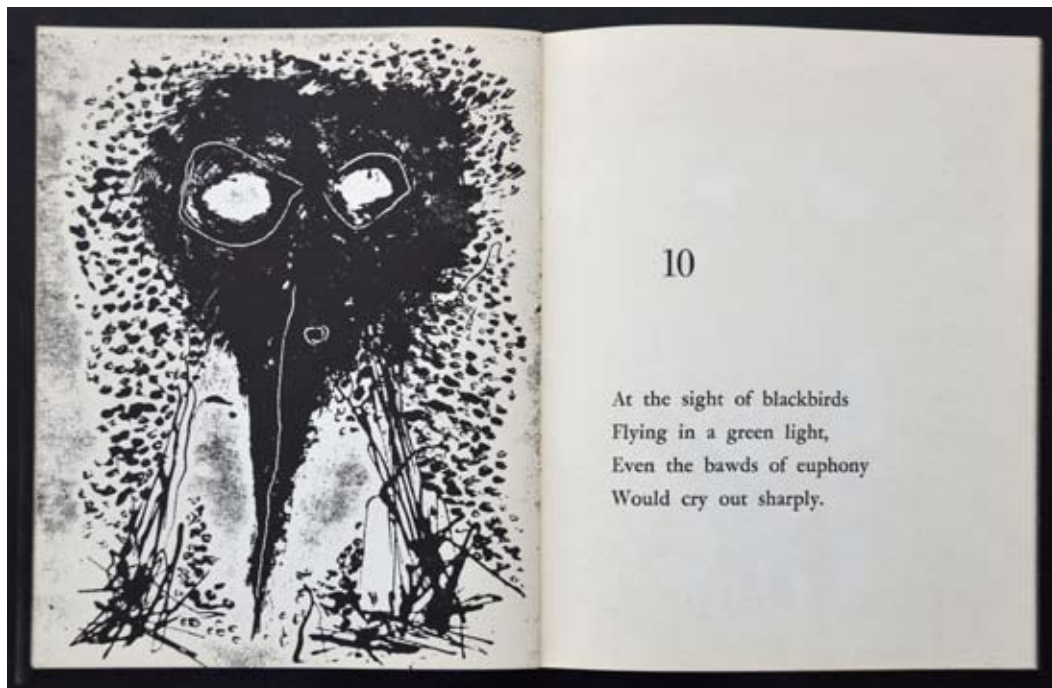


Fig. 1. The Compton Chart. The legend in the upper right-hand corner states "Edited by Arthur H. Compton. Compiled by R.J. Stephenson and D. L. Barr. Published and Copyright 1944 by W.M. Welch Scientific Company, 1515 Sedgwick Street, Chicago, ILL., U.S.A."

The Compton Chart of Electromagnetic Radiations

Conceived, designed, and produced in Chicago

Ronald K. Smeltzer

Surely one of the most impressive physics wall charts ever to grace a physics classroom or laboratory is the "Chart of Electromagnetic Radiations" by the W.M. Welch Scientific Company. The chart, shown in Fig. 1, is strictly a Chicago production. It was conceived by a high school physics teacher, David L. Barr, at the J. Sterling Morton High School in Cicero. It was designed by Barr and Reginald J. Stephenson, a member of the physics department staff at the University of Chicago. The chart was printed by the W.M. Welch Scientific Company at its corporate headquarters and plant at 1515 N. Sedgwick Street in Chicago. The company's origins in Chicago can be traced back to 1849.¹ The Welch Company hired Arthur H. Compton, a 1927 Nobel Prize recipient in physics and physics professor at the University of Chicago, to oversee the work and to have a prominent name associated with the chart. The chart is often called "The Compton Chart." In the small white area in the upper left corner of the chart, although hardly visible, appears "Drawn by E. Borzone." Nothing is known of this artist.

The chart shown, which measures 42 inches by 58 inches, is the second edition of the Compton Chart. It had first appeared in 1938.² Only minor changes, which can be seen by comparison with a picture in pre-1944 edi-



tions of the Welch Company catalogs, were made for the second edition. The most recent catalog advertising the Compton Chart and seen by this author is from 1965. In 1967, just after the company had moved to Skokie, a new, less complex version printed only in black and white was advertised in Welch Company catalogs. Not being in color, this third edition could hardly have been very appealing, and advertisements in Welch Company catalogs for the first and second editions make this point: "A black and white reproduction cannot in any way bring out the real teaching values of this chart."³ The Compton Chart of Fig. 1

was printed in eight colors with the Welch Company's Miehle printing press.⁴ The press was probably the Super Sixty by Miehle, capable of offset printing up to 42 by 60 inches.⁵ Special attributes of Miehle presses are briefly described elsewhere.⁶

