

An Englishman's Journey

Tony Farthing does business as Farthing Fine Binding in Rockford, far from his roots in Hampshire

Wendy Cowles Husser

Tony Farthing began his 24-year journey in hand book binding with a document signed in March 1983 between his father, George Farthing of St. George's Road East, in Aldershot, Hampshire, and the Farnborough Benedictines at Saint Michael's Abbey, in Farnborough, Hampshire, England. The document stipulated that the employer would teach its apprentice (Tony Farthing, the son) the art, trade, or business of a bookbinder as practiced at the Abbey. There was an initial six-month trial period to see if the apprentice could be taught. Of course the apprentice had to faithfully perform his part of the agreement by working a certain number of hours weekly for which he would receive a percentage of the journeyman's standard wage for the district, obeying and performing all lawful commerce and requirements, keeping their secrets, and not damaging either property or his employers. The indenture was for five years.

Although Tony originally planned to go on to school in graphic design, some school marks held him back, and this was also at a time when work was scarce. Dame Fortune was not smiling on Tony in his last year of school. His own teacher left Heron Wood Comprehensive School midway through the exam year, leaving 20% of the national exam's possible marks awarded to material that was not covered by the student teacher brought in as a last-minute replacement. Tony's marks reflected that loss, so the decision to look for work made sense. Farthing was 16 years old when the papers were signed after he finished our equivalent of high school. Little did this journeyman know just where this decision would take him by 2004.



Memorial Book, Royal Army Medical Corps

Given other alternatives, and the background of a poor job market, Tony was in the right place at the right time. One of the binders at the bindery left, and help was needed. Tony's mother, Rita, was a friend of the mother of the head binder, and Tony's mother mentioned that her son was looking for work and might want to apply for the open bindery position. He always had loved books, always taken care of books, liked to

have a book in his hand, and it didn't hurt that there were four generations of printers in his family. (His great grandfather went to work for a local printer at age 14, stayed through retirement age, left for a week, and then went back and stayed until the day before he died. He worked there for 72 years.) Everyone was connected to the printing industry, so it was seen as kind of the "family business" with expectations of remaining the same into the future.

The binders at the Abbey, although working in a Benedictine monastery, were not monks. The bindery was founded in the late 1940s by Father Anscar Neilson as a monastic bindery, and in the early days the monks did binding work with help from secular men. But as the business increased and the number of monks decreased, outside help was needed. The

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CAXTONIAN

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FARTHING, *from page 1*
relationships among monks and binders were very close, even when Tony was there: "Everyone ate in the refectory at lunch and there was no religious proselytizing at all; the Monks were secure with their own faith," he says. From 1982 until 1995 Tony worked at the Abbey. When a new Prior was appointed, he offered the current binders, Tony and Paul, the opportunity to buy them out and appointed a former bank manager to represent the Abbey's interests, which made negotiations very complicated and uncomfortable. "We had a fine collection of brass finishing tools at the Abbey, some of which dated back a couple hundred years, all hand cut, essential to do the job, but they came in during Christmas and physically removed the tools from the building, saying that these items were not part of the deal." Eventually Tony and Paul negotiated a chance to get back some of the equipment and tools. Ultimately they got everything, including internal walls (later used as table tops) and light bulbs when they vacated for their new bindery. It was a bitter victory, but they had a bindery and a business.

Despite the frustration with the monks toward the end, there are many special moments Tony can remember, thinking about his years at the Abbey:

Every year in London there was a spectacular military review and tattoo called "The Royal Tournament," where the armed services competed in demonstrations of their prowess with equipment, horses, marching, and artillery. We were commissioned to bind the programs for each member of the Royal Family, each one with their personal coat of arms in gold on the front. There were usually 12 to 16 royals in attendance during the course of the event, so we had separate crests for each: the Queen, Prince Philip, Charles, Diana, etc. This was always a massively rushed job, and as the books were finished they were taken to Earls Court by motorcycle courier for that night's show. One year we had a call from the organizers saying they needed us to see if we could repair the books, because the courier had been knocked off his bike on the motorway, and the books had scattered all over the road. As it happened he was not hurt and he managed to bring the damaged books back to the bindery. We told him that the books would need to be remade from scratch (with five hours before the show starts!) because they were too damaged to repair, and he argued "They're not that bad, and it's going to be dark there... and it's only the bloody Queen!"... We got them done though.

