

Of the Making of Many Books there is no *Echt*

... and much editing is a weariness to the flesh

Arthur Plotnik

Many More than Many

When “the preacher” (a.k.a. King Solomon) famously preached that “Of the making of many books, there is no end, and much study is a weariness to the flesh” (*Ecclesiastes* 12:12), his notion of “many books” would have been more a concept of the world’s written knowledge than a survey of Israel’s few codices at the time. His message, according to Biblical scholars, was that all such worldly learning, whether archived in the great manuscript libraries or studied by philosophers and their disciples, brought one no closer to what mattered in living a good life: God’s Word.

Today Solomon might have preached the same about the world’s many books, but never in all his prophetic dreams would he have envisioned the many-ness of “many” or the multitude of meanings when it comes to what we now call a “book.”

Statistics on the number of books in existence are elusive, but one 2016 estimate, building on Google’s 2010 attempt to make a count, is that there were roughly 134 million existing individual titles. To visualize such mass is daunting, even to one who wandered some of the Library of Congress’s 883 miles of stacks, as I did when I served in the Librarian’s Office, beholding part of its (then) collection of 20 million bound books and 80 million more items. Now add to the world’s ever-growing mass of books the avalanche of self-published titles appearing in the last few years: more than a million in the United States in 2017 alone, 130,000 of them e-books. Clearly, there is no end to the many, nor is there a foreseeable limit to the number of forms that so-named books might take.

Whether this endlessness has brought anyone closer to God is a topic for another, more Solomonic writer. I prefer to reflect on the *echt*-ness or authenticity of various forms as I experienced them during my own 60-year



E-book

involvement with books, including as editor and book publisher for the American Library Association and author of either eight or twenty-eight authentic books, depending on one’s definitions. Let’s begin with one of my latest works.

Self-Published E-Book

At the end of 2018 I made a book. Or did I?

What I made includes a cover, front matter, text, back matter, and back cover with a standard-identification-number barcode – all the furniture usually associated with a “book” today. It was published and reviewed; copies were bought. Yet it leaves me wondering, where is it in the universe of mass and space?

The edition exists almost as an idea: synaptic impulses that drifted from brain to keyboard to motherboard to server to a

digital platform displaying the crux of my idea and offering its 860 kilobytes of content to personal digital displays as if by telepathic transfer. When it displayed as “published” on my own screen, my reaction was largely, *what just happened?*

In the past I knew just what had happened when each of my eight trade books, issued in physical form by established publishers, first arrived as author copies to be weighed in the hand, palpated, cracked open, and waved about. *I had published a book.* When two of the eight were selected as featured offerings by the Book-of-the-Month Club I considered them in my exultation to be beyond *echt*.

Now what I see on the screen is my first Amazon Kindle e-thing, a young-adult novel I wrote on my computer and whose pages and covers I designed on Amazon’s free Kindle Direct Publishing software before issuing it as a “self-published” e-book. (Self-published because the year-long slog of promoting one’s book with a trade publisher had lost its glitter, nor was income my object.) It is a “virtual” book, I suppose, to use that unsettling term. This edition cannot sit on the shelf with my other books. It will never appear spine- or face-out in physical bookstores, home shelves, or libraries. Some will read it, and it will be become a shared idea, just as I have shared in others’ ideas on my Kindle Reader. That’s something. But a book? To me, it is not quite fake, and not quite authentic.

The Professional Book

After a long stint as editor of *American Libraries* magazine, I became editorial director of the American Library Association’s book-publishing division, reporting to Caxtonian Don Chatham. I promptly changed the division’s name from ALA Books to ALA Editions. What had I done?

It was toward the end of the twentieth century, and there was talk, talk, talk of new



CAXTONIAN

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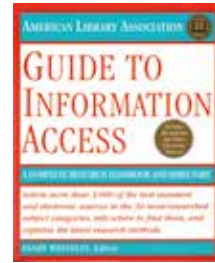
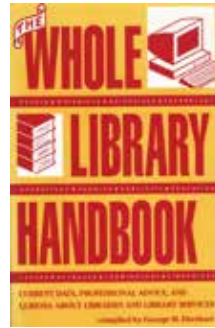
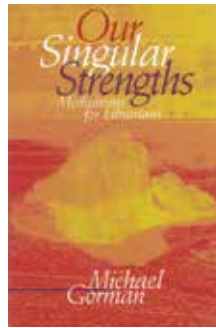
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ALA Editions books

THE MAKING OF MANY BOOKS, from page 1

forms – digital, online, audio, video – while about the closest we came to a nonbook product my first year was the ring-binder version of the *Anglo-American Cataloguing Rules* to supplement its cloth and paperback editions. Digital versions of the *Rules* and *Guide to Reference Books* would soon be in production, as would *Library Video Magazine*, several volumes of taped features of library activity around the nation. Nevertheless, books were what we did best and well during my tenure – durable, bound books, painstakingly acquired or developed, gruelingly edited, expertly designed and produced, and energetically marketed.

