

CAXTONIAN

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“The Art of Magic”... in Michigan til mid-September

James Hagy

From mid-July to September 16, the South Haven Center for the Arts has been hosting a special summer exhibition entitled “The Art of Magic.” I had the privilege of being the guest curator for this show, in a collaborative process developing the concept, identifying and borrowing artifacts from around the country, creating the didactic labels and a gallery guide for visitors, and conducting gallery talks.

The South Haven Center for the Arts is worth a visit at any time of year. It was founded in 1951, and most of each year the Center highlights the works of contemporary regional artists in exhibitions, as well as offering several artist fairs in this historic resort town along the Lake Michigan shore – about midpoint between St. Joseph and Holland

The Center is in a heritage structure, the town’s former Carnegie Library building (one of more than 1,600 that Andrew Carnegie funded to be built nationwide between 1883 and 1929). This particular Greek Revival example was completed in 1906 and retains many of its original details.

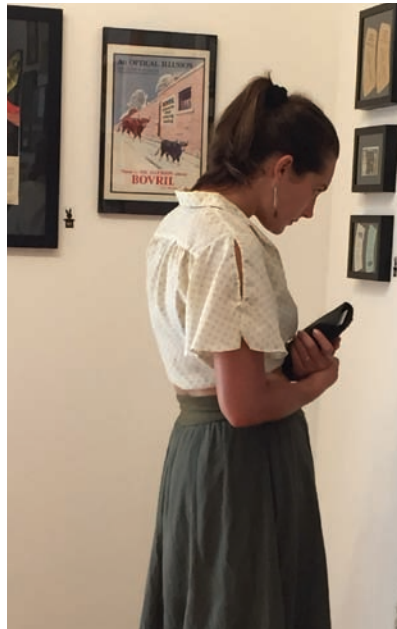
Why magic? Each summer, the Center stretches beyond its focus on regional artists with a themed exhibition that aspires to attract area residents and tourists alike. South Haven’s lakefront, sandy beaches, classic Midwest main street, and proximity to big towns like Chicago draw more than 100,000 summer visitors. Past exhibitions have ranged from Dr. Seuss to photography of Bob Dylan.

Magic “appearing” on this scene is less astonishing than it might first seem. The Center’s new arts manager, Kerry Hagy, is one of my three adult daughters. I have been involved performing and writing about magic for more than 50 years, since I myself was eight. So Kerry grew up in the international magic

community and around magical artifacts by default. Our work also benefited from the advice of Jan Janson, a Swedish pharmaceutical executive now living in the south of France, who visited to share his knowledge and creative eye. Jan’s curiosity about magic started with a teenage stint as a demonstrator in a Stockholm magic shop and led to a lifelong involvement with performers and historians in

been displayed.

I have often written and occasionally collaborated on exhibits about historical magic and magicians, most recently working with the curatorial staff of the Chicago History Museum on its special 2013 exhibition “Magic.” Since the South Haven exhibit was not intended as a linear history of magic as a performing art, nor as the story of magic’s performing greats, we had the freedom to feature artistically interesting (and deliberately eccentric) artifacts, spanning five centuries, on their



our field.

Our planning conversations, which also included the Center’s executive director, Thea Grigsby, were informed by several objectives: designing an exhibit that would be engaging both to adults and to families with children; making the exhibit suitable for a brief visit or also for an extended study; and offering objects that had not previously traveled or

own merits. This approach was made possible through generous loans of material from private collections throughout the United States and Canada, all from lifetime friends in the close-knit community of people with an abiding enthusiasm for the history of magic.

The concept for “The Art of Magic” was to highlight intersections between the work of visual artists and the ways that magicians have been depicted to the public. For centuries, artists have piqued the imaginations of the public by depicting conjurers – performing magicians – to advertise shows, sell magic tricks and books, instruct magicians in the methods of secrets, express comic or political messages, and even to promote consumer and industrial products. Sometimes the images of

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CAXTONIAN

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Message from the President

With the advent of fall, the Club will get back into full swing. We have been working hard to prepare an exciting and interesting year.