Although perhaps the chart can be legitimately criticized for the very high density of material, it has been regarded generally as a masterpiece in the genre of modern science wall charts. More than 150 separate diagrams are included on it. Notwithstanding the high density of information, the layout seems well thought out. In particular, there is a unifying

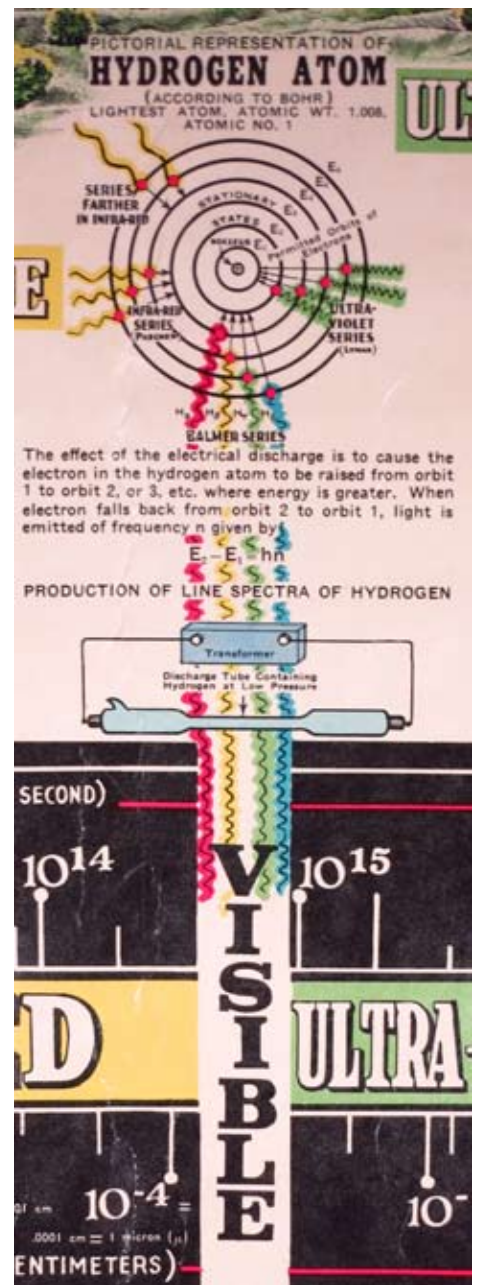
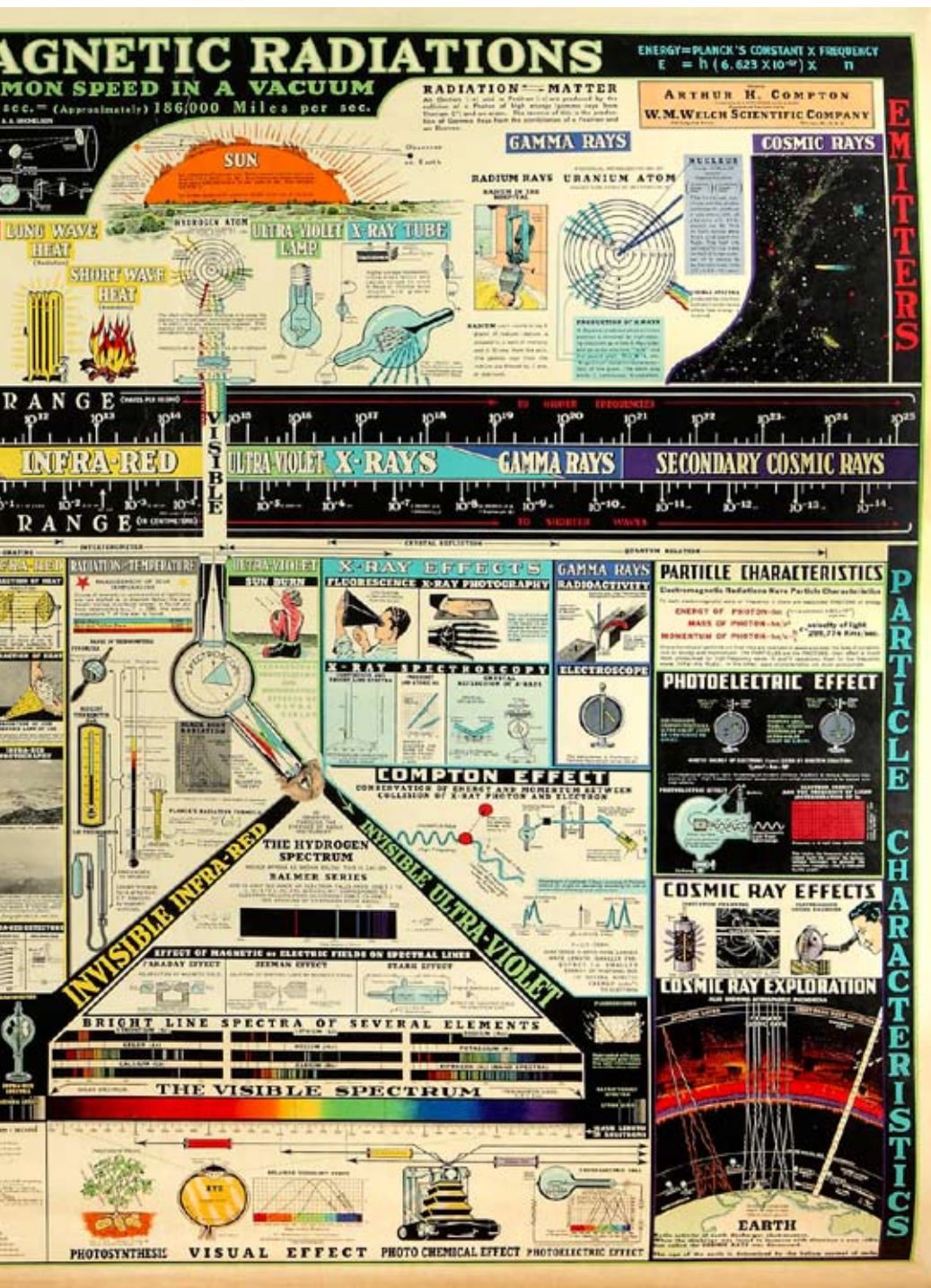


