

Dwiggins in Chicago

Bruce Kennett

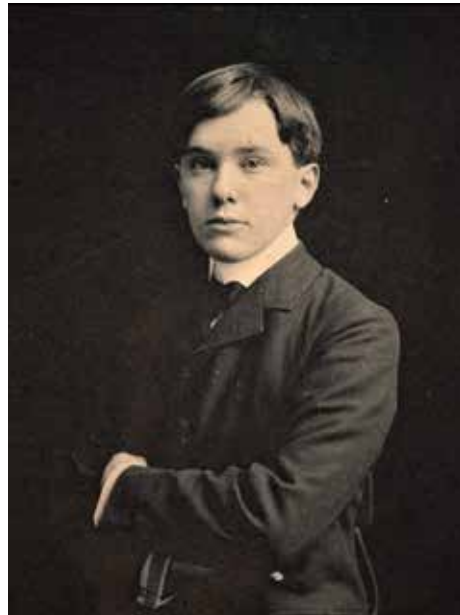
William Addison “Will” Dwiggins (1880-1956) spent only a handful of years in Chicago – from 1899 until 1903 – but these proved to be a powerfully formative time for him. Building on what he had learned here, Dwiggins would go on to become one of the most accomplished graphic artists of the twentieth century. Although he is best known as a designer of books and printing types, Dwiggins was also a virtuoso calligrapher,

Indiana, and then Cambridge, in southeastern Ohio. His mother, Eva Siegfried Dwiggins, was a schoolteacher, a talented pianist and organist, and a featured vocalist in “Matinee Musicale,” an *a cappella* double quartet that performed around the Midwest. Moses Dwiggins, his father, was a medical examiner and traditional small-town doctor. Young Will did very well in school and was also blessed with a creative atmosphere at home – one that celebrated music, visual art, and literature as essential parts of life.

outpost of 30,000 fur traders and trappers in 1850; twenty years later it had already grown to 299,000, and at the time Will took the B&O train to Chicago in November 1899, the young city had a population of 1.7 million – largest in the United States after New York City. As a center of manufacturing and shipping, Chicago was perfectly positioned to serve the needs of homesteaders and ranchers all over the Midwest, at a time when more and more Easterners were moving into the center of the continent to try their luck. Buoyed by



Student drawing by Dwiggins, c. 1900.



Will Dwiggins, c. 1899.



Columbian Exposition, Chicago, 1893.



Drawing session, Palette & Chisel Club, c. 1900.

a printmaker, a watercolorist, a sculptor, an illustrator who could work in many styles from Piranesi to Pillement, an essayist and playwright, an innovator in ornament, and a playful user of humor and satire to advocate for change. He was also a talented maker of marionettes, a designer of theatrical sets, lighting, and costumes. His engineering techniques for counterbalanced marionettes are still part of the curriculum in puppetry schools, nearly a hundred years after he developed them.

Dwiggins was born in rural Martinsville, Ohio, and spent his childhood in Richmond,

When Will graduated from high school in 1899, he knew that his aspirations lay beyond the small-town society of southeastern Ohio. An uncle offered to support his further studies in Chicago, in which Will thought he might study engraving or commercial art. He was also interested in chemistry and photography. More than anything, he was open to taking in whatever stimuli he might encounter.

At this time, Chicago loomed large on the western horizon, and the main line of the Baltimore & Ohio Railroad led straight to that glowing metropolis. Chicago was a modest

so much commercial success, the city offered a dizzying array of cultural riches: the Art Institute (founded in 1879), the Newberry Library (1887), the Chicago Symphony (1891), and the Chicago Arts and Crafts Society (1897). Architects Louis Sullivan and Frank Lloyd Wright were contributing actively to the built environment (and in Wright’s case, to the book arts, through the Auvergne Press). Art clubs flourished, especially The Palette & Chisel Club, which remains active to this day. *The Chap-Book* appeared every

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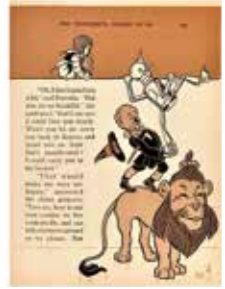
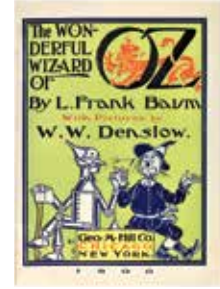
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two weeks – it was among the first journals to introduce American readers to Art Nouveau. Poster artist Will Bradley often contributed cover designs to the publication. *The Inland Printer* enjoyed a national following, adding its new voice to those of the older journals from Boston and New York, which remained the centers of printing and publishing in the U.S. Finally, there was the presence of the great Columbian Exposition of 1893, which had shown the world what a vibrant community Chicago now was.