The Abbey bookbindery always specialized in leather binding, ensuring generations of enjoyment because of the high level work and the longevity of the luxurious leather. One of Tony's strongest memories is of a special book and its binding:

My favorite job was binding a Memorial Book for the Royal Army Medical Corps, commemorating those killed in action since 1946. The pages of the book were on the finest vellum, with each page bearing the name of the month, which was illuminated in gold leaf with poppies growing through the letters, and a beautifully painted border of all the flowers that were in bloom for that month. The pages were written and decorated entirely by hand, and took thousands of hours of calligraphy and artwork.

The book was bound in maroon leather and has the badge of the RAMC on the front and back, surrounded by the English Rose, the Scottish Thistle, The Welsh Leek, and the Irish Shamrock. The book was dedicated at Westminster Abbey in London, and presented to Her Majesty the Queen Mother. The book is on permanent display in a glass case in the chapter house of Westminster Abbey, and on the first of every month a ceremony takes place where a page is turned to the new month, and a bell rings to remember the fallen. One day I'll take my grandchildren there, and show them what I did.

Although Tony and Paul recognized that being attached to an Abbey probably helped them win some of their prestigious commissions, they were not content to rest on their laurels. They had a new business to run, and work had to continue at the same standards as before. They moved the bindery to Deepcut, a town about two miles from where they had been, and took over space in an inexpensive building that was converted from a pig farm. But this space suited them because it was far from the madding crowd, which lent the proper aura to the special work they thought their skills deserved. By 1996 they were up and running as the "Abbey Bookbindery" owned by Tony and Paul. They had a lot of work to begin with, but for some unrelated reasons, Dame Fortune again was not smiling.

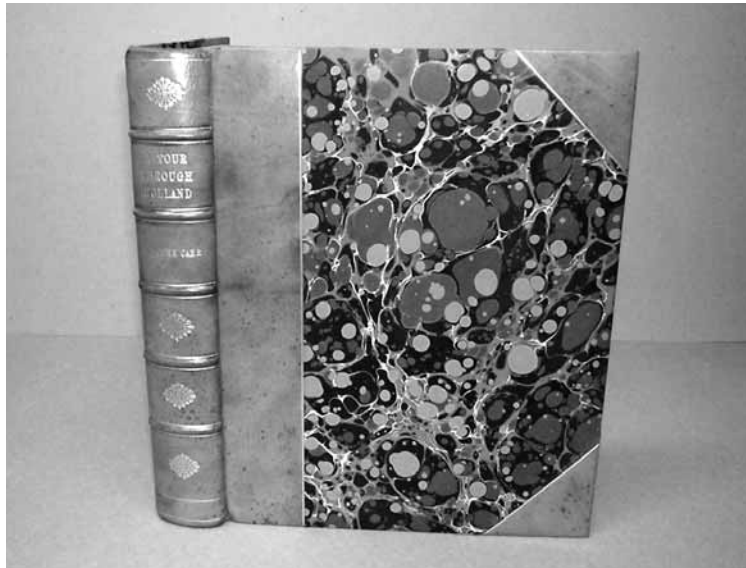
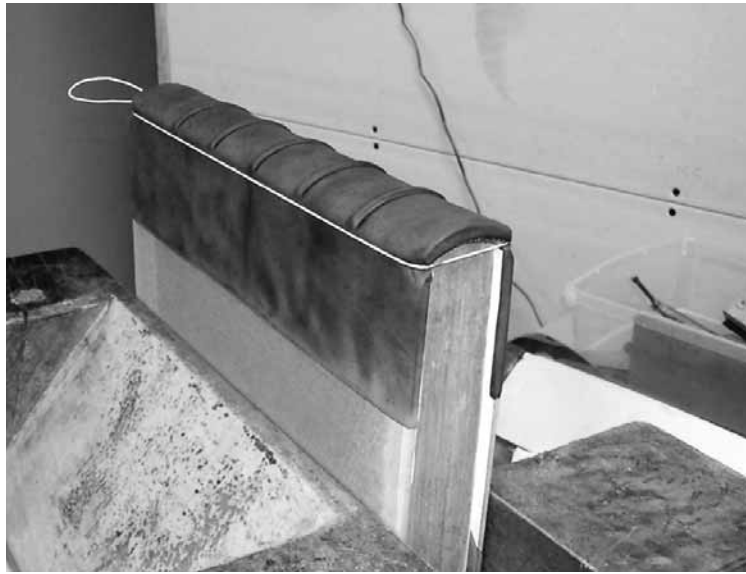
The waiting time for projects went from several months to a matter of hours. In an unfortunate series of events three of their biggest customers stopped giving them work. The Law Society replaced a librarian, and that new person had no control over the budget for bookbinding. The British Museum was moving, and no one was

allowed in the building until it was deemed safe, perhaps from some mold or construction hazards. The librarian at the Athenaeum Club, who had control of the largest private library in London, announced a very long maternity leave. So of course no books could be restored at the new Abbey Bookbindery.