The Program Committee has prepared a full schedule of Wednesday night dinner programs, with knowledgeable speakers whose subjects will cover a broad range of topics in the book arts and business. The Union League Club will remain our usual venue, although the October and December dinners will be held at the Newberry Library in order to accommodate special subjects and events. Our first dinner will be on September 20, with cocktails at 5 p.m. There will be a small price increase for dinners, from \$60 to \$65, simply to keep pace with rising costs.

The Friday Luncheon Committee has also scheduled a full year of interesting and inviting speakers, the first of whom will address the September 8 meeting. All of the luncheons will be held at the Union League Club, and will increase modestly in price from \$32 to \$35.

This year will also see an increased number of the popular On the Move events, including a weekend in Champaign-Urbana October 6-7, and events in numerous other venues throughout the city and state.

The year 2020 will mark the Club's 125th anniversary, and we will be forming an Anniversary Committee to explore the manner in which we would like to celebrate that milestone.

The Publications Committee has been hard at work on its "Chicago 101" publication, which is currently scheduled for release in fall 2018. Plans are already underway to create a series of events to celebrate the release of the publication.

The coming year will also see a major revision of our website and both internal and public communication facilities, which will make reservations for events easier and quicker, and should expand our membership outreach and social media footprint.

As always, we will need volunteers to help with these and many other ongoing projects, including the highly respected *Caxtonian*, and we hope for and welcome the participation of all of our members. We want to hear from you, and all of our members should feel free to give me a call at 312-502-7335 with comments or suggestions. The Chairs of all our Committees are listed in this issue, and their phone numbers and email addresses are listed in the



Members Directory on our website. Give any of us a call or e-mail to volunteer.

I look forward to seeing you all during the coming year.

-Arthur Frank

Seeking Guest Editors and Guest Designers for the Caxtonian

Our April issue proved it can be done, and what fun it can be for both editors and readers. So if you'd like to try your hand at either editing or designing an issue of the *Caxtonian*, please let us know. An issue on one topic, or a wide range of subjects, would be fine for content (so long as we keep our every-month Caxtonians Collect, exhibit listings, and coming Club events). Design could continue Hayward Blake's timeless style or set a new course. Write bmccamant@sherwinbeach.com.



Midwest magician Kalma, originator of the floating sphere illusion, circa 1910. Private collection.

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the magician are realistic, oftentimes they are fanciful.

Artworks portraying magicians also provide examples of the artistic methods of their time periods, from etchings and engravings to stone lithography and posters, hand-colored books and prints, postcards and chromolithography, to photography, magicians' metal, wood, and paper tricks and apparatus (props). "The Art of Magic" uses this wide variety of historical and contemporary artifacts – more than 140 – to explore the connections between the art of magic and the magic of art, as well as to connect magic history with the state of Michigan, site of the exhibition.

The exhibit was organized in several subcategories, the largest being "Magicians As Seen by the Artist." The artist images of magicians in performance are broad-ranging, from 16th century Europe to late 20th century.

The earliest object is a remarkable 1514 illustration of a monk performing the classic trick "the cups and balls," also featured and described in other images across the centuries including both those in the exhibition and in the postcard announcing it. The leaf is from *Sextus decretalium liber a Bonifacio VII*

in *concilia Ligdunesi editus*, the first book of Canon law, published in Venice. It was lent to the exhibition courtesy of William Kalush, founder and executive director of the Conjuring Arts Research Center, a not-for-profit located in New York City. Bill believes this work to be the first illustrated depiction in a printed book of a magician performing. Pope Boniface VII decreed that any clerics who did magic tricks would lose their privileges and "be treated no better than a buffoon."

A modern woodblock created by Michigan artist and magician Al Berlinski shows Isaac Fawkes, an 18th century English conjurer, creating an

effect in which eggs appear from an apparently empty cloth bag, with a surprise ending in which a live chicken is produced! Visitors to the exhibition are then invited to see if they

can also spot Fawkes performing in an engraving of the Southwark Fair, circa 1733, based on the work of William Hogarth. Adjoining this is another engraving, a leaf from *Dictionnaire Encyclopedique des Amusemens des Sciences Mathematiques et Physiques* (Paris: Panckoucke, 1792), showing Italian magician Giuseppe Pinetti revealing a card selected by a spectator by firing a pistol at the entire pack of cards.