Fig. 2. Schematic representation of radiation emission from an atom.

element for both the horizontal and vertical dimensions that establishes connections and relationships among the many diagrams. Logarithmic scales of frequency and wavelength extend the full width of the chart. Above the scales emitters of radiation are illustrated, from an ordinary electrical generator on the left to high energy cosmic rays on the right.

Below the horizontal scales are panels showing the fundamental properties and physics of particles and waves and the detectors of radiation. In the region of visible light along the horizontal scales, a vertical graphic device connects the emission of light, Fig. 2,

with a spectroscope (circle with triangle) that splits the light into the visible spectrum shown near the bottom of the chart. In Fig. 1 directly above the atom emitting spectral lines in Fig. 2 is shown the sun, so at the bottom are the solar spectrum and the three discrete spectra produced by the atom. In this same area (right side, two-thirds down from the top) of the chart, Compton's name appears again, in the panel "Compton Effect," for his important 1923 discovery.

Papers in the Arthur H. Compton Archive at Washington University in St. Louis include a Memorandum of Agreement with the W. M.

Welch Scientific Company about production of the chart.⁷ The agreement, dated March 5, 1937, calls for Compton to oversee the design of the chart, to be paid a royalty of 10 percent on sales, and not to be involved with work on another such chart for a defined time period.

Very recent research puts a somewhat different light on who was primarily responsible for the Compton Chart.⁸ Based upon interviews with descendents of Dwight L. Barr, the high school physics teacher, it is claimed that "the driving force behind its creation... was Dwight Barr.... He spent two years of his life design-

Valparaiso University. Diann holds advanced degrees in humanities and education/curriculum development as well as a graduate certificate in art history from a program affiliated with the Royal Academy of Arts in London. She has authored several books and is currently engaged in research and writing about the gender politics of the French Revolution. Proposed by Minna Novick and seconded by Susan Rossen.

Douglas Litts

Litts is executive director of the Ryerson & Burnham Libraries at the Art Institute of Chicago. He has an MA in art history from NYU and an MLIS in library and information science from the University of Illinois at Urbana-Champaign. He is the past head of the Smithsonian American Art Museum/National Portrait Gallery Library. Nominated by Celia Hilliard and seconded by Jackie Vossler.

Travis McDade

Dr. McDade is curator of law rare books and interim head of the Rare Book and Manuscript Library at the University of Illinois, Urbana-Champaign. He is one of the nation's foremost experts on crimes against rare books, maps, documents, and other printed cultural heritage resources. He is a published author on the subject, a professor at the Illinois College of Law, and a sought-after lecturer. Nominated by Scott Kaeneneman and seconded by Doug Fitzgerald.