After a few phone calls, Genesis Publications pulled the bindery out of trouble. This group published magnificent limited edition books associated with the music industry, featuring artists like the Rolling Stones and the Beatles, but apart from the books themselves—all done in elegant leather bindings—they put out fabulous presentation bindings that included, among other items, CDs of unreleased recordings, backstage concert passes, with an Eric Clapton guitar pick, etc. (Tony has one with Eric Clapton's name on one side, and George Harrison's on the other side.)

Genesis Publications was founded in 1974 by Brian Roylance after his studies at the London College of Printing. The aim of the company was to stand out from other publishers, by uniquely relating to the authors and customers while still adhering to the art of printing and craftsmanship. Since early publications of exceptional, signed limited editions of leather-bound historic volumes (forewords by Prince Charles, Prince Philip, etc.), Genesis moved on to become the foremost publisher of modern music and its culture. Some of their noteworthy publishing relationships included George Harrison, Ringo Starr, the Rolling Stones, the Who, Dylan, Pink Floyd and Hendrix.

But Tony and Paul, dba the Abbey Bookbindery, had spent most of their working years binding small editions; Genesis Publications was used to runs of up to 5000 at a time. The first book Tony did was by Bill Wyman, called *Wyman Shoots Chagall*.



A Tour Through Holland in progress (top), and the finished product

When former Rolling Stone Wyman moved to France in the early 1970s, he and Chagall met and became friends and made the book together; Tony's bindery produced a run of 50 books in half-leather bindings with marbled paper sided and raised bands on the spine.

At that point, Genesis Publishing liked the Abbey's work, and asked if it would be possible for Abbey Bookbindery to take on the binding of all the titles that Genesis had published so far. The backlog amounted to 52 skids of unbound books lying in folios. The consignment also included thousands of irreplaceable autographed sheets to be included in the bindings, many of which were worth several hundred dollars—each! By the mid to late 1990s the Abbey Bookbindery had increased its floor space by

50% and instead of running to the tannery for a small amount of leather, they then needed quantities of, say, 400 skins of each color at one time.

As customers increased, Abbey Bookbindery reached the stage of needing help, complete with all that entails. Their first hire was a woman who had two years of training from a local college whom they "promptly un-trained." As Tony described, when you take courses in bookbinding in college, the training tends toward a hobby rather than what is needed to make a living. Bookbinding is a trade for the quick... because, after all, costs are based on hourly rates, passed on to the customer. "You can only work as fast as one pair of hands can work—in a very labor intensive environment." And it is not a small investment for a customer. Often the customer can't afford to pay \$100 for restoration of a binding when she can buy the book again for maybe \$20. When the family Bible costs too much to repair, the Bible goes back to the attic. The point is that taking on other people into the busi-

ness becomes a serious financial responsibility. The first employee hired was paid from the salaries that Tony and Paul were to have paid themselves. Ultimately they did add a third employee. This put the bindery in an interesting position; they were larger than the typical hand-craft bindery, where often one person is working from a spare bedroom or a garage, but smaller than the commercial binderies with their huge and expensive machines. As Tony notes, "We liked to think that we weren't tied to the limitations of machines. If we could picture it in our minds, we could probably produce it with our hands."

For restoration work you need to bind by hand; large companies, on the other hand, use only machinery, capable of producing