The pain of painstaking acquisition is largely in the grind of reading proposals, sorting out the most publishable ones in editorial meetings, and tweaking the authors' concepts to meet the concerns of a publisher: cost, marketability, and "fit" with one's list and mission. Reaching agreement and then, in the editorial process, further shaping an author's work can indeed be a weariness to the flesh. An editor must consider what will most appeal to the target audience and best serve it. Almost every author, including me, thinks she or he knows best when it comes to their topic, just what needs to be said and how to say it. Such thinking sometimes leads to horrendously late manuscripts twice as long as agreed and drifting into arcane worlds like a rogue spaceship. Other times it is the heavy-handed editors who must be reined in, those

who cannot hear the author's voice in the din of their own. More than articles, books require immersive editing, a sustained feeling for both the author's approach and the reader's interests. Flesh will be wearied, but in the balance, there is an authenticity of intent.

Professional books are not only acquired through proposals, but also developed from an editor's idea suggested to a likely author or authors. It can be a more creative experience for the editor, and some of my favorite developed titles at ALA were when a notion of ours caught fire with the author and burned bright. Such titles would include a book of meditations for librarians that I suggested to Michael Gorman, then a university library director and prolific writer in the field. It resulted in *Our Singular Strengths* (1998), the first in a contemplative series that Gorman would carry on. It would be one of our bestsellers, as was *The Whole Library Handbook* series (1991-), a sort of library professional's almanac of useful and curious information, developed with George Eberhart, a librarian with a long editorial career at ALA and a passionate gatherer of curious and compelling facts and phenomena.

Sometimes other companies and publishers would approach ALA to co-develop a book, attracted by ALA's good name and its library-market reach. For example, the Taft Group, compilers of private-funding information, proposed that ALA publish its data subset on sources of library funding; Random House wanted us to create reference books that could be marketed to the general public as well as librarians. Out of the Taft agreement came *The Big Book of Library Grant Money*, an *echt* book by heft if nothing else, selling well in multiple editions. With Random House we developed two trade titles: *American Library Association Best of the Best for Children* (1992), librarian-recommended media, software, toys, and travel, and *American Library Association Guide to Information Access: A Research Handbook and Directory* (1994).

As I hold the two Random House books before me now, they seem more like desiccated relics than repositories of the enormous human effort I recall going into them. Such may be the fate of certain books long outdated and out-of-print. They have lost the authenticity of relevance to the world they once served. "Delete!" one would say of their electronic equivalents.

I think also of my editorial days at The H.W. Wilson Company in New York, as I watched its huge, in-house print presses spewing out

indexes and catalogs, mountains of them to be published in heavy buckram volumes as well as paper editions. All that print production, warehousing, and distribution – a tremendous non-ecological expenditure of resources compared to electronic publishing today. It's becoming harder than ever to cling to such unwieldy mass, even for *echt*-driven nostalgia.

Forms from Portfolio to Pulp

A bibliography of my own published “books” would include hardcovers and “quality” paperbacks, with e-book and audio versions, as well as a boxed portfolio of printmaker Thom O'Connor's etchings with my poems (“incantations”) and the incantatory title, *Witches & Cabalists & Mystics & Magicians* (Associated American Artists, 1966). Going far enough back, the list might start with my adolescent attempt at self-publishing, *The Little Handybook of Drags*, twenty-two chits of paper stapled into a matchbook-sized volume containing my collection of supposedly clever insults trending around the schoolyard. (We called such insults “drags” then, with the act of dragging later to be known as “signifying,” or “playing the dozens.”) An edition of one copy was followed by another. I find little pith among these gathered insults now, but for the authenticity of the book I can point to its standard furniture – title page, contents, dedication, preface, and appendices – and its physicality, enduring to this day in its flimsy silver cover, some – gulp! – seven decades in my possession.