Corinne Seither Morrissey

Professor Morrissey has a BA from Swarthmore and a JD from Loyola of Chicago. She worked as an associate and administrator at the law firm of Baker & McKenzie before becoming an assistant professor of law at John Marshall Law School. She is also its longtime director of academic achievement, assisting students entering law school to make the transition from undergraduate to law student. She also conducts programs to assist third-year students in passing the bar exam. Nominated by Stuart Campbell and seconded by Robert McCamant.

Joseph Ornig

An omnivorous reader by his own description, Ornig has a wide range of book interests. He considers himself an amateur historian and is the author of *My Last Chance to Be a Boy: Theodore Roosevelt's South American Expedition of 1913-1914* and is currently working on another nonfiction book. He has also published numer-

ous essays and monographs relating to architecture and history. Joe also pursues his many interests as a member of the Chicago Literary Club and the Society of Architectural Historians, among others. Nominated by Bill Locke and seconded by Doug Fitzgerald and Dorothy Sinson.

Marianne O'Shaughnessy

O'Shaughnessy was born in Chicago and has loved the Newberry Library since she first discovered it in high school. With her late husband, she owned a publishing company in Santa Fe for 25 years, specializing in books about the West. She has served on various committees related to literature and the book at the Union League Club, and according to her sponsors, exhibits the extraordinary insights and energy of a true bibliophile. Nominated by Junie Sinson and seconded by Dorothy Sinson.

Melissa Hilliard Potter

Potter is associate professor of Art, Columbia College Chicago. She has received three Fulbright Fellowships, conducted extensive research in the Balkans, and established the first hand-papermaking studio in Belgrade, Serbia. *Social Paper*, an award-winning exhibition that she cocurated, was the first to consider hand papermaking as a socially engaged art. Nominated by Miriam Schaer and seconded by Michael Thompson.

Stacy Ratner

Ratner is a leader in promoting literacy in Chicago through two organizations that she founded and runs: Open Books, a local literacy organization that operates two bookstores, providing programs to 5,000 students and giving away 130,000 books annually; and the Chicago Literary Alliance, which provides programs and workspace to more than 90 organizations at the LiteraCenter, the country's first shared literacy workspace. Nominated by James Hagy and seconded by Shawn Donnelley.

David Robson

Robson has more than 25 years of experience in the field of graphic design. He has held positions at the architectural firm of Skidmore, Owings & Merrill, and Concrete, the office of Jilly Simons. David is currently the book designer for Ampersand Inc., where he works closely with the publisher and editor, as well as authors, illustrators, and printers. He studied at the University of Illinois at Chicago and completed a Bachelor of Arts degree in graphic design. He enjoys reading about Chicago history

and architecture. Nominated by Susan Hanes and seconded by Mary Burns.

Jenna Rodriguez

Rodriguez is currently the Book Arts and Papermaking artist-in-residence and teaching artist at the Lill Street Art Center in Chicago. Previously she was the Victor Hammer Fellow at Wells College in Aurora, New York, where she taught papermaking, printing, and book binding. She graduated from Columbia College in 2013 with an MFA in interdisciplinary book and paper arts and was the recipient of a Caxton Club grant for her work. She has a BFA in printmaking and photo media for K-12 from Old Dominion University. Nominated by Miriam Schaer and seconded by Jackie Vossler.

Rebecca Sive

Sive is a passionate advocate for women's rights, with a keen sense of the political means for shaping public policy. Her recent book, *Every Day Is Election Day: A Woman's Guide to Winning Any Office, from the PTA to the White House*, combines practical advice for running a campaign with interviews of American women currently holding public office. Her collecting passions include history and biographies of American women political leaders, the women's movement in Chicago, and contemporary American women artists. Nominated by Margaret McCamant and seconded by Alice Schreyer.

Stacy M. Stoldt

Stoldt comes from a long family of readers. She has studied at the Bodleian Library, the Library of St. Anne's, and the Radcliffe Camera, Oxford. She is the public services manager and rare book specialist at the Lenhardt Library of the Chicago Botanical Garden in Glencoe where her responsibilities include producing rare book exhibitions for public engagement and leading tours of the garden's rare book collection. Nominated by Leora Siegel and seconded by Lisa Pevtzow.