The heyday of magic – from the late 19th century through the vaudeville era in America and Europe – coincided with the advent of stone lithography as an affordable technique for colorful advertising printing. Lithographed "paper," some sheets as large as the side of a barn, was intended to be pasted up one day to advertise a coming magic attraction and torn down the next. Despite their ephemeral origins, some glorious examples survive.

The exhibition displays half-sheet and full-sheet lithographs of magicians such as Houdini, Chinese conjurer Chung Ling Soo (in reality New York-born magician Billy Robinson), and accomplished Cleveland, Ohio, magician Karl Germain. Another lithograph, from the collection of Andy Lansing, shows a witch and a monkey to promote the performance of "Will, the Witch, and the Watchman," a late 19th century 30-minute English magic play that ran more than 11,000 performances.

The exhibition also affords a peek into the artistic process between lithographer and

John Grdina, *Producing a Rabbit*. Circa 1940s. Private collection.



magician. Thanks to extensive surviving correspondence in the collection of professional magician Mike Cavaney, visitors can learn of illusionist Charles Carter's distant orders placed with Cleveland's Otis Lithograph Company while the magician toured India and Asia. Unique original pen-and-ink art by Otis staff artist Madeleine Brown, from the collection of Dr. Bruce J. Averbook, can be compared alongside a final color lithograph intended to attract audiences around the world. The example in the show features Carter's version of "sawing a woman in half" (recognizing that the "putting a woman back together again" is the trickiest part!).

Visitors to the exhibition might sometimes be pressed to identify the magician in the representative artwork. Among the "magicians," for example, is Munito, the "Learned Dog," surrounded by his trainer and a small crowd in a French print from about 1818. Munito performed across Europe and solved mathematical puzzles and guessed playing cards selected by spectators. Munito caught the attention of prominent persons such as Charles Dickens, who wrote of the canine's performances almost 45 years later in his periodical *All the Year Round*. Also shown in the exhibition is Dom Pedro, "The Pig with the Human Brain," who similarly starred in American performance tours later in the 19th century.

Other sections of the exhibition include "Artistic Method, Magic Message," focusing on the importance of line art as a teaching tool in sharing magic techniques among professional magicians in the era before photography. There are also examples of the later integration of trick photography, plus finely crafted decorative props used by magicians of each period.



Detail from "Imro Fox, the Comic Conjurator." Artist: Tom Merry. England; Music Hall and Theater Review, circa 1896. Private collection.



ABOVE Munito, "The Learned Dog." Artist: Louis-Marie Lanté, from the French print series "Le Bonn Genre," circa 1818. Private collection.

BELOW Bon Aventure. Artist: Delaporte, after Joseph Charles Traves de Villers, published by Aubert. 1832. Private collection.



Another section celebrates the incorporation of magic themes in caricature, cartoon, and comedy, including French, English, and American examples from the 19th and 20th centuries. Among these are artworks by French artist and sculptor Honoré Daumier, as well as Ernest Shepard (remembered as the distinguished illustrator of *Winnie the Pooh* and *The Wind in the Willows*), and by Sir John Tenniel, who illustrated Lewis Carroll's *Alice in Wonderland* and *Through the Looking Glass*, and *What Alice Found There*.

For more than 100 years, magic has also been used as a theme in product marketing. We were fortunate to be able to display an especially eccentric selection. These included a World War II era advertisement for Pabst Blue Ribbon beer with a poem and an image in which a magician is cutting a woman in half, and a Royal Dutch Shell ad captioned "Beauty and the Bomb," touting the benefits of the chemical toluene not only as the base for brilliant fabric dyes but also in bomb-making – quite a product range! Finally, a section of "Magic in Michigan" connects art, magic, and the region, with the original 1940s art for a map of Abbott's Magic Company in Colon, Michigan, billed as "the magic capital of the world," lent courtesy of Caxton member Gabe Fajuri.