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FARTHING, *from page 3*

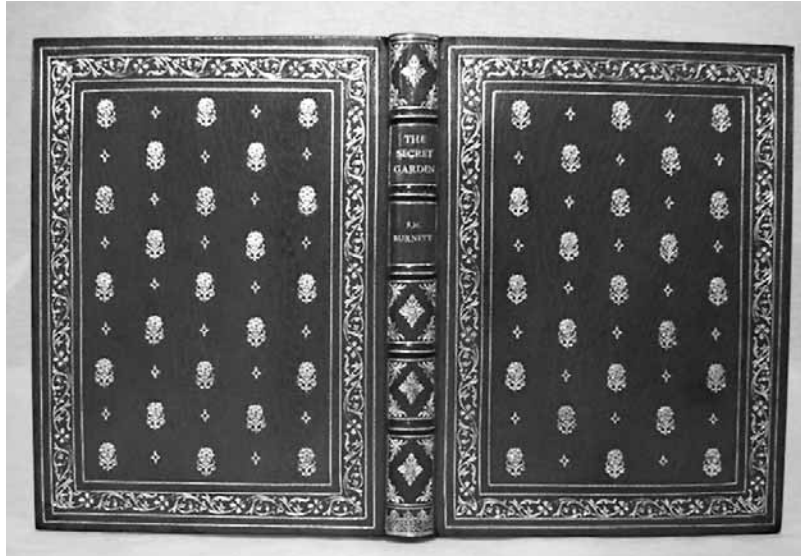
books incredibly quickly. By hand, restoring a fragile old leather or cloth book requires re-dyeing, feeding, and polishing. The finished products appear as if nothing had ever been done, even though in many cases new materials are added that have been exquisitely blended with and into the old.

While Tony was in England there wasn't a lot of competition, but customers had some choice. Binders knew each other and recommended others in a specialized area when it was needed. Tony's

work was mostly in restoration and leather binding, supplemented by hundreds of Ph.D. theses. That bindery is still in existence; Tony bought back some items prior to his immigration to the United States, and when it came to splitting it all up it was like a polite divorce. Each person wanted the best for the other, and they remain good friends.

Fate brought Tony to the US by way of an online relationship with his now-wife, Kari, that began with a shared passion for music, particularly that of Peter Gabriel. It turns out that years ago, both Tony and Kari had independently been sending music messages to people around the world on the online message board alt.music.peter-gabriel.com. (Many remain friends, and in fact a few of them attended their wedding). By 2001 seven-hour international phone calls were the norm so Tony came to visit Kari and she went to the UK. The first time they actually saw each other in person was December in Chicago; Tony had never encountered such cold weather!

Arriving in America, Tony felt that everything was nearly totally different from his homeland, everything from rooftops, billboards, road markings, to refrigerators, sequences of traffic lights, and totally different cars. And getting his business started in America was difficult. Word of mouth was important, and the Farthings put a legal notice in the local papers, "Tony Farthing Doing Business As Farthing Fine Binding,"



Tony's rebinding of The Secret Garden.

a requirement much like one would publish banns of marriage. The ABAA records were helpful, and he wrote letters to appropriate bookbinders and antiquarians. A few people said that they thought employment might be possible and a few more didn't quite believe the credentials they had received. Often local libraries spread the word that there was a bookbinder nearby.

Tony got his work permit from the government in July 2004 but he had no bookbinding equipment because it still needed to be shipped from the UK. He needed to work, now he was able to work, but had no equipment and no customers, so he was prepared to take any job that would help support his new family. This time Dame Fortune was smiling. A local publishing firm advertised a position at a large commercial bindery in the town (Rockford, IL) where Tony and Kari lived. Tony responded to the application, but heard nothing, so finally he contacted the bindery he had sent his application to, and was told that, yes, "they indeed had seen my application and qualifications, but thought it was a joke, not something real." This may have been, in part, because his list of prior customers included The British Museum, The British Royal Family, Nelson Mandela, and Pope John Paul II.

He was hired, for that time, to add gold foil stamping to school yearbooks. So he had gone from "doing one book at a time by hand, to doing 10,000 books at a time by a

machine that was the size of a reasonably sized car." He also was trained to make cases (the outer part of a hardback binding) by machine; by hand he could do this in 5 minutes, but the machine could produce them at a rate of 600 per hour!

Business began to build up with his bindery equipment in the basement, and at the beginning of 2006 he told the local publisher who had been good enough to provide him a job when

he needed it, that while he knew it was their busy season, he had acquired enough work of his own that he couldn't stay with them, and, regrettably, had to quit. Again, Lady Luck smiled. As fate would have it, they wanted Tony to hand bind sample books, which they could not do by machine, so what turned out to be a worrisome parting ended up fortuitously for Farthing Fine Binding in Rockford.

Before Tony came to the US his long-term plan was to spend half his time actually bookbinding and half teaching bookbinding. While still in England Tony had a chance to work with a famous binder who had the only company with the Royal Warrant, "Bookbinder To Her Majesty Queen Elizabeth II." His name is John Mitchell and his work excels in gold finishing, gilding. He taught Tony in a one-on-one every Friday morning learning the rare skill of book edge gilding in solid 23 carat gold on rounded book edges, not like the work done today. There are about 800 people in Britain's "Society of Bookbinders," and only Tony had this training. To this day Tony feels a sense of responsibility to pass along this skill that needs to be done to stay on top. And in the meantime, the word is out and the business continues to grow, with new customers welcome.