Will arrived in this rich whirlwind of activity in November 1899, unsure of what to do, but very glad to be in a place with so much potential. He consulted with a newspaper editor (a friend of his uncle) about possible career paths, then tried some classes at the Art Institute, but he quickly settled on the new School of Illustration led by Frank Holme. It had begun in 1898 as a correspondence school but had quickly become a bricks-and-mortar establishment with a noted faculty. Although still young, Frank Holme (1868-1904) was now the foremost newspaper sketch artist of his time and was accomplished in many media and techniques: chalk-plate, copperplate etching, drypoint, pen-and-ink, wash drawings, grease pencil, and woodcuts. In today's environment of Twitter and YouTube, it is hard to remember that in 1899, people relied on daily newspapers as their only source for whatever was happening locally and across the world. Holme's sketches enabled ordinary citizens to be privy to what was happening in the larger world, including such goings-on as the Luetgert "Sausage-Vat Murder" trial – one of the first sensational and lurid trials to be covered nationally by the press in the United States, and one followed hungrily by the reading public. (Wealthy meatpacker Adolph Luetgert was accused of murdering his wife in 1897, boiling her body in acid, and then burning it in a furnace; after two extended trials, Luetgert was found guilty and sentenced to life in prison. Among the condemning



Clockwise from top left: J. C. Leyendecker illustration for Theodore Roosevelt article on Irish sagas; Magazine cover by F. X. Leyendecker; Interior page and cover by W. W. Denslow, 1900.

clues: Mrs. Luetgert's wedding ring, which was found in a vat in the factory.)

Holme was not only a skilled visual artist, he was also a fine judge of teaching talent. As he shifted the focus of the school from correspondence lessons to in-person classes at the Fine Arts Building on Michigan Avenue, Holme assembled an astonishing group of thirteen instructors, all of them experts in their respective specialties. The course offerings included composition and drawing, illustration, cartooning and caricature, lettering and ornament, anatomy, photoengraving, pen-and-ink portraiture, and perspective.

Among the artists that Holme gathered around him:

Frederic W. Goudy (1865-1947) Hired to teach lettering and ornament, Goudy was also a printer of growing repute. He went on to found the Village Press and become America's most prolific type designer of the twentieth

John McCutcheon cartoon for the New Year, 1904-05.



century. Through his teaching, he was a positive force in the development of his students – Will Dwiggins, Oz Cooper, and Will Ransom prominent among them.

J. C. Leyendecker (1874-1951) Recently returned from Europe, where he had been influenced by Alphonse Mucha and Toulouse-Lautrec, Joseph Leyendecker was now producing magazine covers and advertising illustrations, and was in high demand. He painted 322 covers for the *Saturday Evening Post* before that assignment was handed on to Norman Rockwell. He also created the “Arrow Collar Man” for his advertising client, just as Charles Dana Gibson had invented the “Gibson Girl.”

F. X. Leyendecker (1877-1924) Younger brother of Joseph, Frank was deeply skilled in chiaroscuro and worked in a variety of styles; in addition to his teaching activities at the School of Illustration, he was producing posters, advertising illustrations, and magazine covers (*Collier's*, *Life*, *Vanity Fair*, *Vogue*), and also working in stained glass.

John C. McCutcheon (1870-1949) Eventually known as the “Dean of American Cartoonists,” McCutcheon taught cartooning at the school and drew for the *Chicago Tribune* for more than forty years. He was awarded a Pulitzer Prize in 1932.

William W. Denslow (1856-1915) While Dwiggins was a student at the school, Denslow was making the drawings for a new book called *The Wonderful Wizard of Oz*. Two years later he produced costumes and sets for a theatrical adaptation of *Oz*, an expressive world in which Dwiggins would work with great passion and creativity later in his life. Denslow also had ties to the Roycroft community, where he had printed books and bookplates.

Will arrived shortly after Holme had assembled this stellar cast and had the good fortune to be a student for almost the entire life of the school. Sadly, Holme was not a good financial manager, and he also suffered from tuberculosis. Oz Cooper, first a student and then manager and helper of Mrs. Holme as her husband grew increasingly incapacitated, tried valiantly to keep the ship afloat, but ultimately the school closed in 1903, just four years after it had opened with such promise.

Dwiggins thrived under instruction and guidance of this quality. In addition to the wealth of techniques and insights offered within the classrooms of the school, Will took in all that was happening around him. At the Art Institute he pored over Persian and Chinese miniatures, and Japanese woodblock prints, which were to have a strong influence on his later work. He attended drawing sessions at the Palette & Chisel Club (of which Frank Holme was a founder). In the company of fellow student Oz Cooper and his friend Herbert Wilson, Will attended “all the p.m. [vaudeville] shows as one of [our] major commitments.” Holme and Goudy also attended vaudeville performances and took students along with them. Faculty and students ate meals together. It was a close-knit community.