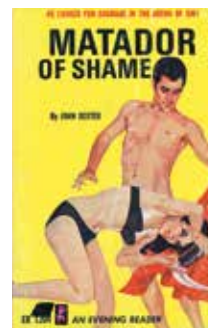
Now the question arises, do I include in my total book output the twenty or so erotic pulp novels I wrote that were published pseudonymously in the 1960s, among them *Matador of Shame*, *Sin Charlatan*, *Flesh Huntress*, and *The Reluctant Stud*? At age 24, desperate for income while awaiting active duty military service, I took advantage of a chance to join a stable of authors doing such books for a New York literary agency, which in turn would sell the rights to a Chicago publisher of sexy “potboilers.” Whatever my own definition of a book at the time, the publisher defined it thusly: An engaging 196-page paperback on cheap paper with a lurid cover, a sex scene in each of the short chapters (but no obscenity), and ample sprinklings of words such as “naked” to create “flip appeal.” By today's standards, the mainly metaphorical erotic bits were far from pornographic, but the publisher required a preface (which we made up) indicating the work's social significance to get around the pornography laws of the time. The books were authentic enough to me, first

because I hammered them out bi-monthly on an old typewriter, and second because the flat-fee check would arrive soon after the agency approved the manuscript. Then, too, I could strut around acting like a book author, talking about “my publisher” and “my agent.” I would gaze with youthful pride at my first shelf of books, albeit none of them with my real name. After a while, though, reality took hold; I tired of hacking out the same formulaic trash – a weariness of the flesh, so to speak – and went off to earn a library degree.

As dated as the books would soon become in terms of explicitness, they have taken on new life among collectors of campy erotica, who, in their research, have identified me as one of the perpetrators.

If at First ...

And now, back to my recent effort to “make a book.” There was much I finally liked about the Kindle e-book of my novel, *Aaron Schminck's First Crazy Love*. The elements of bookish design – initial capitals, chapter decorations, text in a graceful, readable serif (Calisto), running top headers – were there as I had input them. The book arrived instantly and in full when I summoned it to my Kindle. I could manipulate the font size and search the text. Amazon software enabled text to be converted to speech on certain Kindle devices.



Plotnik paperback

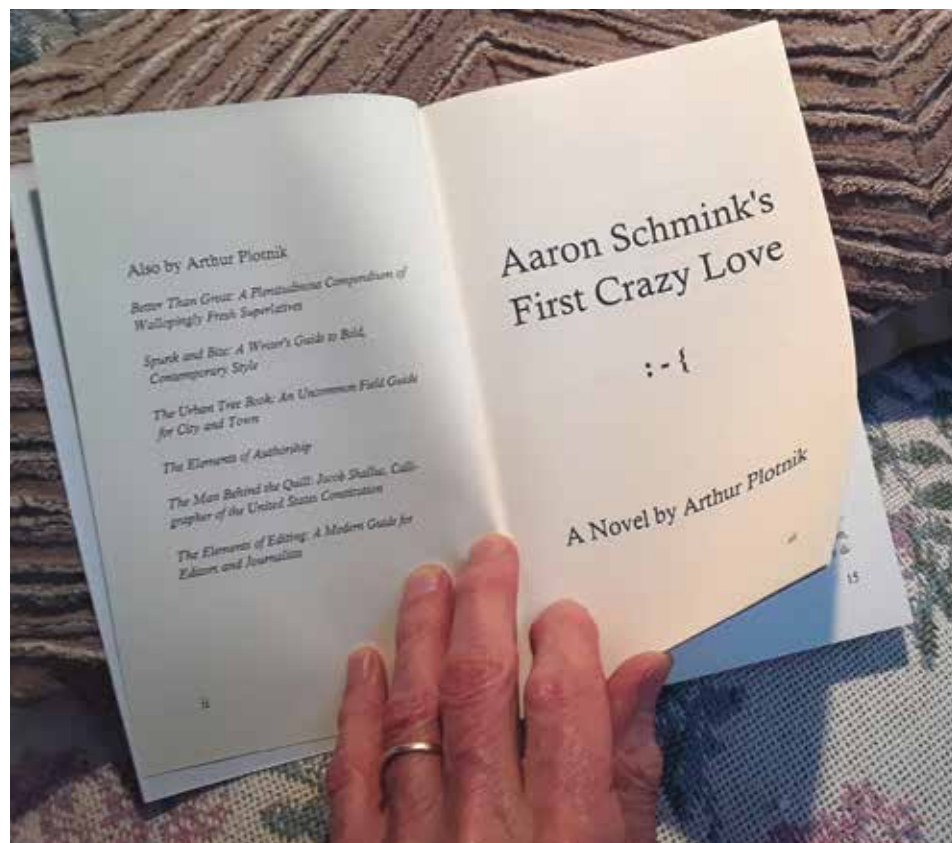


Home made book

Ultimately, however, I wanted a book – an object I could have and hold when batteries died, or hardware became obsolete. A book to pass through the hands of my children and grandchildren. A book that perhaps more reviewers and libraries might find appealing for consideration. A book with enduring presence.

Thus, it came to pass that in spring 2019 I made another book: a paperback of the same novel, self-published (again through Amazon), 5.2 by .08 by 8 inches, 336 pages, and one pound of – to me – authenticity. Of the making of many books there may be no end, but when my own book-makings reach their culmination, as they will before long, I would like it to be with an audible thud.

