

FABS Spends a Weekend in Texas

Our bibliophilic umbrella group visits Dallas and Austin, May 30-June 4

Susan R. Hanes

Tuesday, May 30 ♦ to Dallas

Our flight to Dallas arrived at 11:30 am and we were soon at the Lumen Hotel, located directly across from Southern Methodist University. Formerly a 1960s-style motel, the Lumen has been transformed into a design-conscious retreat



on the tree-lined border of the Highland Park neighborhood. After we checked in, the desk manager arranged for the hotel's

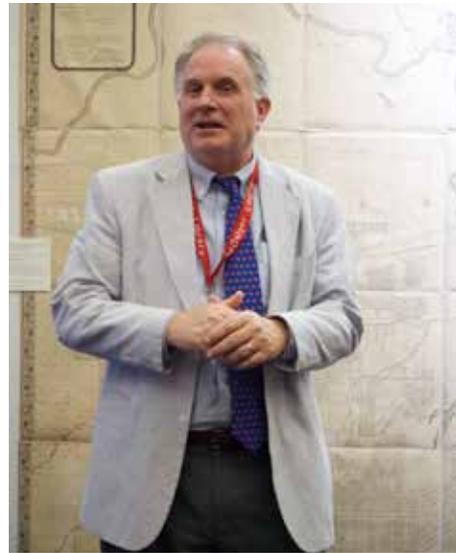
house car to take us to its sister hotel, the Joule, a 1920s neo-Gothic landmark building in the heart of Dallas's central business district. It has a luxurious interior filled with interesting art installations and is located adjacent to the Dallas Arts District.

Though the Dallas Museum of Art is only about ten blocks from the hotel, because of the Dallas heat we welcomed the Joule's offer to

deliver us to the museum. There we spent several hours going through the current exhibitions. "Mexico 1900-1950" featured works by Diego Rivera, Frida Kahlo, and José Clemente Orozco that highlighted narratives in Mexico's modern art history. In "Visions of America," we saw three centuries of prints from the National Gallery

of Art in Washington, D.C. We enjoyed a small exhibit of 50 works from the DMA's design holdings that illustrated the art of making cocktails in "Shaken, Stirred, Styled." The Keir Collection of Islamic Art displayed examples of ceramics and glassware, as well as rare manuscripts and painted miniatures that included gold-embellished Iranian Qurans, 16th century Indian miniatures, and pages from a 1330 copy of the *Shahnameh*. I was impressed by the designs of Iris van Herpen, a young Dutch designer who works at the apex of fashion, design, and technology, using 3-D printing, metalworking, and remarkable weaving techniques to create her astonishing pieces. We also visited the museum's impressive collection of art of the Americas.

From there we crossed the street to the Crowe Collection of Asian Art, opened in 1998, where we enjoyed "Landscape Relativities," the ethereal result of a collaboration between artist Arnold Chang and photog-



Director Russell Martin at the DeGolyer library.

rapher Michael Cherney. Many of the works were on the Xuan paper we had seen being made in Anhui Province in China. We also visited the permanent collections of Japanese samurai armor and Chinese jade. Music especially commissioned for the exhibit added significantly to our experience. Returning to the Joule, we sat at the bar in the

attractive CBD (Central Business District) Restaurant and ordered happy-hour cocktails. Later, we decided to stay where we were for dinner.

Wednesday, May 31 ♦ Dallas

After a lazy morning, we walked down Hillcrest Avenue as far as Snider Plaza. This village shopping center has small restaurants, boutiques, and a European-style butcher and grocery shop. We stopped for a late lunch at Half Shells Oyster Bar before strolling through the center of SMU's leafy campus. I took pictures of Dallas Hall, Perkins Chapel, and Bridwell Library, the red brick and white trim of their Georgian revival architecture sparkling under a clear sky. Campus planners have gone to great lengths to have new construction conform to the campus's predominant early-20th-century style.

At 4 that afternoon, we connected with fellow attendees of the FABS tour in the lobby of the Lumen Hotel. We walked together to the DeGolyer Library, the principal SMU facility for special collections in

See FABS TOUR, page 2



Early musical notation in the Bridwell Library



CAXTONIAN

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FABS TOUR, from page 1

the humanities and the history of science for the official start of the FABS tour program. We registered and were given a bag with a folder of information and a copy of *When Will the Weary War Be Over: The Civil War Letters of the Maverick Family of San Antonio*, published by the Book Club of Texas. In the Texana Room, DeGolyer director Russell L. Martin III welcomed us to SMU and to FABS. A small sale of books published by the Club and SMU was set up on a table at the side. In the library's Hillcrest Foundation Exhibit Hall, Katie Dziminski, head of public services, gave an introduction to the exhibit, "Bill Wittliff, Texas Man of Letters: Selections from the Virgil Musick Collection." On display were award-winning books from Wittliff's years at SMU and with the Encino Press, as well as broadsides, exhibit catalogs, and photographs.

A wine and cheese reception followed, after which Dr. Martin led the group upstairs to the special collections department. In the reading room, we saw a large wooden bust of SMU's mustang mascot, Peruna, which I was able to identify by name. What I did not know was that Peruna was named after a 19th century patent medicine with a high alcohol content. In the special collections conference room, we saw a delightful display of colorful children's books, "Go West Young Man (or Woman): Children's Books and the American West, 1830-1930." At 6:30, rare book dealer Michael Vinson concluded the evening with a talk punctuated with amusing anecdotes about the relationship between two generations of DeGolyers and two generations of Eberstadt & Sons, a long-lost rare book firm specializing in the American West. (The residue of their stock has been dispersed to a variety of locations in Austin, but was not a part of our tour there.)