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Tony Farthing joined the Caxton Club in 2005.

One Book, Many Interpretations

At the Chicago Public Library

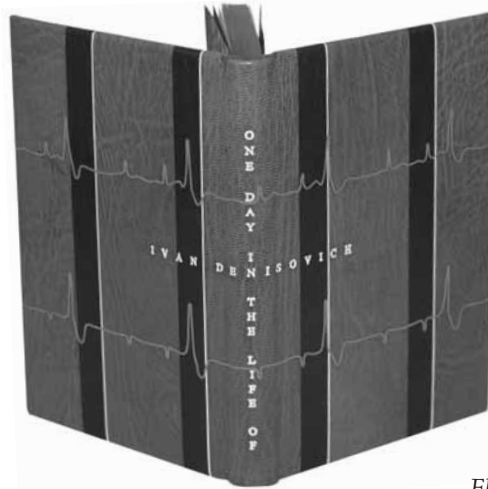
Kathryn R. J. Tutkus

By the time you read this article the “One Book, Many Interpretations” exhibit will have opened in the Special Collections and Preservation Division at the Harold Washington Library Center. Visit and look at the fabulous bindings on exhibit! I assure you it will be worth the trip.

The exhibit celebrates the five-year anniversary of the “One Book, One Chicago” program. It runs through April 15, 2007. Almost 80 book-binders and book artists responded to the call for entries with their interpretation of one of the first ten of the “One Book, One Chicago” titles.

The Library has had a “One Book, One Chicago” program since 2001 when the first book, *To Kill a Mockingbird*, was chosen. The program promotes reading and literacy, provides opportunities for Chicagoans to participate in discussions citywide through book clubs in and out of the Library and special events related to the current selection. The first “One Book, One Chicago” program was such a hit Mayor Daley suggested that the Library do it twice a year. To date there have been eleven selections. The list, in order is; *To Kill a Mockingbird* by Harper Lee, *Night* by Elie Wiesel, *My Antonia* by Willa Cather, *Raisin in the Sun* by Lorraine Hansberry, *The Things They Carried* by Tim O’Brien, *The Coast of Chicago* by Stuart Dybek, *In the Time of the Butterflies* by Julia Alvarez, *The Ox-Bow Incident* by Walter Van Tilburg Clark, *Pride and Prejudice* by Jane Austen, *One Day in the Life of Ivan Denisovich* by Aleksandr Solzhenitsyn, and *Interpreter of Maladies* by Jhumpa Lahiri.

As a graphic designer at the Library I have had the honor of facilitating “One Book, Many Interpretations” curator Lesa Dowd’s vision through print media in and surrounding the exhibit. The show details the history of the “One Book, One Chicago” program and showcases ephemera related to specific titles and the fine bindings themselves. It has been fun to say the



Clockwise from upper left: Scott Kellar’s *One Day*; Marilyn Sward’s *Ox-Bow*; Elsie Ellis’s *Things They Carried*; Bill Drendel’s *Raisin in the Sun*



least and at times I have been positively giddy with excitement when I would get to see the latest entry, unpacked to reveal a real gem of a creation reflecting the best in traditional fine binding, sculptural book art, or what I would term conceptual art.

Each entry was more wonderful than the previous! The competition was juried by a knowledgeable and discerning trio who chose a group of 47 outstanding bindings, representing twenty-three states and England, for the exhibit. The trio of judges includes two Caxtonians, Paul Gehl (of the Newberry Library), and Norma Rubovits, paper marbler and bookbinder. The third judge is familiar to us as a speaker and

occasional guest: Audrey Niffenegger, author, artist, and former faculty member of Columbia College Chicago.

And curator Lesa Dowd rebound the current “One Book, One Chicago” selection, *Interpreter of Maladies* by Pulitzer Prize-winner Jhumpa Lahiri.

Five Caxtonians are included in the exhibit: Bill Drendel, Scott Kellar, Barbara Lazarus Metz, Sarah Loosen Otto, and Marilyn Sward. Kellar and Otto were awarded “Best Binding” for their interpretations of Aleksandr Solzhenitsyn’s *One Day in the Life of Ivan Denisovich* and Harper Lee’s *To Kill a Mockingbird*, respectively.