Goudy saw so much promise in young Will that he set up a drawing table for him in his studio off-campus. Through Goudy, Will began to receive assignments for illustration, lettering, and bookplates. He and Goudy collaborated on a cover design for the July 1901 issue of *The Inland Printer* – Will’s first chance to have national exposure, and just after he had turned 21. Goudy made the title lettering and ornamental border, while Will furnished the central drawing of a tonsured

scribe. Goudy undoubtedly helped him to secure other commissions in 1901-02: an eight-page brochure for the California legislature that welcomed delegates to a convention of the Methodist Church’s Epworth League, filled with line drawings of Californian sites of interest, and with text entirely hand-lettered; a richly decorated announcement for Fred Harvey’s new Alvarado Hotel in Albuquerque, which had been built to serve passengers on the Santa Fe Railway; a cover drawing for *The Interior* magazine; and superbly detailed drawings of vine-covered English buildings to accompany an Alice Kellogg article in *House Beautiful* magazine. Goudy also asked Will to draw the endpaper artwork for his new edition of Robert Browning’s *In a Balcony* (Chicago: House of the Blue Sky Press, 1902). These early adventures shared by teacher and student extended into a friendship that lasted throughout their lives. Though in later years Dwiggins sometimes disagreed with Goudy’s tastes, and disapproved of Goudy’s hunger for publicity, the two remained fond of each other.

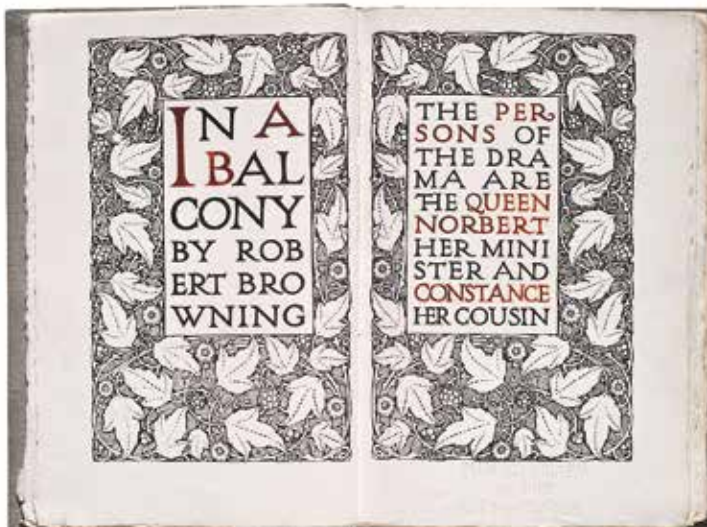
Exploring his own creative territory, Will produced a number of bookplates for clients in Chicago and back home in Ohio. These employed a variety of lettering styles, with many different approaches to illustration. Already, in his first years of art school, he was demonstrating his astonishingly broad range of expression.

A few of Will’s fellow students went on to distinguished careers after the School of Illustration:

Oswald Bruce Cooper (1879-1940) profited enormously from his time with Goudy and became Chicago’s foremost artist of hand-lettered headlines and typefaces.

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Frederic Goudy’s edition of Browning’s *In a Balcony*, 1902.



Dwiggins’s endpapers for Goudy’s edition of *In a Balcony*, 1902.





Dwiggins's portrait of Chicago for Carl Sandburg's "Good Morning America."



Dwiggins's cover for Goudy's Inland Printer.

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Although he is best known for his Cooper Black typeface, he and his associates at Bertsch & Cooper produced mountains of advertising and brochures for clients such as Packard Motor Car Company and Anheuser-Busch. They also made wonderful hand-lettered calendars for their own promotional purposes. *The Book of Oz Cooper* (Chicago: Society of Typographic Arts, 1949) presents a detailed and affectionate survey of his personality and life's work.

Will Ransom (1878-1955) came from Snohomish, Washington, to study at the Holme School. In 1903 he decided to invest in a partnership with Fred and Bertha Goudy in establishing the Village Press in Park Ridge outside Chicago. Ransom lasted only a year in that enterprise, then signed over to Goudy his share and took up work as a bookkeeper. Later he returned to design and spent many decades as a book designer and also historian of printing. He wrote *Private Presses and Their Books* (New York: Bowker, 1929) and *The First Days of the Village Press* (New York: Press of

the Woolly Whale, 1937).