Thursday, June 1 ♦ Dallas

Having gotten up early, we had time to walk down to Kuby's for breakfast. This family enterprise traces back to 1728 in Kaiserslautern in present-day Germany, and specializes in fine sausages and specialty meats. After two centuries of satisfied customers, Karl Kuby, a direct descendant of the original proprietor, immigrated to the U.S. and in 1961 opened Kuby's Sausage House in Dallas. It is still going strong, as confirmed by every table being occupied at seven on a weekday



The reconstructed situation room at the George W. Bush library.

Michael Vinson talked of the relationship between book collectors and their dealers.



morning.

Today's FABS activities began at the George W. Bush Presidential Center, where we met at 9:30 to go through security. Once inside, we assembled in the Bush White House situation room, which was first deconstructed and subsequently rebuilt in the Center. Sitting in chairs once occupied by President Bush and his key advisers offered a unique perspective to our visit. There are more than 43,000 artifacts held at the Center. The "Nation Under Attack" exhibit displays steel beams from the World Trade Center, the bullhorn that President Bush used to address the crowd at Ground Zero, and a sampling of the letters he received from all over the world following the 9/11 attacks. There is also a replica of the Oval Office as it looked when Bush served as the 43rd president. The museum center is the 13th presidential library administered by the National Archives and Records Administration. After our visit, we had lunch at Cafe 43, located within the complex, topped off with Laura Bush's cowboy cookies.

From there, it was a short walk to the Bridwell Library, part of SMU's Perkins School of Theology



ABOVE Looking at books in the Benson Collection. BELOW Red-covered storage boxes become decoration at the LBJ Library.



and one of the major theological libraries in the United States. (Our guide encouraged us to walk fast, because a thunderstorm was threatening.) The Library's particular strengths are Christian thought, church history, and the Methodist movement. Daniel

The afternoon concluded with an optional visit to the Meadows Museum, located on campus, which was established in 1961 with a collection of Spanish art amassed by Algur H. Meadows.

At 6:15, we went by bus to the Preston

Slive, head of special collections, provided an overview of the Bridwell's holdings and displayed highlights from the collection, bringing out nine exquisite Bibles and missals. Included in his presentation were a first print edition of St. Augustine's *City of God* (1467) and a Wycliffite version (circa 1400) of the Middle English New Testament, illustrated, and on vellum.

After pointing out a small exhibit of early French devotional books, Timothy Binkley, Bridwell's head archivist, gave an introduction to a gallery exhibition devoted to the Perkins and SMU Archives. He defined an archive as a group of historical records that documents the activities of organizations or the lives of individuals.

Avenue home of Harlan Crow, Dallas real estate developer and son of Trammell Crow, the billionaire founder of the Crow Museum of Asian Art. Harlan Crow's vast residence (even the parking garage is large: the *Dallas Morning News* says parks 77 cars) is filled with a collection of art, books, and historical documents that include original letters of Ponce de Leon, Christopher Columbus, Amerigo Vespucci, George Washington, and all of the signers of the Declaration of Independence and the Constitution of the United States. As a conservative Republican, Crow has a large portrait of George W. Bush over a fireplace and a collection pertaining to Supreme Court Justice Clarence Thomas, both of whom he considers close friends. Outside, his garden is peppered with sculptures of fallen communist icons and dictators, including Vladimir Lenin, Josef Stalin, Fidel Castro, Karl Marx, Hosni Mubarak, and Che Guevara. Our host for the evening was Samuel Fore, who has been the librarian and curator of the collection since 2006. Over wine and plentiful hors d'oeuvres, we were free to explore the estate on our own as Fore answered any questions we might have. It was a remarkable evening. At eight the bus returned us to the Lumen.

Friday, June 2 ♣ to Austin

By 9:30 am we were making our way through construction delays on I-35. Box lunches were provided on the bus and we arrived in Austin at 1:30. After checking into our rooms at the AT&T Conference Center Hotel on the campus of the University of Texas, we met in the hotel lobby

See FABS TOUR, page 4

Harlan Crow's home library. (The room is actually rectangular; the wide angle of the photo distorts it so that it appears curved.)



where several members of our group shared how they'd started collecting books and described a favorite acquisition. At 2:45 we boarded our bus again for the short ride to the Nettie Lee Benson Latin American Collection. We passed the impressive 18-ton replica of an Olmec head at the entrance and continued upstairs to Special Collections, where senior archivist Christina Bleyer gave us an overview of the Benson, one of the world's premier libraries focusing on Latin American studies. Its mission is to collect, preserve, and make available materials relating to Latin America, Latino culture in the U.S., and the black diaspora. Special Collections comprises over 200,000 books and 1,000 manuscripts as well as significant collections of folk art, masks, and textiles.

The Benson also has a circulating library. Dr. Bleyer showed us the collection's digital presence and demonstrated Texas Archival Resources Online (TARO), which provides information and finding aids for materials in the collection. She is particularly proud of the Benson's Post-Custodial Archiving Project, in which a Latin American group's cultural heritage, particularly as relating to human rights, is digitized but not removed from its country of origin. The first of these "post-custodial" projects was related to Guatemalan violence and policing.

A group of rare materials was set out for us, including a detailed map made by a Mesoamerican tribe in response to the *Relaciones geográficas*, a series of elaborate questionnaires distributed by Philip II of Spain during the late 16th century. We also looked through a collection of contemporary handmade books from Cuba and examined a 1763 papal bull documenting the appointment of Bernardo de Ustáriz as bishop of the Philippines. After returning to the hotel, we met at 6:30 in a private room for our gala FABS dinner. Several members of the Book Club of Texas joined us, representing Houston, San Antonio, Dallas, and Austin.