The Center has been pleased not only with attendance numbers for the exhibition—and in fact, you have until September 16 to augment them – but that even casual visitors tended to spend an hour or two enjoying details of the art, connected with the artifacts' and the performers' back stories through a 28-page gallery guide. We trust that the summer of 2017 has been magical for visitors to South Haven!

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(The author will give gallery talks at the exhibit on September 16.)

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Photographs and scans by
Christie Hagy

THREE LETTERPRESS EVENTS FOR CAXTON MEMBERS

Caxton Club members are specially invited to three Society of Typographic Arts events in September.



September 19: Design Double Feature at the Music Box

The Society of Typographic Arts will screen two new and important design documentaries at the Music Box Theatre. The first, *Graphic Means: A History of Graphic Design Production*, gives viewers a look at the history of the ever-evolving design industry and what's in store for the future – a must-see film for anyone who loves art, design, and history. The second, *Pressing On: The Letterpress Film*, explores the survival of letterpress, a 500-year process maintained by captivating personalities and a new generation of young printers.

Tuesday, September 19, 2017, 6 pm, Music Box Theatre, 3733 N. Southport, Chicago.



September 22: Letterpress Panel Discussion

The Society of Typographic Arts and the School of the Art Institute of Chicago will host a panel discussion about the impact of letterpress on art and design. Scheduled to appear are the authors of the book *For the Love of Letterpress* and several Midwest letterpress instructors.

Friday, September 22, 2017, 6 pm, SAIC, Leroy Neiman Center, 37 S. Wabash, Chicago.



September 24: Caxton On the Move to a Museum Open House

The Caxton Club will be on the move to an open house at the Platen Press Museum, which, with its proprietor Paul Aken, is featured in the *Pressing On* documentary at the Music Box the previous Tuesday. We'll see a unique collection of printing presses, type, and related material in a working museum where you can touch everything. Demonstrations are scheduled throughout the visit.

Sunday, September 24, 2017, Noon to 3 pm, Platen Press Museum, 3051 Sheridan Road, Zion, IL.

For details on these events and to register for the Music Box films or Letterpress Panel Discussion, visit the Society of Typographic Arts website at www.sta-chicago.org/#events. For your Club discount use promo code CAXTON10STA.

If you wish to go on the move to the Platen Press Museum please RSVP to Jackie Vossler at 312-266-8825 or jv.everydaydesign@rcn.com.

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.)

American Writers Museum, 180 N. Michigan Avenue, second floor,

Chicago, 312-374-8790: **"The Beat Journey: Jack Kerouac's On the Road"** (Kerouac's original scroll manuscript), through October 27.

Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600:

"A Matter of Perspective: Andrea Pozzo and Jesuit Art in Rome" (features architectural treatises and other publications from the 16th, 17th, and 18th centuries exploring the oeuvre of Pozzo, an architect, artist, and Jesuit lay brother), through September 18. **"Cauleen Smith: Human_3.0 Reading List"** (Chicago-based artist presents a new canon of literacy through hand-drawn book covers), through October 29. **"Color Studies"** (use of color in the history of architecture and design from the Bauhaus and Swiss typography to postmodern architecture and contemporary graphic design), September 12 to February 25, 2018.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: **"Flora Brasil"** (Brazilian flora and biodiversity), through October 15.

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: **"Chicago Authored"** (works by writers that define the character of Chicago), ongoing.

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: **"Art Representing Film: Portrayal of the Chicago Latino Film Festival Throughout the Years,"** through October 29.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: **"Religious Change and Print, 1450-1700"** (explores how religion and print

challenged authority, upended society, and made the medieval world modern), Ongoing from September 14.

Northwestern University Block Museum, 40 Arts Circle Drive, Evanston, 847-491-4000: **"William Blake and the Age of Aquarius"** (Blake's impact on American artists in the post-World War II period), September 23 to March 11, 2018.

Northwestern University Library, 1970 Campus Drive, Evanston, 847-491-7658: **"On Board with Design: Passenger Transportation and Graphic Design in the Mid-20th Century,"** ongoing. **"African Diaspora in the Americas and the Caribbean: Culture, Resistance, and Survival"** (aspects of the history, culture and religion of people of African ancestry in the subject areas) Herskovits Library of African Studies, ongoing.