Bertha Lum (1869-1954) came from Iowa to study at the Art Institute and subsequently with Frank Holme. She became increasingly devoted to Japanese woodblock prints, not only generating her own fine artwork from woodblocks, but also promoting the work of Hokusai, Hiroshige, and other Japanese masters of the medium. She wrote and illustrated a number of books and articles, among them *Gods, Goblins and Ghosts* (New York: J. B. Lippincott, 1922) and *Gangplanks to the East* (New York: The Henkle-Yewdale House, 1936). She lived for extended periods in Japan, China, and Italy.

Gustave Baumann (1881-1971) did not attend the Holme School, but he was in Dwiggins's circle. Baumann later moved to New Mexico, where he became a prolific producer of woodblock prints, a painter, and maker of furniture. He also shared with Dwiggins a passion for marionettes. The two stayed in intermittent touch over the years.

After Dwiggins had spent several years at the Holme School, he felt that he had absorbed a great deal from his distinguished teachers and was now eager to concentrate on his own work. He was also trying to collaborate with the Goudys whenever possible, and even lodged with them for a time in Park Ridge. He produced ads and lettering for the local department store Marshall Field and clothing manufacturer Hart Schaffner & Marx. He began what would be a long relationship with Edwin O. Grover, an Arts and Crafts promotor and publisher for whom Dwiggins produced hand-lettered note cards and other artwork. His first full commission for book illustration appeared in Fannie Ostrander's *The Gift of the Magic Staff* (Chicago: Fleming H. Revell, 1902), for which he provided a three-color cover design and eight full-page interior illustrations.

During this same period, the School of Illustration had begun to falter. In an attempt to limit the onset of his tuberculosis, Holme left Chicago and moved first to Asheville, North Carolina, and then to Phoenix. Despite the valiant efforts of Ida Holme (the artist's wife) and Oz Cooper to keep everything in working order, they ran out of capital. One of Holme's fatal mistakes had been to take a single comprehensive payment in advance from new students, and then guarantee them unlimited access to the school and programs; this meant that the administration was pledged to deliver academic content to the students indefinitely, but had no additional income from tuition to meet its expenses. The

school closed in 1903, ending a brilliant but very short chapter in art education. An indication of Holme's importance to the culture of the time is that when he died in 1904, the public figures lamenting his untimely death included Grover Cleveland, Theodore Roosevelt, Chauncey Depew, and Mark Twain.

By the spring of 1903, Dwiggins decided to head back to Ohio, to see about establishing an office for the printing of fine books and the production of advertising in his hometown of Cambridge. The Guernsey Shop – a partnership with his childhood friend, Carl Rech – was not destined to succeed. As Dwiggins later wrote to Alfred Knopf, during this time he was "feeling around but not finding much." Meanwhile, after the departure of Will Ransom from the Village Press, and with the collapse of his teaching income from the School of Illustration, Fred Goudy began to contemplate a change of scene. He had always felt aligned with William Morris and the beliefs of the Arts and Crafts movement, so when he read an article in the magazine *Handicrafts* (published by the Boston Society of Arts and Crafts) that indicated the Arts and Crafts spirit was very strong in the town of Hingham, he and Bertha moved there. Goudy's friend Peter Beilenson later described this sudden move: "The commercial atmosphere of Chicago, even in its suburbs, began to seem somehow uncongenial when the Goudys heard of a colony at Hingham, Massachusetts, with its old New England aura and its newly artistic inhabitants." Once they set up household and had begun to work anew on Village Press projects, they continued to be in touch with Will. By the middle of 1904, Goudy wrote to Will and his fiancée Mabel, "Come along, it's a friendly town." In November of that year, the Dwiggins (newly married) did just that, and lived happily together in Hingham for more than fifty years.

Dwiggins's years in Chicago prepared him well for his long and remarkable career; he worked with skill and style in graphic design, infographics, book design, typeface design, modular ornament, illustration, cartography, printmaking, painting, sculpture, essays, art criticism, satire, fiction, fantasy, plays, marionettes, costume design, lighting design, theatrical sets, furniture, the making and flying of kites, and the fabrication of his own tools. Over the years he maintained ties with Chicago, too, working on projects for R. R. Donnelley and the Lakeside Press; for Sears, Roebuck and Company; and for the World Book Encyclopedia.