Russell Martin, director of the DeGolyer, introduced the evening's speaker, William Fisher, an attorney, and a native of San Antonio, who began his collecting career when he came to UT to do graduate work in Latin American history. Although he has built a definitive Pablo Neruda collection, the subject of his talk was his collection of Spanish language books published in San Antonio. The earliest book of these dates from 1906, but he said that the most prolific period of such publishing was from the 1910s through the 1920s,



Bill Fisher talked about his collection of Spanish language books published in San Antonio at the Friday night gala dinner. Members of the Book Club of Texas from other cities also attended.

when the Mexican Revolution caused so many to flee to the United States, and particularly to San Antonio. Among these immigrants was Ignacio Lozano, a journalist who established a Spanish language bookstore and eventually became a publisher and author himself. Other publishers represented in Bill's collection are Jose Quiroga and the Viola Novelty Company. Bill showed images of some of his favorite titles, most with appealing cover graphics and all with backstories. He concluded by saying that by collecting these books, he has come to understand the aspirations, concerns, and interests of those who were forced to flee their homeland and forge new lives in Texas. After his talk, he answered questions about his collection and book collecting in general. He admitted that although he has found books online and through tips from dealers, and occasionally received them as gifts, the most satisfying way to find a book is still serendipitously "in the wild."

Saturday, June 3 ✦ Austin

This morning, we visited the Lyndon Baines Johnson Presidential Library on the UT campus. The Library houses 45 million pages of historical documents, 650,000 photos, and 5,000 hours of recordings from LBJ's political career. The ten-story building was designed by award-winning architect Gordon Bunshaft and dedicated in 1971. Brian McNerney, Federal Archivist for the National Archives and Records Administration, served as our guide, taking us behind the scenes to the

administrative offices where he confided that he has great job security since the work there will not be completed in his lifetime. He explained that the purpose of a presidential library is to serve as the official repository for the records of a particular administration and stressed the importance of audio recordings during the Johnson presidency; LBJ felt that his power and influence were best exerted over the phone.

Johnson was obsessed by the American people's right to know, saying that he wanted people to see "history with the bark off." Our guide ventured that if LBJ were still around today he would most likely out-Tweet Donald Trump. Referring to him as the "education president," Brian emphasized LBJ's belief in the importance of a sound education for all citizens, labeling freedom from ignorance the Fifth Freedom, after freedom of speech, freedom to worship, freedom from want, and freedom from fear. He showed us examples of the varied materials held in the archives and answered questions about the Johnson administration. A member of our group asked about the visit that an illiterate Pakistani camel driver named Bashir, made to the U.S. at the invitation of LBJ when he visited Karachi in 1961. I remember that event well, as my father was serving as U.S. ambassador to Pakistan at the time, and oversight of the arrangements for that visit fell to him.

After this presentation, we walked through the public galleries, noting the differences between the re-creation of LBJ's Oval Office and the one we'd seen at the George W. Bush Library in Dallas: LBJ had retained the



LEFT Steve Ennis, director of the Ransom Center. RIGHT Brian McNerney, an archivist at the LBJ Library.

understanding of the humanities for a broad and diverse audience through the preservation and sharing of its extraordinary collections.” Director Steve Ennis explained that the HRC collections provide unique insight into the creative process of writers and artists that deepen our understanding and appreciation of literature, photography, film, and fine and performing arts. He showed us various treasures from the collection, including Ian McEwan’s note-

famous Kennedy rocking chair and the room seemed inviting and less formidable, perhaps partly because it had been reconstructed at 80% scale. I particularly enjoyed going through the section about life in the White House since I had gone to high school with the Johnson daughters and Luci had been in my class. I remember her fondly: our class visit to the White House and our informal dance there; attending the inauguration and having the president give our commencement speech; the special keepsake that Luci gave to each of her graduating classmates. It was a remarkable experience for me then, as it still is as I look back on it now.

After the library, we bused to a very different neighborhood and ordered Tex-Mex burgers and chicken fried steak at the Tavern, established in 1916, and later walked down to 12th Street Books, Austin’s finest antiquarian bookstore. Book dealer Luke Bilberry maintains a cozy atmosphere in his small shop, with carefully chosen fine bindings, books about Texas, and assorted intriguing rare titles.

Then at 4:30 we met at the Harry Ransom Center, the internationally renowned humanities research library and museum at the University of Texas. According to its mission statement, the Ransom Center “encourages discovery, inspires creativity, and advances

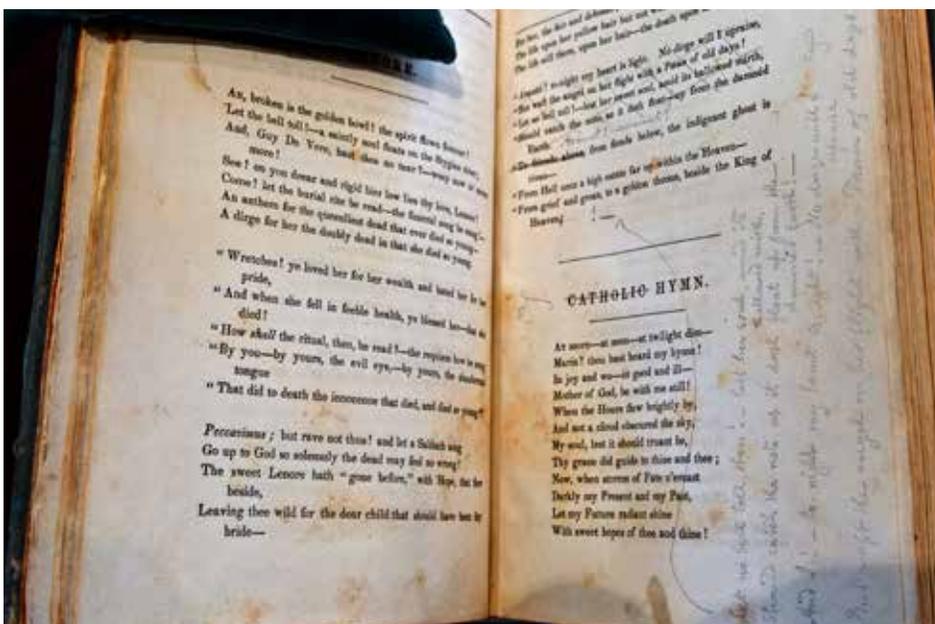
books for his handwritten novel, *Atonement*, the first printing of Gabriel Garcia Márquez’s *One Hundred Years of Solitude* (he shredded his early drafts), and a printed copy of Poe’s *The Raven and Other Poems*, heavily revised and corrected by the author himself. The most moving moment of the afternoon was when Steve read excerpts from a long, heartfelt manuscript letter written by Grace Hall Hemingway to her son Ernest, in which she pours out the anguish of a mother’s heart. We also listened as Jessica McDonald, the HRC’s curator of photography explored the remarkable range of the center’s photography collection and displayed examples from the its foundational Gernsheim Collection. She discussed a number of individual photos, including an early cyanotype by Anna Atkins (1845), a wet plate collodion print depicting Yosemite by Carleton E. Watkins (1865), and an altered albumen seascape by Gustave Le Gray (1875).