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

South Haven Center for the Arts, 600 Phoenix Street, South Haven, Michigan, 269-639-9458: **"The Art of Magic"** (the world of performance magic and magicians through early lithography, posters, prints, and other artifacts), through September 15.

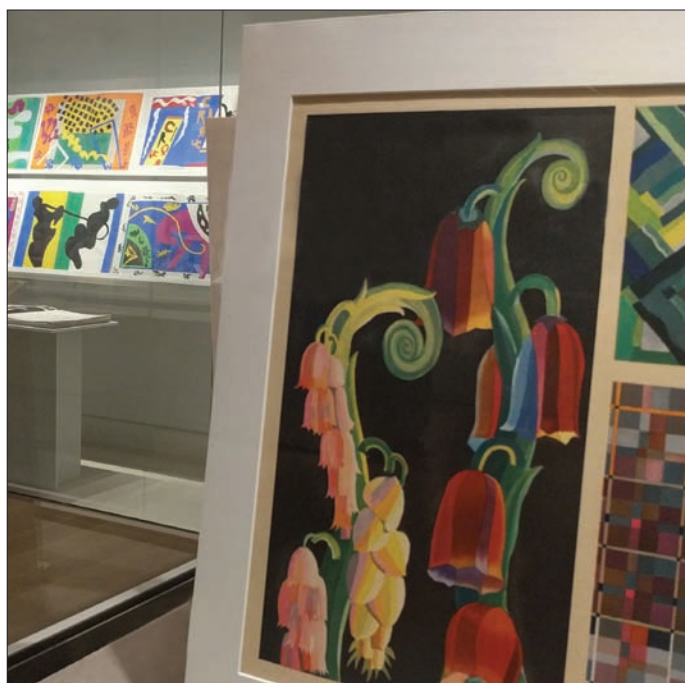
Spudnik Press Cooperative, 1821 W Hubbard Street, Suite 302, 312-563-0302: **"A Revision of Everyday Life"** (a series of screen-printed and dyed fabric monoprints that capture the splendor of quotidian life), through September 30.

Smart Museum of Art, University of Chicago, 5550 S. Greenwood Avenue., Chicago: 773-702-0200: **"Revolution Every Day"** (features works of graphic art, film, and video focusing on the experiences of women under and after communism), September 14 to January 14, 2018.

University of Illinois at Chicago, Richard J. Daley Library, 801 S. Morgan, Chicago, 312-996-2742: **"The Food's the Show! Innovation at the Blackhawk Restaurant"** (photographs, artifacts, and ephemera illustrating the business and social history of this long-standing Chicago favorite), through December 31.

University of Chicago, Joseph Regenstein Library, 1100 E. 57th Street, Chicago, 773-702-8705: **"Art in the Stacks: Selections from Special Collections"** (original paintings, drawings, sculptures, artists' books and other works on paper produced in the 20th and early 21st centuries), through September 15. **"Red Press: Radical Print Culture from St. Petersburg to Chicago"** (1917 Russian revolution through broadsides, pamphlets, periodicals, and posters, with many materials drawn from the archive of Samuel N. Harper, son of the University of Chicago's founding president, the first American Russianist, and an eyewitness to the event), September 25 to December 15).

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



University of Chicago / Art in the Stacks

FOREGROUND: EDOUARD BÉNÉDICTEUS'S "NOUVELLES VARIATIONS, SOIXANTE-QUINZE MOTIFS DÉCORATIFS EN VINGT PLANCHES," [1928]. BACKGROUND: HENRI MATISSE'S "JAZZ," [1947]

Caxtonians Collect: Margaret McCamant

Interviewed by Robert McCamant

Margaret McCamant cannot remember back to a part of her life before books. She remembers being read to from very early childhood, and she remembers the local branch of the Minneapolis Public Library as being an important extension of home.