Thomas Trescott

With a BA in history from Valparaiso University and an MA in history from Duquesne University, Trescott developed a love for Americana and a deep knowledge of military history. His expertise brought him to Chicago's Abraham Lincoln Bookstore where he was a rare books and Americana specialist for more than 27 years. He is an enthusiastic member of the Civil War Round Table of Chicago. Nominated by John Notz and seconded by Susan Hanes.

William D. Winschief

Winschief worked for 35 years for the college division of Macmillan Publishing Company and Prentice Hall, both now a part of Pearson in the UK. His responsibilities included sales, editing, and marketing. Later, he worked in marketing at Basil Blackwell & Sons in the UK, which was acquired by John Wiley & Sons in New Jersey. He has also served in an editorial consulting role for the U.S. division of Cambridge University Press. Books have been a central part of Bill's life since his older brother first began reading him stories by Jules Verne, Thor Heyerdahl, and H.G. Wells. Nominated by Michael Huckman and seconded by Stuart Campbell.

Cheryl L. Ziegler

Ziegler is the director of the Library and Archives at the Union League Club. She came to special libraries as a printmaker/graphic designer and contemporary literature scholar who fell in love with librarianship while working in a public school library. She then returned to library school and received her Master of Library and Information Science with special collections and archives emphasis. Nominated by Donald W. Krummel and seconded by Meredith Gozo.

Jean S. Gottlieb (Reinstated)

Gottlieb was a Caxtonian from 1983 to 1996 when she served on the Council and as a member of the Program Committee. While raising six children, she obtained her PhD in English literature from the University of Chicago. She worked as a volunteer at the Newberry where she assembled and published a checklist of the Newberry's holdings in printed books and manuscripts in science, medicine, technology and the pseudo sciences from 1460 to 1750. Reinstatement nomination by Jackie Vossler.

Susan Summerfield Hammerman (Reinstated)

Hammerman, a librarian, worked at the Newberry Library from 1995 to 2002. She was also the director of technical services at Kendall College and the reader services supervisor of Special Collections at the University of Chicago. For the past ten years, Susan has been a prospect researcher at Northwestern University. She is the author of *Finding Prospective Donors* (ALA 2014). Reinstatement nomination by JoEllen Dickie.

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COMPTON CHART, from page 11

ing and editing it, with the project at times taking over part of his house." Continuing, it is stated that "Barr brought the idea for an electromagnetic chart to the Welch company." To implement the idea "the Welch Company went in search of another big name to attach to the project.... Compton agreed to be named the editor, though in practice it was Compton's assistant R.J. Stephenson who did most of the actual advising." Subsequently, Barr was unhappy about Stephenson's organization of the material, and Barr reorganized it into his original layout, which would be final. Apparently the draftsman, E. Borzone, did not approve of the very high density of information, but Barr prevailed in the end. Almost at the end of the design work, Barr decided that something about television should be included on the chart. The result was the chart image in Fig. 3, which vaguely resembles early RCA televisions with cathode ray tubes that had been produced in 1936 for field tests.⁹

Upon my acquisition in early 2004 of the Compton Chart, I quickly discovered from the advertisement in Welch Company catalogs that a 32-page booklet was issued with the chart. Late in 2005, I had the pleasure of locating – on eBay – and acquiring a copy of the booklet.¹⁰ Although his name does not appear on the cover, Fig. 4, Dwight L. Barr's name does appear as the author on the title page, which is appropriate since he seems to have been the originating author and the major designer of the chart.

During the past few years, a few other copies of the Compton Chart have surfaced in various places. One copy, which I found listed in an institutional finding aid, was reported to be lost. Nor has any further mention of the booklet been found aside from the catalog source. Once again this episode illustrates the role of the private collector in preserving little-known and forgotten documentation. Having the booklet gives me further responsibility to ensure that the Compton Chart and its booklet are kept together.

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Acknowledgment: The author is most grateful to John N. Hoover for the kind and timely gift of this Compton Chart in 2004. It was included in the author's 2004 members' exhibition, "Four Centuries of Graphic Design for Science," at the Grolier Club.