The final official event of our Texas FABS event was cocktails in the lobby of the HRC, as we basked in all we had experienced over the past four days. The tour provided a remarkable introduction to the bibliographic riches of the great state of Texas. For those of us who chose it, dinner back at the hotel with new friends was the perfect ending to FABS 2017.

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Photographs by Susan R. Hanes and Robert McCamant

Poe’s *Raven and Other Poems*, heavily annotated by the author, at the Ransom Center.



Caxton Receives Terra Foundation Grant

\$2.5 million in grants for Art Design Chicago including \$7,000 for the Club's forthcoming book, *Chicago 101: Publications That Shaped Chicago and Its Image*

On July 29, the Terra Foundation for American Art announced a slate of \$2.5 million in grants given in support of Art Design Chicago, a wide-ranging initiative the foundation is spearheading to explore Chicago's vibrant creative history and enduring influence on art and design.

The Club's grant request was written by Susan Rossen and Jackie Vossler. The process included submitting an extensive narrative and supporting materials. With this grant, the Club and its book will be included in the Terra Foundation's large marketing effort for Art Design Chicago.

Grant monies will go toward the creation of a diverse range of exhibitions, publications, projects, and academic and public programs, which will illuminate voices and narratives that were critical to the evolution of Chicago as a cultural epicenter of art and design movements globally. Art Design Chicago will take place throughout 2018, and a selection of highlights from the initiative are featured below.

With consideration to the breadth and depth of the city's art and design legacy, the Terra Foundation expanded its content parameters for grants to encompass projects involving graphic, commercial and product design as well as film, in addition to those focusing on the fine and decorative art forms it most frequently funds. The broader grant guidelines for Art Design Chicago also provided opportunities for a wider swath of nonprofits to participate, in particular smaller, community-oriented organizations. Among the entities receiving grants in June, 15 are receiving Terra Foundation support for the first time.

The grants announced today follow a series of earlier Art Design Chicago grants for scholarly resources and programs, exhibition research-and-development, and other project support given between 2013 and 2017, totaling more than \$2.23 million.

In total, the Terra Foundation is investing \$6.5 million in bringing the initiative to fruition. This includes grants given to cultural partners as well as funds for promotional and administrative support. Additional support for Art Design Chicago is provided by Presenting Partner The Richard H. Driehaus Foundation, Leslie Auctioneers, and the John D. and Catherine T.

MacArthur Foundation. The Chicago Community Trust and Leo Burnett are providing in-kind support.

"Throughout our history, the Terra Foundation has supported a diversity of Chicago-related projects. With our 40th anniversary approaching, we celebrate and reaffirm our commitment to our hometown in a way that recognizes its numerous and significant contributions to the creation and experience of art and design around the world," said Elizabeth Glassman, President and CEO of the Terra Foundation. "We are honored and excited by the scholarly



quality, depth, and innovative spirit of our partners' proposals, and the enthusiasm with which so many organizations took on the opportunity to highlight the dynamic, yet lesser-known, narratives of Chicago. We look forward to continuing to support our many partners in the development of Art Design Chicago and to bringing these exciting exhibitions, publications, and events to the public for their enjoyment."

All of the Art Design Chicago grantees were selected through an open application process, with submissions reviewed by Terra Foundation staff and external reviewers with expertise across a spectrum of art and design-related fields. Applicants were encouraged to examine in particular those individuals, movements, and happenings that have historically been underrepresented in cultural dialogue, in keeping with Art Design Chicago's overarching vision to reveal new scholarship and enhance understanding of the contributions Chicago artists, designers, and creative producers have made to the fine

arts and the world of objects and ideas that surround us every day. Individual grants range from approximately \$5,000 to \$200,000, depending on the format, scope, and scale of the project as well as the applicant's expressed need.

Partners for the initiative range widely in mission, focus, and approach, from the Jane Addams Hull-House Museum to the Chicago Department of Cultural Affairs & Special Events, and from the South Side Community Art Center to the Art Institute of Chicago, as well as many others. Together, they represent the spectacular diversity of cultural organizations throughout Chicago and the richness of innovation and artistry that has and continues to characterize the city.

Organizations receiving June grants include: Art Institute of Chicago, Bradley University Art Department, Caxton Club of Chicago, Chicago Department of Cultural Affairs & Special Events, Chicago Design Museum, Chicago History Museum, Chicago Parks Foundation, Chicago Public Library Foundation, DePaul Art Museum at DePaul University, DuSable Museum of African American History, Elmhurst College, Graham School, University of Chicago, Illinois Executive Mansion Association, Illinois Humanities, Jane Addams Hull-House Museum, Koehnline Museum of Art at Oakton Community College, Mary & Leigh Block Museum of Art at Northwestern University, Museum of Contemporary Art Chicago, Museum of Contemporary Photography at Columbia College Chicago, Museum of Modern Art, New York, National Museum of Mexican Art, National Public Housing Museum, Newberry Library, Spertus Institute for Jewish Learning & Leadership, Smart Museum of Art at University of Chicago, South Side Community Art Center, Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Ukrainian Institute of Modern Art, University of Chicago Arts, Public Art Program, University of Chicago Center in Paris, and the Video Game Art Gallery.