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What the Little Ice Age Did

A Review

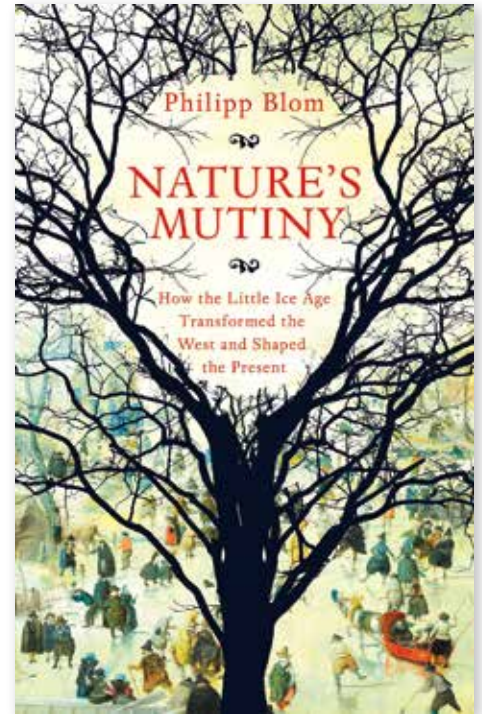
Nature's Mutiny: How the Little Ice Age Transformed the West and Shaped the Present by Philipp Blom. New York: Norton, 2019

Reviewed by Joseph M. Morgan

The overwhelming majority of scientists believe that man-made climate change is a real and present danger that will have increasingly malign consequences for life on Earth ... unless many things change radically. We do not know the extent of the changes that will come because of this looming catastrophe, but if the past is prologue, it will affect every aspect of life and our societies will be changed utterly. In *Nature's Mutiny*, the polymath Philipp Blom shows us the extent of the changes wrought by a previous massive climate event, the Little Ice Age of the late 16th to the early 18th centuries. Though the Little Ice Age started earlier and ended later, and was experienced throughout the world, Blom concentrates on the years of the greatest deviation from the statistical climate norms (1570-1680) and how they affected European societies. In the words of his subtitle, he sets out to demonstrate "how the Little Ice Age ... transformed the West and shaped the present." Blom opens with the familiar paintings by Avercamp and others of Dutch people skating on their frozen rivers and shows how those almost bucolic scenes came about in an era of famine, want, dislocation, and existential panic. People in Europe in 1570 had very different ideas about the world and the basic forces of life from ours, not least in the way in which those people, at least initially, assigned

the blame for the great freeze and the famines it caused to God's displeasure, witchcraft, and the like. Utterly dependent for food on local harvests that did not occur, starving peasants fled the countryside in large numbers and filled the rapidly growing cities of Europe. This influx boosted the emergence of early capitalistic markets that, in turn, funded a great expansion of international trade and the creation of shareholders, which led to the transformation of northern European societies. Those societies moved from feudalism, dominated by aristocracies and the church, to mercantilism, eventually dominated by financiers and the middle classes. The Netherlands, in Blom's words "... until then home to herring fishermen, farmers, and a handful of town merchants, suddenly surged and became the greatest naval power of its day, as well as a center for economic, artistic, and even philosophical renewal."

What we see, in *Nature's Mutiny*, is that the reactions to the Little Ice Age (a massive global agricultural failure) led to the founding of modern European and Eurocentric societies. The pieties and dreads of faith gradually gave way to free thought, scientific enquiry, exponential growth in the number of printed publications, agricultural research, the desire to explore (and exploit) distant continents, new legal systems, and even the first faint flickering of democratic thought. Wars, ownership of land by hereditary overlords, ethno-centric and religious conflicts, hatred of 'the other,' and all the other enemies of modernity persisted (and persist to this day) but, as Blom demonstrates, were under siege as a result of the movement



of people within countries and internationally and the consequent spread of radical and transformative ideas. In Amsterdam there was "... so much diversity, so many languages, nationalities, cultures, and wares" rubbing up against one another. "Exiles, rebels, and religious dissidents from all over Europe met in alehouses and in learned societies ... Scientists, scholars, and speculators crowded the harbor to scour ships' cargoes and seamen's boxes for unusual merchandise, mute witnesses of other civilizations, and specimens of unknown animals ..." In short, the static ordered life of feudal Europe was up against the ferment of ideas and that struggle would not have happened as it did, had it not been for the dislocations caused by the Little Ice Age.

Blom, a German intellectual (who translated this book into felicitous English) wears his learning lightly and his wide-ranging account (the bibliography occupies 25 pages) of science and technology; social, political, and religious thought; and the lives of all classes of the time is absorbing and very readable. Anyone who can make reading about, say, Spinoza (the favorite writer of Wodehouse's Jeeves) enjoyable and enlightening is a non-fiction writer of formidable gifts.

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Hendrik Avercamp, Winter Ice.