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For a look at all the entries there is an online catalog on the Library’s website: <http://www.chicagopubliclibrary.org/003cpl/oboc/many/many.html>
For a complete list of current “One Book, One Chicago” programs go to: <http://www.chicagopubliclibrary.org/003cpl/oboc/maladies/maladies.html>

Book and manuscript-related exhibitions: a selective list

Compiled by John Blew

(Note: on occasion an exhibit may be delayed or extended; it is always wise to call in advance of a visit.)

“Printing for the Modern Age: Commerce, Craft, and Culture in the R.R. Donnelley Archive” (historical materials from the R.R. Donnelley corporate archive presented as a gift to the

University of Chicago in 2005) at the Special Collections Research Center, University of Chicago Library, 1100 E. 57th Street, Chicago 773-702-8705 (closes 12 February 2007)

“The Aztecs and the Making of Colonial Mexico” (illustrated books, maps, and manuscripts from the Library’s Edward E.

Ayer Americana collection which document the significant contributions made by the Colonial Aztecs (Nahua) to the culture and heritage of Colonial Mexico during a 300-year period after the Spanish conquest) at the Newberry Library, 60 West Walton Street, Chicago 312-255-3700 (closes 13 January 2007)

“Islamic Astronomy” (books, manuscripts, instruments and other objects from the Adler’s collection that reflect significant accomplishments of medieval Muslim scientists) at the Adler Planetarium & Astronomy Museum, 1300 South Lake Shore



Aztecs and Colonial Mexico at the Newberry

Drive (the Museum Campus), Chicago 312-322-0300 (closes 26 November 2006)

“Treasures of the Collection” (an exhibition of rare books and periodicals from the Library’s collections to celebrate the opening in September 2006 of new facilities for the Library) at the June Price Reedy Rare Book Reading Room of the Lenhardt Library located in the Regenstein Center, Chicago Botanic Garden, 1000 Lake Cook Road, Glencoe 847-835-8202 (closes in December 2006)

“Solon S. Beman Architecture in Illinois” (an exhibition of contemporary and archival photographs and other materials of some of the more than 1000 buildings designed by Beman, many of which, including Pullman, are located in northern Illinois) at the Pullman State Historic Site, Hotel Florence, 11111 S. Forrestville Avenue, Chicago 773-660-2341 (closes 31 December 2006)

Books and prints relating to Gregor Mendel, the father of modern genetics, from the Mary W. Runnells Rare Book Room of the Field Museum Library, on display in the Reading Room of the Library, 3rd floor, Field Museum of Natural History, 1400 South Michigan Avenue, Chicago (to gain access to the Reading Room, see a security guard at any entrance to the Museum) 312-

665-7887 (closes 31 October 2006)

“Autumn Bright, Winter’s Delight” (an exhibition of books and images from the Library’s collection about woodland plants found at the Arboretum) at the Sterling Morton Library, The Morton Arboretum, 4100 Illinois Route 53, Lisle, IL 630-968-0074 (closes 31 January 2007)

Members who have information about current or forthcoming exhibitions that might be of interest to Caxtonians, please call or e-mail John Blew (312-807-4317, e-mail: jblew@bellboyd.com).

JOHN LAPINE, from page 7

closely.” It didn’t take Patrick long to figure out that it had been Twain’s own copy, marked up with changes for a new edition.

LaPine has been a Caxtonian since 2003. He was nominated by John Chalmers.

I asked him about the problem of being both a dealer and collector. He had some specific answers: right now he’s only collecting books on New York City and its history, and books on books (papermaking, typography, bibliography) to extend his own professional education. (Shades of Aunt Miriam.) But then he amplified with an illuminating anecdote.

He has long been a collector of the British author Ross King. Both he and a customer have been searching for a first edition of his first book, *Brunelleschi’s*

Dome. One day the customer happened to be in the shop just before he went to a King reading at The Art Institute of Chicago.

“Send King by the shop when he’s done with the reading,” LaPine told the collector.

Sure enough, an hour and a half later, who should turn up in the shop but King. “We had a nice conversation, and I grilled him about *Brunelleschi’s Dome*. All he knew was that he himself had gotten 20 copies of the book, which he handed out to friends.”

A few weeks later another British author, William Horwood, happened into the shop with girlfriend and literary collaborator Helen Rappaport; this was the same day LaPine concluded his purchase of a first edition of Phyllis Wheatley’s poems.

Horwood and King were friends. A conversation about *Brunelleschi’s Dome* ensued.