At present, Art Design Chicago is slated to feature more than 25 exhibitions and hundreds

of public programs throughout 2018. Additionally, initiative partners will produce several scholarly publications as well as a four-part documentary titled *Show the World: 150 Years of Chicago Art and Design*, which will air on PBS station WTTW. While most Art Design Chicago activity will take place in and around Chicago, a few exhibitions are being organized outside the city and others are expected travel nationally and internationally, extending the experience and dialogues fostered by the initiative. Among these are “The Imagist Object: New Dimensions in Chicago Art, 1964-1980,” organized by Tang Museum at Skidmore College in Saratoga Springs, New York, and “Charles White: A Retrospective,” co-organized by The Art Institute of Chicago and the Museum of Modern Art in New York, which will travel to the Los Angeles County Museum of Art.

A sampling of Art Design Chicago exhibitions, publications, and programs include:

“Change the Canvas, Change the World: A Landscape of Cultural Discovery,” an exhibition organized by the South Side Community Art Center exploring the Black American art aesthetics of artists Dr. Margaret Burroughs, Elizabeth Catlett, Eldzier Cortor, and Allen Stringfellow. Opening in January 2018.

Chicago 101: Publications That Shaped Chicago and Its Image: a multi-author book, published by the University of Chicago Press and developed by the Caxton Club of Chicago, examining 101 Chicago-focused texts that illuminate the diverse elements that have shaped Chicago’s identity and reputation. It includes numerous essays that address Chicago’s contributions to art, architecture, and design. Expected in fall 2018.

“Arte Diseño Xicágo: Mexican Inspiration from the World’s Columbian Exposition to the Civil Rights Era,” an exhibition at the National Museum of Mexican Art that surveys Mexican travelers and immigrants’ early involvement in and influence on art and design of the industrial Midwest city. Opening in March 2018.

“Picture Fiction: Kenneth Josephson and Contemporary Photography,” an exhibition organized by the Museum of Contemporary Art Chicago that examines the influence of Chicago-based artist Kenneth Josephson, who was an early and influential practitioner of conceptual photography. Opening in April 2018.

Teen printmaking program at YOUmedia: a Chicago Public Library-sponsored initiative that includes a traveling printmaking workshop, accompanied by a youth-curated exhibition drawn from the Library’s impressive Special Collections and other collections in Chicago. June-December 2018.

“Sculpting a Chicago Artist: Richard Hunt and his Teachers: Nelli Bar and Egon Weiner,” an exhibition charting the relationship between sculptor Richard Hunt and his teachers and fellow sculptors, Nelli Bar and Egon Weiner. Opening in July 2018 at the Koehnline Museum of Art.

South Side Stories, a collaborative exhibition project comprising “Rethinking Chicago Art, 1960 to 1980” organized by the Smart Museum of Art, and “Holdings” organized by the DuSable Museum of African American History. Together the exhibitions explore the cultural production and artistic legacy of Chicago’s south side. Opening in September 2018.

“Hairy Who?” the first major survey solely dedicated to the influential group of artists known as the Hairy Who, to be shown at the Art Institute of Chicago. The exhibition will also emphasize Chicago’s contributions to American art history. Opening in September 2018.

“Someday, Chicago: Yasuhiro Ishimoto and the Institute of Design,” an exhibition that examines the career and international influence of Japanese-American photographer Yasuhiro Ishimoto, who was trained at the IIT Institute of Design. Opening in September 2018 at DePaul Art Museum.

“Keep Moving: Designing Chicago’s Bicycle Culture,” an exhibition organized by the Chicago Design Museum that examines Chicago’s unique role in branding and promoting American bicycle culture. Opening in October 2018.

“The Many Hats of Ralph Arnold: Art, Identity and Politics,” an exhibition that highlights the photo-collage art of Chicagoan Ralph Arnold and its relationship to issues of race, gender, sexuality, and mass media, organized by the Museum of Contemporary Photography at Columbia College Chicago. Opening in October 2018.

“African American Designers in Chicago: Art, Commerce, and the Politics of Race,” an exhibition at the Chicago Cultural Center – organized by the Chicago Department of Cultural Affairs & Special Events – that explores how African American designers in Chicago defined a role for themselves in the design professions by working across media and disciplines. Opening in October 2018.

“Participatory Arts: The Legacy of Chicago’s Hull-House Artists,” a series of public programs, including panel discussions and artist-led workshops, organized by Jane Addams Hull-House Museum that explore the impact of Hull-House artists and the Hull-House art program in Chicago and beyond. Starting in October 2018.

“Chicago New Media: 1973–1992,” an exhibition, a series of public programs, and scholarly

convening organized by Video Game Art Gallery, surveying Chicago’s early and under-recognized contributions to the field of new media art. Opening in November 2018.

The comprehensive slate of exhibitions, projects, and programs currently confirmed for Art Design Chicago is available at artdesignchicago.org. The website will continue to be updated as more details become available.

About Art Design Chicago

Art Design Chicago is a wide-ranging initiative to explore the breadth of Chicago’s role as a catalyst and incubator for innovations in art and design. Art Design Chicago was developed in partnership with more than 50 cultural organizations to celebrate Chicago’s artists, designers, and creative producers. Focusing on the period between the 1871 Great Chicago Fire and the turn of the 21st century, it reveals little-known narratives of ingenuity and perseverance and provides new insights on Chicago’s enduring influence on fine and decorative arts, graphic and commercial design, product development, and film.

About Terra Foundation for American Art

Terra Foundation for American Art has been one of the leading institutions focused on the historical art of the United States. Headquartered in Chicago, it is committed to fostering exploration, understanding, and enjoyment of American art among national and international audiences. To further cross-cultural dialogue on American art, the foundation supports and collaborates on innovative exhibitions, research, and educational programs. Implicit in such activities is the belief that art has the potential both to distinguish cultures and to unite them.