Book- and manuscript-related exhibitions: a selective list

Compiled by Andrea Villasenor

(Note: sometimes an exhibit may be delayed or extended; it is always wise to call before visiting)

American Writers Museum, 180 N. Michigan Avenue, second floor, Chicago, 312-374-8790: "Tools of the Trade." This exhibit examines the tools that have made writing possible through the years, including typewriters, inkwells, braille writers, and more. Featuring the actual writing implements used by renowned writers such as Sandra Cisneros, Gwendolyn Brooks, Ray Bradbury, and more; through June 30, 2020.

Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600: "PHOTOGRAPHY + FOLK ART: Looking for America in the 1930s." At the heart of the display are works that represent two massive governmental projects to document everyday life in America: the Works Progress Administration's (WPA) watercolors titled the "Index of American Design"; and the Farm Security Administration (FSA) photographs by Walker Evans, Dorothea Lange, Russell Lee, and others; through Dec. 8.

The Block Museum of Art at Northwestern University, 40 Arts Circle Drive, Evanston, IL, 847-491-4000: "Pop América, 1965-1975." This exhibition challenges and 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 to explore how bold and colorful imagery, references to mass culture, and representations of everyday objects, signs, and symbols were embraced by artists working across the hemisphere; through December 8.

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.

Columbia College of Chicago Glass Curtain Gallery, 1104 S Wabash Ave, 1st Floor, Chicago: "Let's Do It: Twenty-three Years of Book and Paper – The Center for Book and Paper Arts, 1994-2017." The exhibition presents newly commissioned projects by artists affiliated with the Center for Book and Paper Arts alongside artwork, photographs, and documents from the Center's archives, revealing the spectrum of practices that thrived at the Center and were presented through exhibitions, residencies, and publishing. 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 Hakiwe, Amos Paul Kennedy, Jr., Alison Knowles, Miller & Shellabarger, Cathy Alva Mooses, Ayanah Moor, Judith Poirier, Vida Sacic, Buzz Spector, and others; through October 23.

DePaul Art Museum at DePaul University, 935 W. Fullerton Avenue, Chicago, 773-325-7506: "JULIA FISH: BOUND BY SPECTRUM." For three decades, Julia Fish has used her house and its vernacular architecture as the basis for a system of mapping color, form, and light in paintings and works on paper; through February 23, 2020. "ARCHITECTURAL ANNOTATIONS." Curated by Julia Fish, a selection of works on paper by Daniel Burnham, Douglas Garofalo, and Giovanni Battista Piranesi. These works,

drawn largely from DePaul Art Museum's collection, incorporate overt or subtle forms of text and notes integral to the visual representation of architectural images, and are inspiration for Fish's own work; through February 23, 2020.

Intuit Museum of Outsider Art, 756 N. Milwaukee Avenue, Chicago, 312-243-9088: "Justin Duerr: Surrender to Survival." Detailed pen and marker scrolls connected to create an elaborate story. These drawings incorporate poetry written by the artist and explore themes related to spirituality, the linear and cyclical nature of time, and include symbolic representatives of states of mind or non-mind with figures who evolve and appear throughout the works; through January 12, 2020.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: "What is the Midwest?" Often called "the Heartland" or "flyover country," the Midwest tends to be characterized as a homogeneous, empty space between the American coasts. This exhibition challenges those assumptions and persistent narratives about the Midwest, exploring the confluence of peoples and environmental conditions that has defined the region and made it unique; through December 31, 2019.

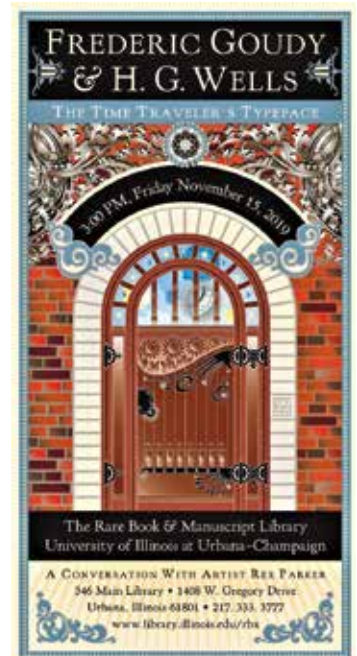
Poetry Foundation, 61 W. Superior Street, Chicago, 312-787-7070: "The Life of Poetry in Morden Tower." Morden Tower, once a near-derelect medieval turret and now one of Britain's literary landmarks, is an international poetry center with strong connections to the Objectivist, Beat, and Black Mountain poets and their United Kingdom allies. A showcase of posters from the 1960s and 1970s advertising the readings, photos, letters, and ephemera that tell a story of the graphic anarchy emblematic of the times; through January 2, 2020.

The Rare Book & Manuscript Library, University of Illinois at Urbana-Champaign, 346 Main Library, 1408 W. Gregory Drive, Urbana, IL, 217-333-3777: "Frederic Goudy & H.G. Wells, The Time Traveler's Typeface." A conversation with artist Rex Parker. Friday, November 15, 2019. 3:00pm.