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Paperback

Letter from the President

Dear Caxtonians,

I am honored to join the ranks of Caxton Club presidents. In our long-standing tradition, I am writing this letter to express my thoughts and goals for this, our 125th season.

This letter must begin with a reflection and a note of thanks to those who contributed so much to making our past year so vibrant. I want to make special mention of Arthur Frank, for his leadership, and of the Publications Committee co-chaired by Kim Coventry and Susan Rossen. Kim and Susan, with their committee of John Blew, John Chalmers, Neil Harris, Celia Hillard, Ed Hirschland, and Brad Jonas, provided the Club with an excellent book, *Chicago by the Book: 101 Publications that Shaped the City and Its Image*, and for this the Club owes them much gratitude. However, the success of this book rests not only with the quality of the book's content but also with the enthusiasm the Caxton Club membership has given to the book – donating financial support, arranging venues to promote it, donating graphic talent, selling books at fairs, and performing many tasks by many volunteers all too numerous to mention. It would be wrong not to mention that, while the book provided many new volunteer opportunities last year, the everyday operation of our Club – editing the *Caxtonian*, arranging speakers for lunches and dinners, preparing our speaker's books, managing the grants programs, and coordinating Revels donations – continued and that these tasks are also done by volunteers. The Caxton Club is a remarkable group



of volunteers. Thanks to each of you for contributing to last year's success.

In February the Caxton Club will celebrate its 125th anniversary. Anniversaries provide the opportunity to reaffirm our mission, examine our past, cherish our customs and traditions, and look forward to providing our next generation of members with the opportunity to enjoy the Caxton Club. Our founders would probably be surprised that we now have 320 members from all over the country; meet twice a month; include women; produce a monthly publication; give grants; and have a website which is open to all. Though much has

changed, our mission has not varied from our 1895 *Articles of Incorporation*. We still study and promote the arts pertaining to the production of books while our collegial fellowship provides the energy for all we achieve.

This year our many activities will represent the standards we have set. Our programs will continue to be interesting, scholarly, and varied to serve the diversity of our members' interests. We will continue our On the Move events, offer grants to promising new book scholars and artists, partner with many other organizations, enjoy the fellowship of our membership, and welcome new members.

Also, in this, our 125th year, we will review our past and plan for our future with four new goals. An important part of our 125th celebration will be a special keepsake revealing information Paul Gehl and his committee – Susan Hanes, Margaret McCamant and Lou Pitschmann – discovered about the Club's logo design and designers. Furthermore, we are reviewing our logo to provide a design that affirms our heritage, communicates to the next generation, and adapts to modern printing and communication techniques. We also will continue developing our website to engage potential new members and make Caxton Club participation even more meaningful to our membership. Finally, we will create a committee to provide a 125th celebration gala that is meaningful and enjoyable. I am certain Caxton volunteers will achieve these goals, and I look forward to sharing this exciting year with you.

Jackie Vossler

Book Arts Exhibit

Columbia College's Glass Curtain Gallery presents: *Let's Do It: Twenty-three Years of Book and Paper: The Center for Book and Paper Arts, 1994 – 2017*.
September 3-October 23, 2019.

Newly commissioned projects by artists affiliated with the Center for Book and Paper Arts, with artwork, photographs, and documents from the Center's archives. Both newly commissioned projects and archival materials will reveal the spectrum of practices that thrived at the Center and that were presented through exhibitions, residencies, and publishing. It was through these activities that the Center made great strides in not only the

"centering" of book, paper, and print from the margins of contemporary art, but also in helping audiences better understand these practices and media aesthetically and historically.

Curated by: Jessica Cochran with research support from Julia Arredondo

New Projects by: Hannah Batsel with Audrey Niffenegger, Ben Blount, Brad Freeman, Fata Morgana Press, Krista Franklin, and Melissa Hilliard Potter

Additional Works by: Jeff Abell, Laura Anderson Barbata, Alex Borgen, Johanna Drucker, Felipe Ehrenberg, Sheroanawe Hakiiwe, Amos Paul Kennedy, Jr., Alison Knowles, Miller & Shellabarger, Cathy Alva Mooses, Ayanah Moor, Judith Poirier, Vida



Brad Freeman, Aleatoric Collaboration, 2019

Sacic, Buzz Spector, and others.

Exhibition Contact: Mark Porter,
mporter@colum.edu tel: 312-369-6643

Gallery Hours: Monday, Tuesday and Friday 9am-5pm, Wednesday and Thursday 9am-7pm, Saturday and Sunday, Closed

Caxtonians Collect: Robert McCamant

Michael Gorman

If the Caxton Club were to follow the example of the sagacious Japanese and choose Club living treasures, I would expect Robert McCamant to be among the first to receive the accolade. His devotion to type and print on paper; his founding, with others, of the *Chicago Reader*; his work on his fine press – the Sherwin Beach Press; and, from our selfish point of view, his editing of, and writing for, the *Caxtonian* for 15 years would surely carry a lot of weight with the Living Treasure Committee at its inaugural meeting.