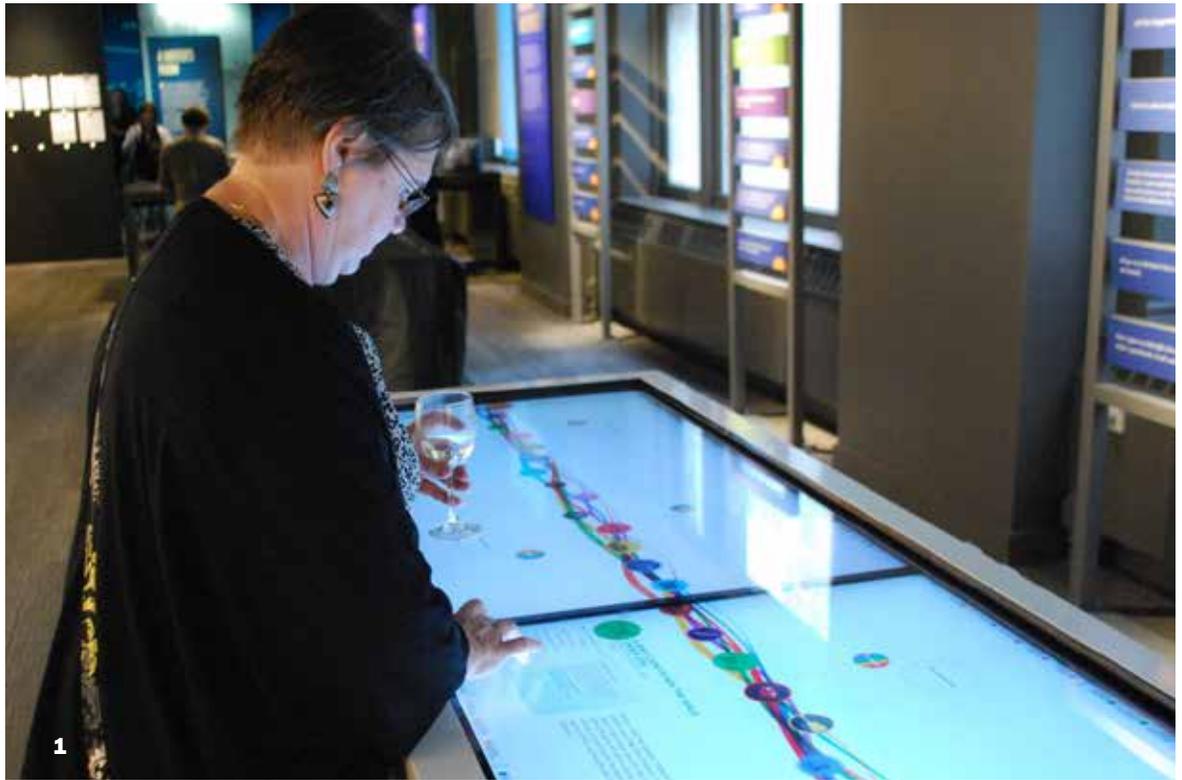
About the Richard H. Driehaus Foundation

The Richard H. Driehaus Foundation seeks to improve Chicago’s built environment, support cultural stewardship in the arts, strengthen democracy through investigative journalism, and advance economic opportunity for the working poor. The Foundation believes that the arts play an essential role in the cultural life of Chicago. They provide entertainment, stimulate our imagination, challenge our perceptions, and encourage us to reflect upon our distinct traditions and our shared humanity.

About Leslie Hindman Auctioneers

Additional support for Art Design Chicago is provided by Leslie Hindman Auctioneers. In 1982, Caxtonian Leslie Hindman founded her eponymous auction house in Chicago. Within a few years it grew to be the largest auction house in the Midwest and one of the largest in the country.

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Caxtonians Visit the American Writers Museum





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The Caxton Club was invited to the newly opened American Writers Museum on Tuesday, June 13. Many attended, and a good time was had by all. FACING PAGE **1** Cheryl Ziegler **2, 3** Ethel Kaplan, right THIS PAGE **4** Junie Sinson, Margaret McCamant, Robert McCamant, Dorothy Sinson **5** Carey Cranston, right, president of American Writers Museum **6** Robert Daugherty, Wanda Dold, Peggy Sullivan **7** Jackie Vossler, Karole Mourek **8** Rebecca Sive, Judy Locke **9** Cecilia Salvatore, Myra Herrera, Jonathan Gronli, Hannah Zuber, and Janet Gatz (back towards camera).

photographs by Richard Renner



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Book- and manuscript-related exhibitions: a selective list

Compiled by Lisa Pevtzow

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

American Writers Museum, 180 N. Michigan Avenue, second floor, Chicago, 312-374-8790: “**The Beat Journey: Jack Kerouac’s On the Road**” (Kerouac’s original scroll manuscript), through October 27.

Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600: “**Robert Frank: Photos Books Films**” (includes 29 photographs by Frank drawn from his artist book, the 2014 *Partida*) through August 25. “**A Matter of Perspective: Andrea Pozzo and Jesuit Art in Rome**” (features architectural treatises and other publications from the 16th, 17th, and 18th centuries exploring the oeuvre of Pozzo, an architect, artist, and Jesuit lay brother), through September 18. “**Cauleen Smith: Human_3.0 Reading List**” (Chicago-based artist presents a new canon of literacy through hand-drawn book covers), through October 29.

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

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

Chicago History Museum, 1601 N. Clark Street, Chicago, 312-266-2077: “**Chicago Authored**” (works by writers that define the character of Chicago), ongoing.

Chicago Printmakers Workshop, 4912 N. Western Avenue, Chicago, 773-293-2070: “**ON PAPER International Printmaking Award and Exhibition 2017**” (finalists of the ON PAPER international competition, plus other international printmakers), through August 31.