Another two weeks passed, and Helen Rappaport called to say she had turned up two copies of *Brunelleschi’s Dome*. Would he like them as is, or should she hold onto them until she saw King in a few days and have him sign them? And so it came to pass that LaPine had two signed copies of *Brunelleschi’s Dome*. The outcome: LaPine has one in his collection, and he gave the other to his customer as a thank you for sending King to visit his store.

There is also his wife’s take on selling versus collecting. Once in a while, when LaPine proposes adding a particularly valuable book to his collection rather than putting it up for sale at his store, his wife reminds him, “I can’t cook a book.”

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Caxtonians Collect: John LaPine

Twenty-third in a series of interviews with members

Interviewed by Robert McCamant

One day about 4 years ago John LaPine was having a hard time getting his then 9-year-old daughter Victoria to do what he was telling her to. But Victoria had wisdom beyond her years. She announced that the problem was him, not her. If he would just quit the law practice he hated and become a bookseller, he'd be in a much better mood and the whole family would be happier.

His wife Angela, who happened to be in the room at the time, rolled her eyes as if to say "your daughter's right." Faced with these overwhelming observations, LaPine succumbed and announced that before the year was out he would quit his law practice and become a bookseller.

The family did have some clues. All you had to do was take a look around the house and see the 17,000 volumes he had accumulated there, mainly in the living room.

But it happened more swiftly than anyone expected. A week later he was having lunch with the owner of his favorite book shop, Doug Phillips, of Printers Row Fine and Rare Books, and chanced to ask what he would sell the store for. The figure was more reasonable than LaPine had expected, so the deal was soon underway. "Phillips was a great book collector," LaPine explained. "But he wasn't cut out to be a bookseller. The day-to-day work of cataloging the books, keeping prices current—and even keeping the doors of the store open for customers—didn't interest him."

LaPine had been interested in books (and not just any books, but signed first editions) from a very early age. He still vividly remembers the day his great-aunt, Aunt Miriam, gave him a copy of Mary Stewart's *Crystal Cave*. He wanted to read the book but he also wanted to preserve the dust-jacket, so he carefully removed it for reading, then replaced it when he was done. His great-aunt was a member of Kroch's and Brentano's first editions club, so she



must have imparted to her grand-nephew some of the habits of inveterate book collectors.

"My aunt tried to convince me that anyone could educate himself by reading. She didn't think a degree was an end in itself. Although I understood what she was saying, I didn't really realize how right she was until I had earned some degrees myself and discovered that you didn't become a different person because you had a degree."

Books were important to the whole family: LaPine can remember regularly visiting the Mayama Bookshop in the Park Forest Shopping Center with his father. Both would browse and the son would start reading a book he found. If he was still interested in it by the time his father was through browsing, he would ask his father to buy it for him. Sometimes it worked; other times he'd have to wait until he'd saved his own money to buy it.

LaPine's academic career came later, however. He dropped out of high school, hung out on the streets of the city, and eventually enlisted in the army. The army sent him to language school. He rapidly

completed his training in Polish, but his security clearance lagged behind. So he completed the German training. Still no security clearance, so he did Russian. Not long after finishing Russian, clearance came through and he shipped out to Germany where he served more than 8 years as a Polish/German/Russian interrogator.

After that, the GI bill paid for two degrees—one in Medieval German Literature and another in Political Science. What else to do with two degrees like that than go to law school? The not surprising result was a career as a lawyer, which lasted 12 years, until the incident recorded above. They were not happy years. Not only were the hours grueling and the clients irritating, but he basically didn't like the work.

Becoming a bookseller has been the opposite. "This is the most fascinating occupation any person could have. I'm just sorry that I wasted the first 45 years of my life."

He has two full-time employees in the shop. "Both of them love books. Not just what's in the books, but the whole package: the paper, the design, the provenance." Between the employees, and working 6 days a week himself, LaPine has managed to get the stock in order, and the whole inventory photographed and on the internet. And I can attest to LaPine's zeal: I called the shop on a Saturday afternoon to schedule this interview and got the machine. I didn't leave a message, but he called me back within 10 minutes anyway.

Working in the shop turns out to be educational for the employees. LaPine tells the story of the day a group of Twain books arrived at the store. He gave them to Patrick Olson, one of his assistants, to take a first pass over. "Patrick came back to me with one of the books, to ask me why I had purchased it. It was marked up throughout, with marginal notes, strikeouts, even whole pages x'd out. I told him to look more

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CAXTONIAN, OCTOBER 2006

Bookmarks...