Bob is a native of Oregon – Portland, Medford, and Hubbard – the son of a Congregational minister. Printing started early for him. In second grade, he acquired a postcard mimeograph machine, with which he printed his classroom's newspaper; he started dealing with metal type when in high school. He has followed the light of his love for type and printing ever since. After graduating from the liberal arts college Carleton in Northfield, Minnesota, Bob joined three of his college friends in Chicago in founding the *Chicago Reader*, the alternative press weekly known for its coverage of the arts and, especially the literary excellence of its journalism. The first issue was published on October 1st, 1971, out of the Hyde Park apartment shared by Bob and his co-founders. The *Reader* blossomed and expanded beyond its core audience of young people interested in the arts and pop culture into coverage of political and sociological topics, often in the distinctive long-form journalism for which the *Reader* was noted. A famous example of the latter was Michael Lenehan's *The Essence of Beeing*, a 19,000-word piece on the joys of apiculture – urban and rural – published in the *Reader* in November 1977, a writing of great importance to the whole staff. The *Reader* prospered, and those who knew it in its heyday will recall the heft of the issues and depth and breadth of its writing. That heyday passed with the encroachment of the internet and Bob and his partners sold the paper in July 2007 to a company called Creative Loafing; they then formed Quarterfold, Inc., to maintain the unsold assets.

Bob's love of type led him to fine printing – specifically his Sherwin Beach Press (www.sherwinbeach.com), founded in 1984 and named after his name for the point in Rogers Park at which W. Sherwin Avenue meets Lake



Margaret and Robert McCamant

Michigan. The press has a short but illustrious list. Its first publication, Lenehan's *The Essence of Beeing*, was eight years in the making and appeared 15 years after its first appearance in the *Reader*. This length of time is quite understandable when one reads that it was designed, handset (with the assistance of others), and hand printed in a numbered edition – all by Robert McCamant. The book is set in the beautiful Cooper Old Style, carries illustrations of apiculture equipment by Alice Brown-Wagner, and is printed on heavy off-white Italian paper. It is my favorite of the Sherwin Beach list (probably, as Bob suggests, because it is the most traditional), but each of the others, which include texts by Nelson Algren and by George Trow, is a triumph of the harmonious application of industry and art of design, typesetting, and printing, and each is different from the others. Probably the most unusual on the list is an unconventional – in content and its making – book called *Poisonous Plants at Table*. It contains selections from a 1901 book on poisonous plants; menus and recommendations on serving poisonous plants by an aptly named E. Coffin; and a story written and illustrated by Caxtonian Audrey Niffenegger. This odd

trio gave rise to a thing of beauty printed by Caxtonian Martha Chiplis (who worked on six Sherwin Beach titles).

Bob's work on the part of his Press has taken him to many book fairs and other celebrations of print on paper. As a result, he has managed to assemble an impressive collection of the productions of other fine presses, US and international, to go with his collection of books on typefaces, printing, etc. He keeps both his collections in the office on Hubbard that he shares with his *Reader* colleagues. (It houses boxes of back runs of the newspaper.) The office also houses the Vandercook press on which Sherwin Beach items are printed and the type cases housing the pieces of the many typefaces and their fonts used in his fine printing. When asked about any collections at home, he says that he only keeps the books that he reads there.

In the course of his editorship of the *Caxtonian*, Robert McCamant has, so far, written 137 *Caxtonians Collect* ... (as well as numerous other short pieces for the magazine). I am honored that my first such piece is about the man who has given such yeoman service to the Club.

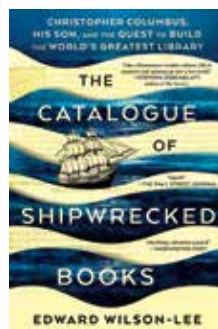
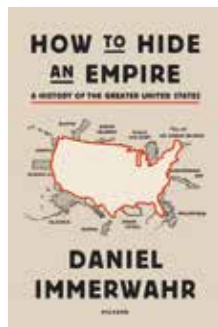
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Coming Attractions

Join us for a fascinating look at the history and evolution of political cartoons as a genre. In a first, the Caxton Club is collaborating with Loyola University Chicago's University Libraries and School of Communication to present the Club's September dinner speaker, Dr Tim Benson, in a lively discussion with the *Chicago Tribune's* editorial cartoonist Scott Stantis, and local political cartoon collector Anthony Mourek on the art and present state of political cartooning. Political cartoons are entertaining art forms that portray public figures and current events in humorous yet thought-provoking ways. With all the changes in communication media, are political cartoons a dying art? Will they stay relevant in the future?