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: “**Art Representing Film: Portrayal of the Chicago Latino**



Spudnik Press Cooperative / *Where We Have Been, Before We Go*
[HTTP://KATHERINE-MILLER.COM/COMMUNITY-SUPPORTED-ART-ST-LOUIS/](http://katherine-miller.com/community-supported-art-st-louis/)

“**Film Festival Throughout the Years**,” through October 29.
Northwestern University Library, 1970 Campus Drive, Evanston, 847-491-7658: “**African Diaspora in the Americas and the Caribbean: Culture, Resistance, and Survival**” (aspects of the history, culture and religion of people of African ancestry in the Americas and the Caribbean) Herskovits Library of African Studies, ongoing.

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

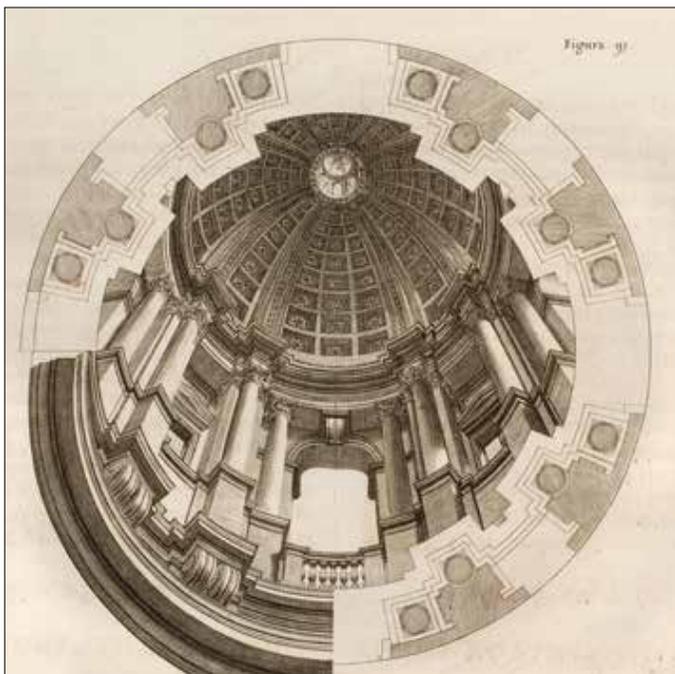
Spudnik Press Cooperative, 1821 W. Hubbard Street, suite 302, 312-563-0302, “**Where We Have Been, Before We Go**” (prints by 20 artists that reflect their current artistic practice), through August 5.

South Haven Center for the Arts, 600 Phoenix Street, South Haven, Michigan, 269-639-9458: “**The Art of Magic**” (performance magic and magicians through early lithography, posters, prints, and other artifacts, largely from the collection of Caxtonian James Hagy), through September 15. Hagy will give gallery talks on August 1 and 6 and September 16.

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

University of Chicago, Joseph Regenstein Library, 1100 E. 57th Street, Chicago, 773-702-8705: “**(Co)-Humanitarian**” (print and visual resources illustrating the ideological and geographic divisions between South and North Korea), through August 1. “**Art in the Stacks: Selections from Special Collections**” (original paintings, drawings, sculptures, artists’ books and other works on paper produced in the 20th and early 21st centuries), through September 15.

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



Art Institute / *Jesuit Art in Rome*

ANDREA POZZO. CUPOLA, 1693. REPRODUCED FROM PERSPECTIVA PICTURUM ET ARCHITECTORUM ANDREAE PUTEI E SOCIETATE JESU. ROME: JOANNIS JACOBI KOMAREK, 1693.

Caxtonians Collect: Lee Pollock

Interviewed by
Robert McCamant

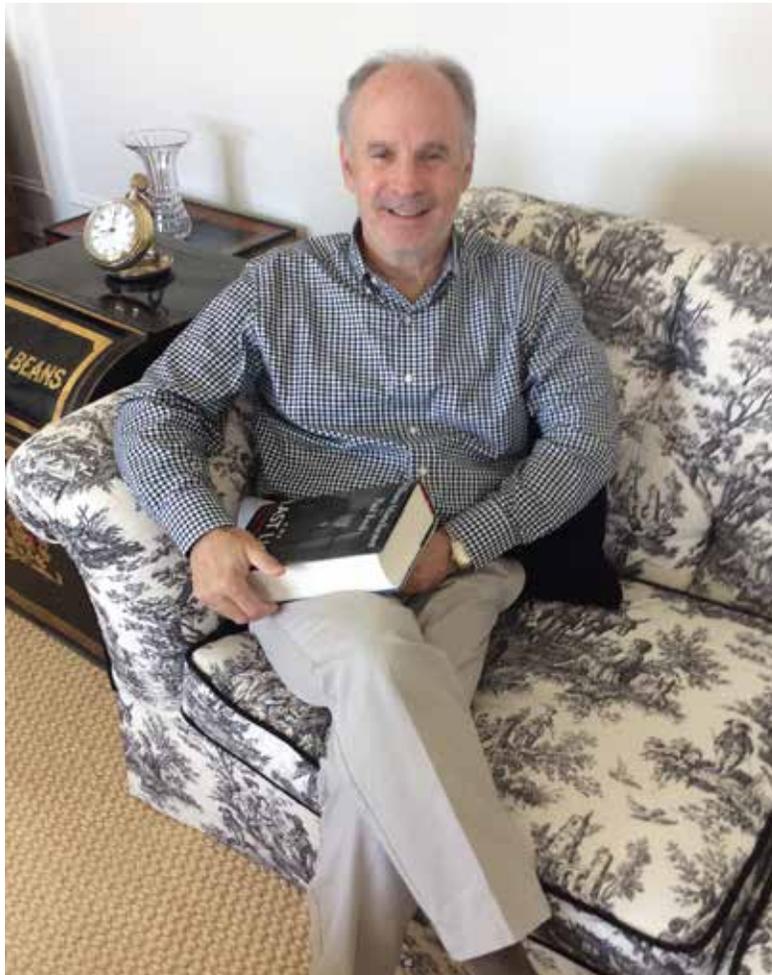
Lee Pollock may have spent his entire working career in Chicago, but he is actually a citizen of the world. He has three passports: U.S., since that is where he lives; Canada, because it's where he was born; and Germany, since that was the country his father left in the 1930's. And although he spent his working Chicago life in real estate and finance, if you Google "Lee Pollock Chicago," most of the references will have something to do with Winston Churchill.