1. https://www.sargentwelch.com/store/content/externalContentPage.jsp?path=/www.sargentwelch.com/en_US/history_of_sargent_welch.jsp (accessed February 28, 2016).
2. <https://catalog.loc.gov/vwebv/holdingsInfo?searchId=5038&recCount=25&recPointer=0&bibId=1691932>

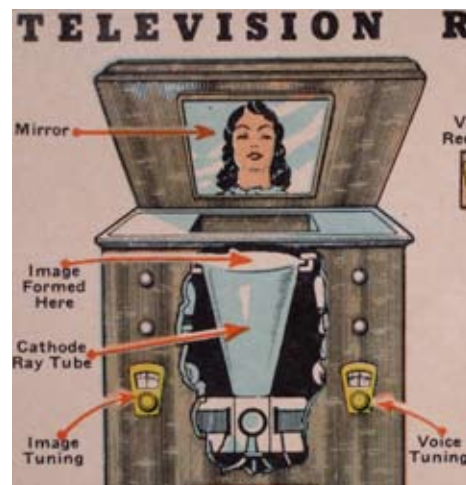


Fig. 3. Chart drawing to represent a 1936-era RCA television.

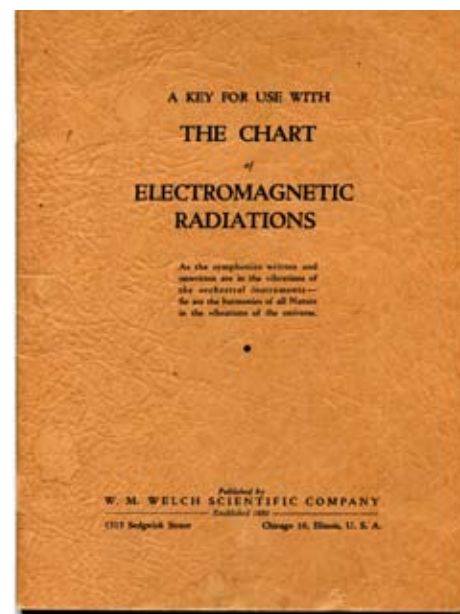


Fig. 4. Printed wrapper of booklet issued with the Compton Chart.

- 9 (accessed February 27, 2016).
3. 1948 Catalog: "Scientific Apparatus, Chemicals and Supplies for Physics, Chemistry, Biology, and General Science." (Chicago: W. M. Welch Scientific Company, 1948), p. 388. Author's collection.
4. 1948 Catalog, p. [ii].
5. http://www.a-1enterprises.com/list_by_make_a2.php?make=MIEHLE%20&type=OFFSET%20PRESS (accessed February 26, 2016).
6. <http://abclibrary.org/c.php?g=19211&p=848312> (accessed February 27, 2016).
7. Memorandum of Agreement, signed by Arthur H. Compton and W.M. Welch and dated 5 March 1937. Compton Papers, Washington University, St. Louis. Photocopy kindly provided, May 12, 2004, by Jay Kempen, Washington University Archives.
8. <http://physicsbuzz.physicscentral.com/2013/09/making-chart-of-electromagnetic.html> (accessed February 25, 2016).
9. Alexander B. Magoun, outreach historian, IEEE History Center, e-mail to author, February 26, 2016.
10. D.L. Barr, "A Key for Use with The Compton Chart of Electromagnetic Radiations," Chicago: W.M. Welch Scientific Company, 1944. Author's collection.

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: **“Moholy-Nagy: Future Present”** (painting, photography, film, sculpture, advertising, product design, theater sets, and book design by László Moholy-Nagy), through January 3, 2017. **“Practice, Theory, and History: 150 Years of Educating Artists, Designers, and Scholars at the School of the Art Institute of Chicago”** (explores art education, free speech, and student life at SAIC over the past 150 years), Ryerson and Burnham Libraries, through February 13.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: **“Pteridomania: The Victorian Fern Craze,”** through February 5, 2017.

Chicago Cultural Center, 78 E. Washington Street, Chicago, 312-744-6630: **“Stand Up for Landmarks! Protests, Posters & Pictures”** (images, artifacts, and ephemera relating to saving Chicago landmarks), ongoing.

Chicago History Museum, 1601 N. Clark Street, Chicago, 312-266-2077: **“Lincoln’s Undying Words”** (Lincoln’s changing views toward slavery, through five key speeches made between 1858 and 1865), through February 20. **“Chicago Authored”** (works by writers that define the character of Chicago), ongoing.

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, ninth floor, ongoing.

Loyola University of Chicago Cudahy Library, 1032 W. Sheridan Road, Chicago, 773-508-2632: **“Art Young Cartoons from the Collection of Anthony J. Mourek”** (38 Art Young drawings, plus books, prints and zinc plates from the collection of Caxtonian Anthony Mourek, including cartoon drawings from 1892 of then-mayor Carter Harrison, and of FDR from 1943), Donovan Reading Room, through March 31.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: **“Photographing Freetowns: African American Kentucky through the Lens of Helen Balfour Morrison, 1935-1946”** (photographs documenting African American life in Depression-era Kentucky by the Chicago photographer), January 20 through April 15.