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

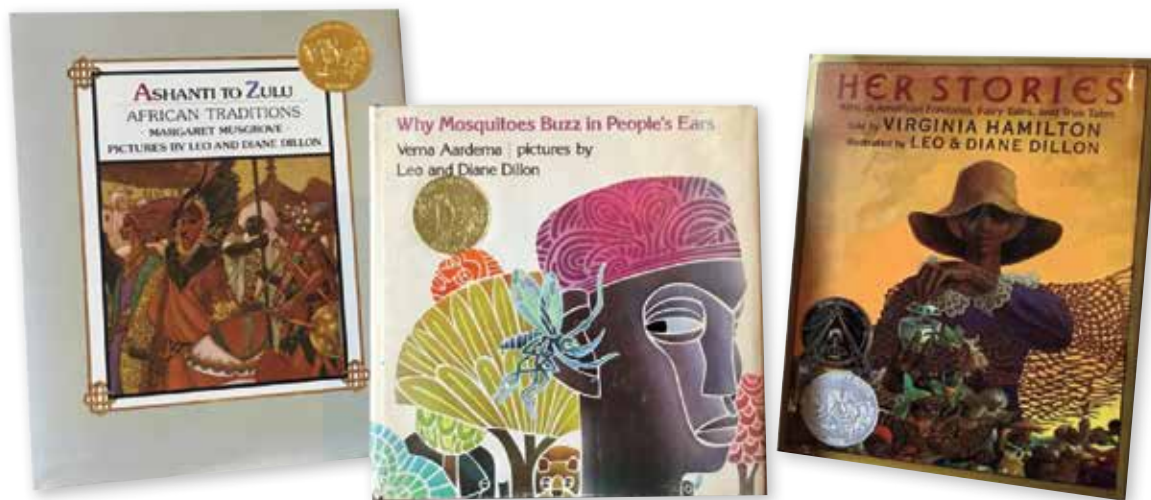


American Writers Museum /
Tools of the Trade.



The Rare Book & Manuscript
Library, UIUC / Frederic Goudy &
H.G. Wells, *The Time Traveler's*
Typeface.

The Honey & Wax Book Collecting Prize



Jessica Jordan.

Left: Books from the Jordan collection.

Honey & Wax Booksellers is based in Brooklyn, NY. Its proprietors, Heather O'Donnell and Rebecca Romney, founded an eponymous Book Collecting Prize in 2017. The prize offers an annual award of \$1000 for an outstanding book collection conceived and built by a young woman. It is open to women book collectors in the United States, aged 30 or younger. Contestants do not need to be enrolled in a degree program, nor do they require a sponsor.

The winning collection must have been started by the contestant, and all items in the collection must be owned by her. A collection may include books, manuscripts, and/or ephemera; it may be organized by theme, author, illustrator, printing technique, binding

style, or another clearly articulated principle. Collections are not judged on their size or their market value, but on their originality and their success in illuminating their chosen subjects. The prize rewards creativity, coherence, and bibliographic rigor.

The inaugural winner, in 2017, was Ohio public librarian Jessica Kahan, for her collection "Romance Novels of the Jazz Age and Depression Eras." The 2018 winner was California graduate student Jessica Jordan, for "Collecting the Dillons: Six Decades of Unparalleled Illustration." The winning essays and bibliographies are posted on the Honey & Wax Booksellers website. See <https://www.honeyandwaxbooks.com/prize.php>.

The Caxton Club donated a copy of *Other*

People's Books to the 2018 winner and will do so to the winner of the 2019 Honey & Wax Book Collecting Prize, who will be announced in September.

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"COUNCIL NOTES"

Approximately two years ago the Caxton Council authorized the publication of an abbreviated "Notes" version of its minutes in the *Caxtonian*. At the September Council meeting Council voted to cease publishing the "Notes" in the *Caxtonian* and authorized the posting of the full approved minutes on our website at www.caxtonclub.org. The minutes will be available: log on to the site and click the section in Members Only labeled "Minutes."

Caxton Club Revels

Wednesday, December 18, 2019

Bob & Margaret McCamant

Mark your calendars for the Caxton Revels on December 18. Our annual holiday party will be held at the Newberry Library. Dinner will be in Ruggles Hall with the silent auction in Rettinger Hall. Members will be encouraged to sip libations and exchange stories as they bid on bibliophilic bargains and treasures. Continuing last year's return to a prized Caxton tradition, we'll be entertained by Club member and professional magician John Railing.