He is a very entertaining guy, as Caxtonians had the opportunity to discover when he talked at the February luncheon. His topic, not surprisingly, was "Churchill: Reader, Writer, Leader." Apparently, Caxton members asked good enough questions that he decided to join the club. He was elected at the June Council meeting, having been nominated by Donna Tuke and Kevin Sido and seconded by Doug Fitzgerald.

Since he grew up on Montreal, it's not surprising that he went to McGill University as an undergraduate. He came to Chicago to earn an MBA at the Booth School of Business at the University of Chicago. Upon graduation, he went to work at Chicago's First National Bank, and his experience there led him to 30 years in real estate finance and investment, mostly at firms of his own.

All along, he managed to collect photography. (Handsome B&W photos of Chicago buildings, many by the Chicago firm of Hedrich Blessing, adorn his walls.) That interest led him to back the establishment of Ehlers Caudill Gallery with Carol Ehlers and Shashi Caudill in 1989. Its location was on North Orleans, and it promoted both contemporary artists and vintage prints from the 1920s and 30s.

But since he retired from the business world seven years ago, the main activities in his life



have revolved around Winston Churchill and the International Churchill Society. (There are many Churchill associations around the world... notably in the UK, of course, but Australia and New Zealand have large groups, and he remains popular across much of western Europe.) The ICS embarked on a plan of establishing a scholarly library revolving around Churchill in Washington, D.C., and it opened the National Churchill Library and Center at George Washington University at the end of last year. Pollock served as the society's full-time executive director from 2010 to 2016 and continues to support the organization as a trustee and adviser to the board, while speaking about Churchill and his times to diverse groups around the country.

Facilities associated with the Churchill Society include: Blenheim Palace, Chartwell, the Churchill Archives Centre, Churchill War Rooms, and St Martin's Church (Bladon) — all in the UK; and the National Churchill Library and Center in Washington D.C. and the National Churchill Museum on the campus of Westminster College in Fulton,

Missouri — in the U.S.

He admits to having raised \$3 million for the library in D.C. "Raising money isn't always fun," he says. "It presents challenges that can be enjoyable to unravel, and ends up leading to new friendships. But it is twice as hard and takes twice as long as people think so it's nice that phase is successfully behind me."

Churchill is going through a renaissance of interest currently. "The Crown" on Netflix depicted him as the wise old man of his era. Pollock does not admire the movie "Churchill" with Brian Cox — "It was a faulty script, not the actor's fault," Pollock says. But he has great hopes for Gary Oldman in "Darkest Hour." In fact, in June Pollock wrote a column for the Wall Street Journal on these depictions.

He and his wife, Jill, have lived in their Lake Shore Drive building for 25 years, 19 of them in their perfectly located present apartment. They have grown fond of the building and have

made many friends among their neighbors. (Both of their children attended the Latin School.) But they are tapering off on the amount of time they spend in Chicago: they enjoy summer in Sun Valley every year and are taking time in Palm Beach in the winter.

He has taken up golf as an activity he can do with his wife. "Jill is good at bridge, but I'm not," he says. "So that's not a good thing for us to do as a couple, since my lack of talent drags down her scores. In golf if I do poorly, it just makes her look even better."

Pollock is resolutely devoted to reading his words on paper. He receives five daily newspapers: the *Tribune*, the *Sun-Times*, the *Wall Street Journal*, the *Financial Times*, and the *New York Times*. A few years ago, Jill got the clever idea to give him a Kindle as a gift. In fact, Pollock admits he has sometimes taken the Kindle with him on trips to hold down the weight of his luggage. "But if I read it on the Kindle, I also need a paper copy. They're not the same," he insists.

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Programs for the remainder of 2017

Luncheon, September 8, at the Union League. Eliza Strakov, a professor at Marquette, on the “Medieval Origins of Everyday Things.” You’ll be like a manuscript – illuminated!

Dinner, September 20, at the Union League. Leslie Overstreet, curator of rare books at the National Museum of Natural History, on “Mark Catesby, Naturalist, Scholar, Artist and Craftsman.”

Luncheon, October 13, at the Union League. Guy Fracker on Abraham Lincoln. Lincoln was really tall, but even he needed a ladder to reach political heights. Was circuit riding the first rung?

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

Luncheon, November 10, at the Union League. Mike VanBlaricum on collecting Ian Fleming. Bond. James Bond. You’ll want to attend this luncheon for sure. It will be Money penny well spent!

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

Luncheon, December 8, at the Union League. Isaac Tobin on “Judging a Book By Its Cover.” Since December has us reaching for jackets, we’ll be dishing about what makes for a great book jacket as well!

Dinner, December 13 (2nd Wednesday), at the Newberry Library. Annual Caxton Club FunRaising Revels – dinner, raffle, live auction and entertainment featuring Paper Music – a new twist to a long tradition.

After several years with no changes to the luncheon or dinner price and format structure, the Union League Club has made some cost adjustments.

The pricing for the lunches will increase to \$35 but will include a “sweet treat” as a finish.

The pricing for the three-course dinner will increase to \$63.

Increased food costs, wages, and taxes have been the contributing factors for these increases.

Caxton Club programming will continue to be free and open to all. As in past years, the cost of the food at our events is passed through to the membership at actual cost, without any markup or subsidy.