The event will be held in Lewis Towers, Regents Hall, 111 E. Pearson Street, 16th Floor on Loyola's downtown (Water Tower) campus on **Tuesday, September 17th, 2019** from 6.30-8.15pm. Desserts and beverages will be available.

Before the panel discussion, Loyola's School of Communication will exhibit select pieces of Scott Stantis's work in the School's exhibit space at 51 E. Pearson Street from 5.30-6.30pm. Light refreshments will be served. (The exhibit will be open before and after the event.) Attendees must register at <https://libcal.luc.edu/event/5453644>.



Starting in September, our luncheon talks will reveal Chicago events, authors, libraries, landmarks, and even the Crime of the Century. Caxtonians will revisit the 1893 Columbian Exposition in the company of magicians, become intimate with writers Nelson Algren and Mary Hastings Bradley, explore recent discoveries at the Newberry Library, take a dip into the history of the Chicago River, and open the case files regarding Leopold and Loeb. They will venture beyond Chicago to discover pub-

lications so dangerous that they inspired laws designed to keep people from learning to read; to accompany the American Library Association as it went to war; and, to learn how to hide an Empire.

After September, our 2019 dinners will feature Lilla Vekerd, Head of Special Collections at the Smithsonian Libraries, who will explore the abecedarium of lettering within the Smithsonian's vast collection; Edward Wilson-Lee, who will discuss his book *The Catalogue of Shipwrecked Books: Christopher Columbus, His Son and the Quest to Build the World's Greatest Library*; and, in December lighter fare, with music, magic, and the Caxton Club's annual book auction. January to June 2020 will bring us talks on Chicago and the book arts; Invention and globalization in the Renaissance; Special collections in Emory's Rose Library; Treasures of the Library of American Landscape History; and Book bindings from Medieval music manuscripts. In June we will hold the Caxton Club's 125th Anniversary Celebration in the Newberry Library.

For a complete list of the upcoming season's meetings, locations, dates, topics and speakers, please visit www.caxtonclub.org

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Caxton Club COUNCIL NOTES

Leora Siegel, Secretary

The Caxton Club Council's final meeting of the year was held on June 19, 2019 at the Union League Club.

Jackie Vossler, Co-Chair of the Membership Committee with Susan Hanes, presented three new candidates for Caxton membership and one reinstatement of a membership. All were approved unanimously by the Council.

Maria Victoria Fernandez (Junior Resident) is a cataloguer in the Fine Books and Manuscripts Department at Hindman Auctions in Chicago. After earning a dual master's degree in Information studies and Latin American studies from the University of Texas at Austin, she worked in the special collections libraries of Brown University, the University

of Texas at Austin, and Dartmouth College. Nominated by Gretchen Hause and seconded by Francis Wahlgren.

Marianne Ryan (Resident) is Dean of Libraries at Loyola University Chicago. Previously she was associate dean at Northwestern and Purdue libraries. Dr Ryan currently serves as editor of *portal: Libraries and the Academy* (Johns Hopkins University Press). Nominated by Anthony Mourek and seconded by Jackie Vossler.

Cait Coker (Non-Resident) is Associate Professor and Curator of Rare Books and Manuscripts at the University of Illinois Urbana-Champaign. She is completing her doctoral degree in literature from Texas A&M University, her dissertation is "Liminal Ladies: Reconstructing the Place of Women in Sev-

enteenth-Century English Book Production." She has published articles on women's labor in the book trades in seventeenth century England and on science fiction, fan fiction, and popular culture. Nominated by Lynne Thomas and seconded by Caroline Szyłowicz.

Reinstatement of Membership:

Nina Barrett (Resident) is an author and founder and owner of Bookends & Beginnings, an independent bookstore in Evanston Illinois. She published three books with Simon & Schuster, and a fourth book, *The Leopold and Loeb Files: An Intimate Look at One of America's Most Infamous Crimes*, with Agate Publishing. She is a trained chef, a member of the Les Dames d'Escoffier of Chicago, and has served

See COUNCIL NOTES, page 8

Book- and manuscript-related exhibitions: a selective list

Compiled by Andrea Villasenor

(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: **"Bob Dylan: Electric"** (From the period in which Bob Dylan electrified music, language, and history to his controversial Nobel Prize for Literature in 2016, this exhibit celebrates Dylan's extraordinary contributions and enduring impact.), through Fall 2019.

Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600: **"Weaving beyond the Bauhaus"** (This exhibition traces the diffusion of Bauhaus artists and their reciprocal relationships with fellow artists and students across America, shaping the landscape of American art in the process.) Aug. 3, 2019 through Feb. 16, 2020. **"PHOTOGRAPHY + FOLK ART: Looking for America in the 1930s"** (Including works that represent two massive governmental projects to document everyday life in America: the Works Progress Administration's (WPA) watercolors and the Farm Security Administration (FSA) photographs by Dorthea Lange and others.), through Dec. 8, 2019

The Block Museum of Art at Northwestern University, 40 Arts Circle Drive, Evanston, IL, 847-491-4000: **"Pop América, 1965-1975"** (This exhibition reframes familiar notions of Pop Art by bringing together artists from North, Central, and South America, as well as the United States and the Caribbean.), through December 8, 2019

Chicago History Museum, 1601 N. Clark Street, Chicago, 312-266-2077: **"Modern By Design: Chicago Streamlines America"** (Featuring nearly 300 objects, photographs, and printed materials dating from the 1930s to 1950s, this exhibition celebrates Chicago's role in shaping one of the most popular and enduring styles in our history.), through March 1, 2020.

DePaul Art Museum at DePaul University, 935 W. Fullerton Avenue, Chicago, 773-325-7506: **"JULIA FISH: BOUND BY SPECTRUM"** September 12, 2019 – February 23, 2020 **"ARCHITECTURAL ANNOTATIONS"** (Curated by Julia Fish, a selection of works on paper by Daniel Burnham, Douglas Garofalo, and Giovanni Battista Piranesi.), through February 23, 2020.

The Richard H. Driehaus Museum, 40 E. Erie, Chicago, 312-243-9088: **"Eternal Light: The Sacred Stained-Glass Windows of Louis Comfort Tiffany,"** through March 8, 2020.

Intuit Museum of Outsider Art, 756 N. Milwaukee Avenue, Chicago, 312-243-9088: **"Justin Duerr: Surrender to Survival,"** through January 12, 2020.

Museum of Contemporary Art, 220 E. Chicago Avenue, Chicago, 312-280-2660: **"Prisoner of Love"** (The exhibition features a rotating body of work from the MCA's collection), through October 27.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: **"From the Stacks"** (a selection of materials showcasing the diversity of the Newberry's collection with new materials featured four times a year). Continuing.

Poetry Foundation, 61 W. Superior Street, Chicago, 312-787-7070: **"The Life of Poetry in Morden Tower"** (Morden Tower, once a dusty, near-derelect medieval turret and now one of Britain's literary



DePaul Art Museum / JULIA FISH: BOUND BY SPECTRUM
JULIA FISH. TRACE 2: AFTER THRESHOLD, NORTHWEST – ONE

landmarks, is an international poetry center with strong connections to the Objectivist, Beat, and Black Mountain poets and their United Kingdom allies.), through January 2, 2020.

Pritzker Military Museum and Library, 104 S. Michigan Avenue, Chicago, 312-374-9333: **"D-Day + 75"** (Commemorating the 75th anniversary of D-Day.), through December 31.

Smart Museum of Art, 5550 S. Greenwood Avenue, Chicago, 773-702-0200: **"Tara Donovan: Fieldwork"** (In this exhibition, the artist transforms mundane materials into elaborate, mind-bending objects evocative of the natural world.), through September 22.

Send your listings to Andrea Villasenor (villasenora@newberry.org).



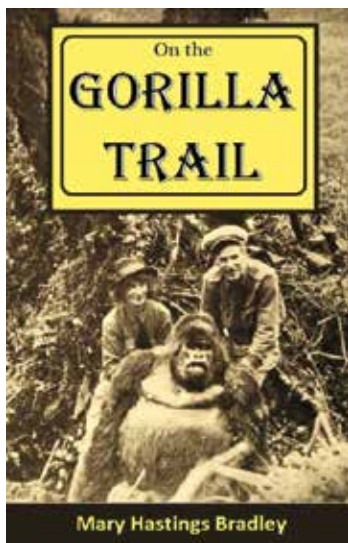
Poetry Foundation / The Life of Poetry in
Morden Tower
MODERN TOWER POSTERS



The Richard H. Driehaus Museum / Eternal
Light: The Sacred Stained-Glass Windows of
Louis Comfort Tiffany
TIFFANY STUDIOS. ECCLESIASTICAL ANGELS (DETAIL)

Bookmarks...