In fact, the branch library was the site of early disobedience. The children's section was divided into books for second and third graders and books for fourth through sixth graders. When by the end of second grade, she had read through all the books intended for second and third graders, she naturally wanted to read the books in the older kids' section. It was verboten, but she soon learned which librarians would look the other way and permit her to check them out.

She'd experienced books intended for grown-ups at home, because her father would read to her and her younger siblings most nights after supper. Titles included all of Sherlock Holmes, Robinson Crusoe, David Copperfield, and Booth Tarkington's Penrod sketches. At the time it didn't seem remarkable, but later it did seem worth noting: her mother was always doing the dishes while her father was doing the reading.

At the library, she also learned how defensive people can be about their own jobs. The year before her senior year in high school, she thought she'd be perfect for shelving books as a summer job. But no! Shelving could only be done by graduates of library school.

She went to Carleton College in nearby Northfield, Minnesota (where I met her). She had known about it because her family attended a Congregational church, and Carleton had Congregational roots. "It was 40 miles away," she explained, "so I was going away from home, but it wasn't too far."

Though music was an important part of her life, she didn't think she was good enough to make music her career, so Carleton was a better fit than her mother's alma mater, Oberlin, which had a music conservatory – which meant that non-music-majors received their music-related instruction from music majors rather than professors.

At Carleton she majored in sociology. "I knew it wasn't for social work, because by that time my mother was going back to school to become a social worker. It seemed interesting and I suspect I thought it was 'relevant.' I guess if I had it to do over, I'd major in history." She

also did a lot with music. She took organ lessons from Enid Woodward (a real professor), and sang in the college choir and an early women's campus a cappella group.

After college, she spent a year and a half in Germany, working with a Carleton-connected translation agency. "My family had spent a sabbatical year in Germany, so I was comfortable with the language part, and the editorial functions I learned at the agency served me well later."

Germany was followed by a year and a half of working (as an assistant bookkeeper for a plumber, and at a correspondence school) in Washington, D.C. "The jobs there mainly taught me what I didn't want to do for the rest of my life." Then there was another year and a half traveling the U.S. (east of the Mississippi only) in a camper with three college friends.

Ultimately, she came to Chicago to live with me and found interesting work here. First she worked for MRFIT, a federally funded intervention program attempting to discover if people could be taught to make lifestyle changes that would improve their cardiac health. (It didn't work.) Then she moved to a magazine at the American Hospital Association called *Health Services Research*, and eventually to *Student Lawyer* at the American Bar Association, where she was associate editor.

Before too long she was pregnant with our first child. For a while she thought it would be good to work half time, and had even discussed with another new mother a plan to share a job, each working three days a week. ABA Press management was not interested.

There was some spare time, so she started volunteering for fund-raising activities at Roycemore (the school our kids attended) and served on the board of trustees for 15 years and eventually became chair for four. As the kids got older, there was time for Bach Week Evanston, whose board she also chaired.

"These board activities were an education in themselves," she explained. "I learned a lot; the biggest stretch was learning to ask people for money."

A friend suggested that she should go back to taking organ lessons and had an idea who the teacher should be: an Episcopal church musician in Evanston. It's not easy to practice organ, because the instruments are valuable and most churches don't want to be bothered. But having an organ instructor meant that she had access to an instrument.

When her former boss at *Student Lawyer* learned that Margaret had been taking organ lessons, she suggested her name to the rector of All Saints Episcopal Church at Wilson and Hermitage in Chicago. Thus began Margaret's second career, 20 years as that church's part-time organist.

She has two book collections, one of hymn books and one of cookbooks. Both are useful as well as fun. Hymn books

come naturally these days, since she attends Hymn Society conferences annually, and sample hymn books are frequently distributed. As for cookbooks, they seem to multiply on their own, although she has made an effort to acquire specimens of as many editions of the *Joy of Cooking* as she can.

She's now retired from being an organist, but still sings in the church choir and a neighborhood a cappella group, and she has started a singing group at the Fortnightly.