Northwestern University Library, 1970 Campus Drive, Evanston, 847-491-7658: **“African Diaspora in the Americas and the Caribbean: Culture, Resistance and Survival”** (aspects of the history, culture and religion of African descendants in those regions) Herskovits Library of African Studies, winter.

Pritzker Military Museum and Library, 104 S. Michigan Avenue, Chicago, 312-374-9333: **“Hunting Charlie: Finding the Enemy in the Vietnam War”** (explores the U. S.’s enemy in the conflict through rarely seen, original art pieces), ongoing.

University of Chicago, Joseph Regenstein Library, 1100 E. 57th Street, Chicago, 773-702-8705: **“Alma Lach’s Kitchen: Transforming Taste”** (looks at the Chicago chef’s culinary career and displays selections from her fascinating collection of cookbooks), through January 6. **“Concrete Poetry, Concrete Book: Artists’ Books in German-Speaking Space after 1945”** (explores how post-World War II artists in Austria,



Art Institute / Moholy-Nagy: Future Present

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Newberry Library / Photographing Freetowns

HELEN BALFOUR MORRISON, PHOTOS FROM ZION HILL AND SUGAR HILL, KENTUCKY

Germany, and Switzerland investigated the material and technical forms of the book), January 17 through March 17.

University of Illinois Richard J. Daley Library, 801 S. Morgan Street, 312-996-2724. **“Selling Design: 27 Chicago Designers 1936-1991”** (celebrating the 80th anniversary of 27 Chicago Designers, an organization of illustrators, typographers, photographers and designers,) through February 28.

University of Illinois at Urbana-Champaign, Krannert Art Museum, 500 E. Peabody Drive, Champaign, 217-333-1861: **“Making and Breaking Medieval Manuscripts”** (Western European manuscripts from the 13th to 19th centuries showing marks of provenance, the effects of printing on the manuscript industry, and the practice of “book breaking,” curated by Maureen Warren and Anna Chen), through February 11.

Send your listings to Lisa Pevtzow at lisa.pevtzow@sbcglobal.net

Caxtonians Collect: Ethel Kaplan

Interviewed by
Robert McCamant

Many Caxtonians have unusual careers: somehow an interest in a variety of subjects goes well with a life in books. But Ethel Kaplan's trajectory is especially remarkable. She began by getting a PhD in English, writing her dissertation on William Alabaster, an English poet who born about the same time as Shakespeare. Where is she now? She's a banking executive in charge of 130 trust accounts at the Chicago Trust Company, a division of the locally-based bank holding company Wintrust.

And did I mention she's also a lawyer?

After growing up in Winnetka and attending New Trier high school, she attended Occidental College in Los Angeles. Two years after graduation, she earned a master's in English from Harvard. But by 1969, work on her PhD at Harvard had slowed, and she went to work at the University of Illinois at Chicago as an instructor in English. Eventually, however, Harvard suggested it was

time to finish her PhD. Her thesis had an open-ended topic: to come up with a collated text of Alabaster's play, *Roxana*. The play was never published during the author's lifetime, though it had circulated in a variety of manuscript copies which differed. Kaplan's challenge was to compare the texts line by line in order to determine what had been the author's intent. To help settle doubts she commissioned the Egyptian-born, Italian-speaking scholar, André Aciman, to translate the Italian source text to English. In the end, Harvard gave her some breathing room, and awarded her PhD in 1980.

But that was the end of her career in lit-

erature (if not of her interest in it). She took a year off and traveled to Israel with her son. She then decided on law school and enrolled at Northwestern, getting her JD in 1984, with a senior thesis entitled "Federal Securities Laws and the Regulation of Insurance: Single Premium Deferred Annuities as Securities after Baldwin-United." That prepared her to work in tax law, first at Hopkins and Sutter and then McDermott, Will & Emery. She then took her experience to the Community Economic Development Law Project for seven years. (The son has gone on to be a profes-

sleppy little magazine before the bequest," she says. "Ours was a 'governing' board in those days: the board was expected to understand and participate in day-to-day decision-making. It's too big for that now. It's become a policy-setting board."

Kaplan is a veteran traveler. In the early 1990s, her then-husband – facing health issues – decided to retire and travel. She went along, to Burma and other parts of Southeast Asia, to Norway, to South Africa. "We did it on our own," she says, "never on organized tours." These days, she tries to take a major trip every



sional artist, who lives in Los Angeles with his wife and two children.)