Luncheon Program

October 13, 2006 — RESCHEDULED FROM SEPTEMBER

James Grossman

“Settle That Dispute! *The Encyclopedia of Chicago*”

As project manager and co-editor of this well-received book (10-years-in-the-making, 1,117 pages, 1 million words), Jim will include in his talk details about the creation of the *Encyclopedia*, challenges along the way, astounding facts he learned about Chicago and reader reaction and his response to it.

Jim is also Vice President of Research and Education at the Newberry, a professor at the University of Chicago and author of several books. He was one of 7 recipients of *Chicago Magazine's* 2005 “Chicagoan of the Year Award.”

Come and hear about an innovative and monumental work that has “blown the dust from urban history.” A not-to-miss afternoon.

For the record: **Paul Ruxin** talked on Edith Wharton Friday September 8, 2006, when Grossman was unable to speak.

Beyond October...

NOVEMBER LUNCHEON

Caxtonian Paul Saenger, curator of Rare Books at the Newberry, will entertain the Friday Luncheon Group on November 10th with a talk entitled, “Tales of Acquisition: Building the Newberry’s Rare Book Collection.”

NOVEMBER DINNER

Joseph Parisi will speak to us on “100 Essential Modern Poems, or, What to Take to a Desert Island.” Of the many thousands of poems published in the last century, which are the most meaningful and memorable? He speaks November 15.

Dinner Program

October 18, 2006

Gordon Turnbull

“Why James Boswell Never Met Robbie Burns”

Gordon Turnbull is the General Editor of The Yale Editions of the Private Papers of James Boswell. He is the author of numerous articles on James Boswell, the noted biographer of Samuel Johnson. He is a truly engaging and entertaining speaker.

Burns, Scotland’s greatest lyric poet, and Boswell grew up together in Ayrshire, Scotland, only a few miles apart, and knew, and were known by, many mutual friends and acquaintances. Burns even mentioned Boswell in his poetry, and wrote to him. Why they never met has long remained a mystery in literary scholarship. Documents buried deep within the thousands in Yale’s great Boswell Collection, including many rediscovered sensationals and improbably early in the twentieth century, offer clues to this intriguing 200-year-old puzzle. The story offers a remarkable window on their world, shedding light on the later eighteenth century’s sometimes comical and sometimes painful collisions of Enlightenment secularism and religious tension.

DECEMBER LUNCHEON

On December 8th Caxtonian Valerie Hotchkiss, curator of Rare Books at the University of Illinois in Urbana, will talk on “An Embarrassment of Riches,” her assessment of the collection, news of current projects and plans for the future.

DECEMBER DINNER

December 20 is the occasion of our annual Revels: refreshment, entertainment, and the auction, co-chaired by Dorothy Sinson and Tom Joyce, benefitting the charitable activities of the club.

Special dinner meeting at the University of Chicago highlights Donnelley exhibit

Wednesday, November 1, Caxtonians and their guests are invited to a private viewing of **Printing for the Modern Age:**

Commerce, Craft, and Culture at the University of Chicago Library. The exhibition includes materials from the R.R. Donnelley Archive given to the University in 2005.

• **5:00-6:00 pm**, viewing of exhibition: University of Chicago Libraries, Special Collections Research Center, Regenstein Library, 1100 E. 57th Street, Chicago • **6:15-8:30 pm**, dinner



(\$45.00 per person): Welcome from Caxtonian Alice Schreyer, Director Special Collections Research Center; remarks by Caxtonian Dan Meyer, Associate Director and University Archivist, Special Collections Research Center; illustrated talk by Caxtonian Kim Coventry, Consultant to R.R. Donnelley and Curator of the Exhibit. Quadrangle Club, 1155 E. 57th Street, Chicago. • Free parking after 4:00 pm at the Ellis Avenue Garage, 55th and Ellis. For reservations, call or email the office.

All luncheon and dinner meetings, unless otherwise noted, are held in the Mid-Day Club, 56th floor of Chase Tower, Madison and Clark, Chicago. Luncheon: buffet opens at 11:30; program 12:30-1:30. Dinner meetings: spirits at 5 pm, dinner at 6 pm, lecture at 7:30 pm. For reservations call 312-255-3710 or email

caxtonclub@newberry.org. Members and guests: Lunch \$25, Dinner \$45. Discount parking available for evening meetings, with a stamped ticket, at Standard Self-Park, 172 W. Madison. Call Steve Masello at 847-905-2247 if you need a ride or can offer one.