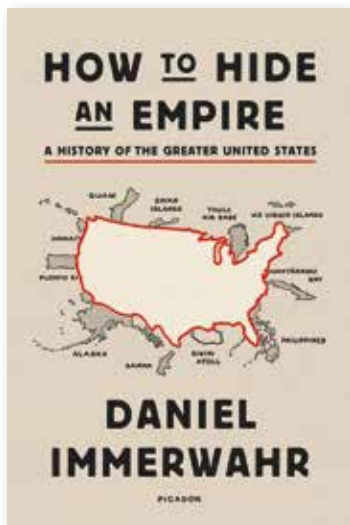
To make it easy to donate items for the silent auction, members of the auction committee will accept donations at the **December Friday luncheon meeting (12/13)**. Please include with each item the donor's name and contact information as well as anything you might know about it, including where you obtained it and an idea of its value (for tax deduction purposes, the donor's estimate of value is the one that counts). Alternatively, simply fill out the auction forms that will be available at those meetings.

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Bookmarks...

Luncheon: Friday, October 11, Union League Club
Daniel Immerwahr on *How To Hide An Empire*



How do you fit the pill, Daniel Boone, Mark Twain, bird guano, synthetics, Daniel Burnham's Chicago Plan and his lesser known tropical highlands project, the Beatles, standardized screws, bikinis, Theodore Roosevelt, Ian Fleming and the inspiration for Dr No, and much, much more into a page-turner of a book about a single country? Well, you write about a big country ... bigger than you might imagine. Far bigger.

How To Hide an Empire is the book and it brims with sur-

prises about America's history, culture, cartography, and the remarkable expansion of what began as a group of small colonies clustered along the Atlantic coast. Our tour guide on this fascinating journey will be Northwestern professor and author Daniel Immerwahr. Perhaps you heard him interviewed by Terry Gross on NPR's *Fresh Air*. If you did, you will certainly want to come for the live version and, if you did not, you'll want to come and see what you missed.

Of course, there will be copies of *How To Hide an Empire* available for purchase and inscription!

Buffet opens at 11:30am; program 12:30-1:30pm. Luncheon is just \$35. The program is free, but please let us know you are 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 October...

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. Libby Hill – author of *The Chicago River: A Natural and Unnatural History*, will tell its remarkable story.

DECEMBER LUNCHEON

December 13, Union League Club: It laid claim to the title "Crime of the Century" as Chicago newspapers breathlessly covered the story. Nina Barrett, owner of Evanston's Bookends and Beginnings, will tell the tale as she draws from her book *The Leopold and Loeb Files: An Intimate Look At One of America's Most Infamous Crimes*.

Dinner, October 16, Union League Club

Lilla Vekerdy and Morgan Aronson on the Smithsonian's *Abecedarium: An Adult Coloring Book for Bibliophiles*



There have been Caxton Club speakers on a wide variety of books, but none, so far, have been coloring books. The Smithsonian's *Abecedarium* takes a light-hearted medium to introduce the serious world of embellished letters and decorated initials with examples from six centuries of rare books of science and art from the Smithsonian's treasures. With an essay on decorated initials, the

book provides two versions of each letter of the alphabet – enlarged to color – with stories of their sources, artists, and historical contexts. Our two speakers, authors of the book, will share their scholarship behind these stories of an historically significant part of book design. Through their *Abecedarium* they will open up an inspiring – and colorful – way to experience centuries of art, science and culture.

Lilla Vekerdy is Head of Special Collections at the Smithsonian Libraries with particular emphasis on the Dibner Library of History of Science and Technology. Morgan Aronson is Project Manager at the US Naval Observatory Library. Copies of *Abecedarium* will be available for sale and signing for \$10.00 each.

The Social Hour (5-6pm) and program (6pm) will be in the Union League Club Library, followed immediately by dinner in the Heritage Room. Beverages available for \$6-\$12. Three-course dinner: \$66. Reservations are required and must be received no later than NOON, Monday, October 14. Payment will be required for dinner reservations cancelled after that time and for no-shows. Reserve at caxtonclub.org, call 312-255-3710, or e-mail caxtonclub@newberry.org

Space will be limited at this popular event.

Please reserve early (but not often).

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*. The dinner will be hosted in conjunction with the Library Committee of the Union League. The Social Hour will be in the Union League Club Library followed by the program and dinner in the Crystal Ballroom. This is our first event co-sponsored with the Union League, and we anticipate a large attendance. The Caxton Club will also be presenting its annual grants at the dinner.

DECEMBER DINNER

December 18, Newberry Library: Our annual Revels dinner will be in the Ruggles Hall and the silent auction in the Rettinger Hall of the Newberry. Join us for an evening of fellowship, bibliophilia, and magic.