Luncheon: Friday, September 13, Union League Club
Peggy Glowacki on Mary Hastings Bradley



Mary Hastings Bradley, Smith '05, wrote four (collectible) namedropping novelettes about Chicago; was a WWII correspondent who reported on women serving in the European theater; saw and wrote about the horrors of the Nazi concentration camps; wrote travel books about Egypt and the Belgian Congo; and was the author of noted short stories and a number of mysteries. Many of her works are still in print. You will be sure to enjoy Peggy Glowacki's wonderfully illustrated talk about this remarkable

traveler and writer. Glowacki is a popular instructor and Special Collections librarian at UIC. An accomplished speaker, she has appeared on WTTW and has been featured in the local press.

Buffet opens at 11:30am; program 12:30-1:30. Luncheon is just \$35. The program is free but please let us know you're coming. Reservations or cancellations for lunch by noon Wednesday the week of the luncheon. Reserve at caxtonclub.org, call 312-255-3710, or e-mail caxtonclub@newberry.org

Beyond September...

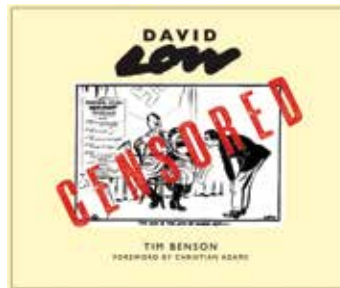
OCTOBER LUNCHEON

October 11, Union League Club: The pill. Daniel Boone. Bikinis. Rough Riders. The Beatles. Bird poop. All find their way into the fascinating book *How To Hide An Empire* by Northwestern professor Daniel Immerwahr. It tells the American story in an exciting way that will have you never seeing a USA map the same way again.

OCTOBER DINNER

October 16, Union League Club: Lilla Vekerdy and Morgan Aronson will speak on an Abecedarium (alphabetical primer) of letters from rare illuminated books and manuscripts in the Smithsonian Libraries, at which Ms Vekerdy is the Head of Special Collections at the Smithsonian. The Social Hour and program will be in the Union League Club Library, followed by dinner in the Heritage Room.

Dinner: Wednesday, September 18, Union League Club
Tim Benson on Political Cartoons – Uncensored and Censored



Dr Tim Benson of the Political Cartoon Society, London, is the British leading authority on political cartoons. He will show us the history and evolution of political cartoons from a British perspective. His illustrated talk will display examples of the greatest cartoons

of the 20th Century. He will also discuss the evolving relationships between cartoonists and their editors and, in light of recent American developments, address whether cartoonists have a right to offend while holding those who govern us to account. He edits the annual "Britain's Best Political Cartoons" series and has published numerous books on cartoon history. Copies of his books, *David Low Censored* and *Drawing the Curtain: The Cold War in Cartoons*, will be available for sale and signing.

The evening will follow this order: social gathering 5-6pm; program at 6pm; dinner immediately following. The program is free and open to the public. Beverages available for \$6-12. Three-course dinner: \$66. Reservations are required for either the program only or the dinner/program combination, and must be received no later than NOON, Monday, September 16. Payment will be required for reservations cancelled after that time and for no-shows. Reserve at caxtonclub.org, call 312-255-3710, or e-mail caxtonclub@newberry.org

NOVEMBER LUNCHEON

November 8, Union League Club: You ride over it. You walk along it. Perhaps you have been on it. Yet you probably don't know its story. It is our city's principal river and Libby Hill – author of *The Chicago River: A Natural and Unnatural History* – will tell its remarkable story.

NOVEMBER DINNER

November 20, Union League Club: Edward Wilson-Lee will speak on *The Catalogue of Shipwrecked Books: Christopher Columbus, His Son, and the Quest to Build the World's Greatest Library*. This dinner is co-sponsored by the Union League Club (a first!) and we expect a large attendance. Social hour: the ULC Library. Program and dinner: the Crystal Ballroom. The Caxton Club will also be presenting its annual grants at the dinner.

COUNCIL NOTES, from page 4

as a judge for the James Beard Cookbook Awards. Sponsored by Jackie Vossler.

The Membership Committee reported that there are currently 312 active Caxton members in the membership categories of Resident (143), Nonresident (60), Junior (24), and Senior (85).

Jackie Vossler announced that Michael Gorman will be the new editor of the

Caxtonian. The former editor, Bob McCamant, had prepared all aspects of the publication. Now, the editor will work with a paid designer. As an economy measure, the *Caxtonian* will be limited to eight pages per issue for at least the rest of 2019.

Arthur Frank, outgoing Caxton President, thanked the many who helped move the Caxton Club forward this past year, with special thanks to the Publication Committee

for *Chicago by the Book*, Doug Fitzgerald and Dorothy Sinson, Co-Chairs of luncheon programs, and Jackie Vossler, Chair of dinner programs. Also, appreciation was given to the outgoing class of 2019: Mary Kohnke, Bill Locke, Lisa Pevtzow, Kevin Sido, and Tom Swanstrom, for their service on the Council and to the Club.

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