She has two other collections, not of books: one goes by two names: "ex votos" in Latin, or "retablos" in Spanish. These are hand-painted thank yous to God for special favors received, frequently nailed to Catholic church walls in Mexico. The other is "Dead Feminist Broad-sides," featuring quotes from dead feminists created by two Seattle-area artists, Chandler O'Leary and Jessica Spring. Margaret reviewed the book about the posters in the April 2017 Caxtonian.

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Bookmarks...

Luncheon: Friday, September 8, Union League Club
Elizaveta Strakhov on
“The Medieval Origins of Everyday Things”

Why exactly do Hallmark, chocolate makers, and florists enjoy a special bounty leading up to February 14? You’ll be surprised by the answer, as Liza Strakhov reveals “The Medieval Origins of Everyday Things.” This generously illustrated presentation will have you saying, “Oh! So *that’s* why Disney did that,” and, “Wait! That’s who invented Valentine’s Day?”

Dr. Strakhov has spent part of her summer at Oxford, digging (carefully!) through medieval manuscripts. All in a day’s work for this multilingual professor from Marquette University who grew up reading Mark Twain in Russian translation. A graduate of Harvard and of the University of Pennsylvania, Strakhov is working on a book titled *Politics in Translation: Lyric Form and the Francophone Author in Late Medieval Europe*. Though her academic credentials could fill a suit of armor, please don’t come if your taste runs to dry discourse. This will be a lively and entertaining talk featuring beautifully illuminated manuscripts and intriguing connections between medieval and modern times.

September 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 \$35. Reservations or cancellations by noon Wednesday for Friday lunch. Call 312-255-3710 or e-mail caxtonclub@newberry.org.

Beyond September...

OCTOBER LUNCHEON
Join us October 13 for an entertaining look at young Mr. Lincoln, who rode Illinois’ eighth circuit, practicing law, and shaping himself into the man who would become one of our most revered presidents. Author, scholar, and noted speaker Guy Fraker will help us saddle up and ride along. Union League Club.

OCTOBER DINNER
October 18, Newberry Library: Katherine Hamilton-Smith, director of cultural resources, Lake County Forest Preserves. Includes an exhibition of Teich postcards (recently acquired by the Newberry) and a discussion of the remarkable archives on which they were based. This event will also honor all living past Caxton Club presidents.

Dinner: Wednesday, September 20, Union League Club
Leslie K. Overstreet on “Publishing Mark Catesby”

Leslie Overstreet is the rare books curator of the Joseph F. Cullman 3rd Library at the Smithsonian Museum of Natural History and oversees the Cullman’s participation in the Biodiversity Heritage Library. Her own research has focused on the English naturalist and artist Mark Catesby (1683-1749), whose explorations resulted in *The Natural History of Carolina, Florida, and the Bahama Islands*, the first fully-illustrated account of the flora and fauna of North America. She served as a consultant to the documentary film *The Curious Mister Catesby* produced by the Catesby Commemorative Trust and broadcast on public television. The results of her research on the printing history of Catesby’s book were presented at the 2012 Catesby Tercentennial Conference and subsequently published in the award-winning book, *The Curious Mister Catesby*. Mark Catesby’s remarkable publishing story will be the subject of this presentation.

September dinner: Union League Club, 65 W. Jackson Blvd. The evening will follow this order: social hour, 5-6 pm; presentation, 6 pm; dinner to follow. Beverages available for \$6-\$12. Three-Course Dinner: \$63. Program is free and open to the public. Reservations are required for either the program only or the dinner/program combination. Reservations must be received no later than NOON Monday, September 18. Dinner cancellations and no-shows made after that time will require payment. To reserve call 312-255-3710 or e-mail caxtonclub@newberry.org.

NOVEMBER LUNCHEON
Cue the music, look for the man in the dinner jacket who is winning big at the baccarat table, and shake the martinis. Mike VanBlaricum will speak Nov. 10 on collecting Ian Fleming. He’ll draw on his own collection and also share the secrets of the Ian Fleming Foundation, which Bond might have described with a cryptic pun as “a driving force.”

NOVEMBER DINNER
November 15 at the Union League: Russell Maret, type designer, printer, and book artist, explores his work and the art form. This evening will also feature the 2018 Caxton Club Grant awards and an opportunity to connect with past grant winners.