In 1997, she moved to the Field Museum as director of planned giving. Two years of that was followed by two with the American Philanthropic Realty Trust Fund. It's been banks ever since: first Cole Taylor, and then Wintrust, where she has been since 2003.

Meantime, she served more than 30 years on the board of the Poetry Foundation, from 1980 to 2011 (mostly in its pre-Lilly-bequest incarnation). She chaired the board from 2005 to 2009, which was a period of great upheaval. The bequest was announced in 2002, but its full impact took a while to develop. "It was a

other year. It was India three years ago, then Venice for 2 weeks, and most recently Greece for another two weeks.

However, she has no intention of retiring. "I'm much happier working full-time than I would be living a life of leisure," she says.

She joined the Caxton Club in 2015, nominated by Nancy Linn and seconded by Celia Hilliard. "Somehow we managed to get the application done in a hurry," she confesses. "Nancy said I had to be a member." She's proud enough of her membership to mention it on her professional web page for Wintrust.

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Bookmarks...

Luncheon: Friday, January 13, Union League Club David Jones on "The Anchor Graphics Story"

When someone says that a lithograph has been hand printed, what exactly does that mean? Who teaches and keeps alive such precious printing practices? For answers here in Chicago, we can look to the tale of Anchor Graphics, a nonprofit fine arts press that is now a part of the Center for Book, Paper & Print at Columbia College. That description might fit on a business card, but it doesn't begin to tell the story of the innovative instruction and production that takes place at Anchor. To hear that story unfold, you'll want to attend January's lavishly illustrated talk...where you can also peruse portfolios to see Anchor's work firsthand. Our guide is David Jones, the moving spirit behind Anchor Graphics' creation. An engaging speaker and a passionate proponent of printmaking, he has studied at a variety of photography and printmaking schools and teaches today at the Milwaukee Institute of Art and Design. He is also a partner in a private gallery.

January luncheon: Union League Club, 65 W. Jackson Boulevard. Luncheon buffet (main dining room on six) opens at 11:30 am; program (in a different room, to be announced) 12:30-1:30. Luncheon is \$32. Reservations or cancellations by noon Wednesday for Friday lunch. Call 312-255-3710 or e-mail caxtonclub@newberry.org.

Beyond January...

FEBRUARY LUNCHEON

Sir Winston Churchill wrote more than 50 books, composed hundreds of articles, served as a war correspondent, and was awarded a Nobel Prize for literature. Lee Pollock, executive director of the Churchill Centre, will tell the remarkable story of Sir Winston as reader, writer, leader.

FEBRUARY DINNER

February 15 at the Union League Club, Jim Akerman, Curator of Maps at the Newberry, will talk about the shift in scholarship towards the social history of mapping, which encourages both a broader understanding of what a map is and of how people have used maps in their daily lives.

Dinner: Wednesday, January 18, Union League Club Sarah Pritchard on "The Chicago Collections Consortium: Connecting Resources, Enhancing Access, and Preserving History"

Sarah Pritchard is the dean of libraries and the Charles Deering McCormick University Librarian at Northwestern University. She is a member of the board of directors for the Chicago Collections Consortium and will discuss the group's progress in uniting major institutional archives in a collaborative effort to share the history and culture of the Chicago region. Her presentation will feature the consortium's online portal "Explore Chicago Collections" which enhances public access to the archives of Chicago's top institutions. This will be an exciting program for all having a research or other interest in a Chicago-based topic.

January dinner: Union League Club, 65 W. Jackson Blvd. The evening will follow this order: Social gathering, 5-6 pm. Program, 6 pm. Three-course dinner following the program. Program only is free and open to the public. Drinks, \$7-\$10. Dinner, \$60. RESERVATIONS are required for either the program only or the program/dinner combination. Reservations MUST be made no later than noon Monday, January 16. Dinner CANCELLATIONS or no shows made after that time will require payment. To reserve call 312-255-3710 or e-mail caxtonclub@newberry.org.

MARCH LUNCHEON

Love being first to know? Attend and hear U of I's Sarah Lindenbaum share her hot-off-the-press research into the life and library of Frances Wolfreton, a remarkable woman who amassed an intriguing library during the 17th century. Friday, March 10, Union League Club.

MARCH DINNER

March 15, Union League Club. John Wilkin, Dean of Libraries, University of Illinois Urbana-Champaign, will discuss "Beyond Caxton's Printing Press: From The Short Title Catalogue to an Open-Access, High-Fidelity Online Collection of Early English Books."