

Zines: DIY Publishing with a Purpose

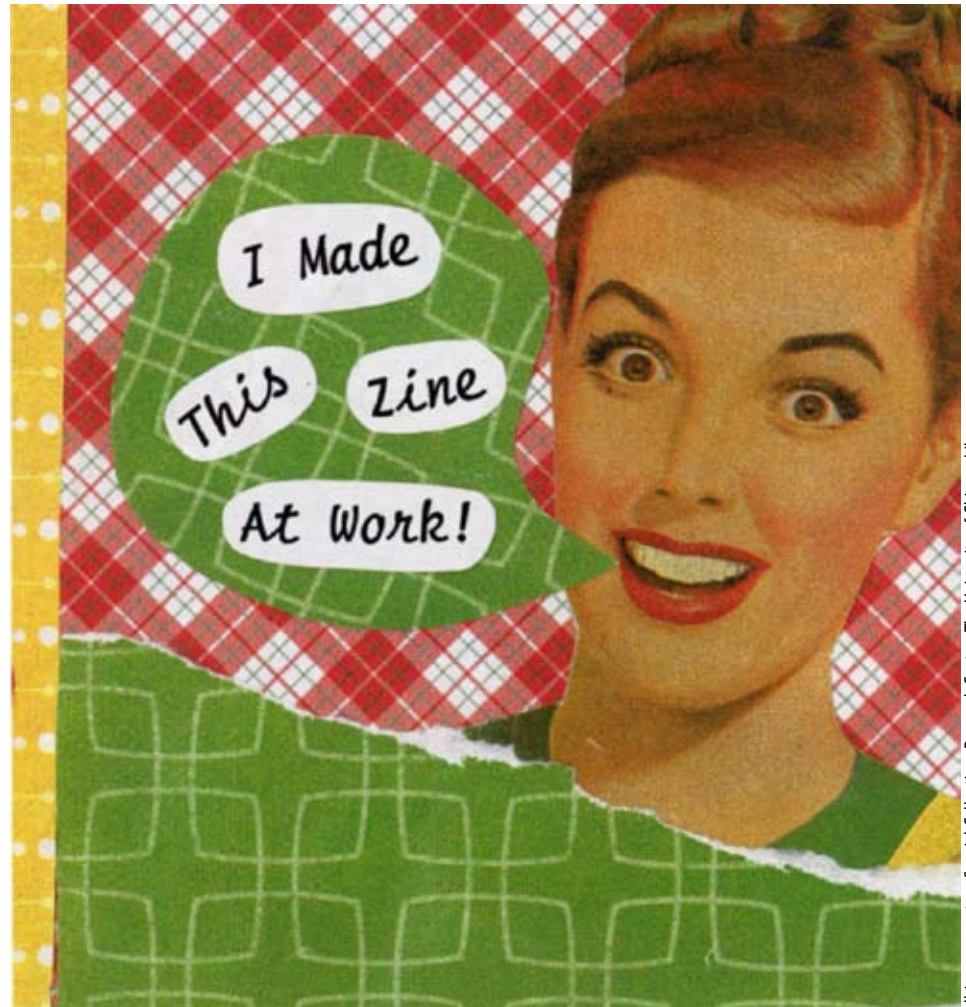
Sarah G. Wenzel

Developing from different streams of underground publishing, the zine has a variety of antecedents. The word itself, pronounced *zi:ne*, derives from “fanzine,” a term used to describe cheaply-duplicated science-fiction publications beginning in the twentieth century with the availability of mimeograph machines. Another source was the underground publishing movement of the 1960s and 70s that brought forth a wealth of comics, chapbooks, and pamphlets, many of which overtly or covertly dealt with political or social issues.

Zines are usually hand-finished; each copy is unique. The ZineWiki, a resource created and maintained by zine community members, notes that “The term *zinester* is preferred by some zine creators who don’t consider themselves writers, authors, or artists, the latter implying some minimum level of education or skill, or distance from their audience.”¹ “Zine” implies a democratic and permissive publication, without content restrictions or rules about publication, e.g., page numbers. Topics range from extremely frank accounts of physical and psychological trauma to playful pictographic series.

Zines are closely related to chapbooks and mini-comics; it can be difficult to draw fine distinctions among genres and media that constantly and deliberately challenge convention in content and format. One of the most personal aspects of self-publishing, reflecting the author’s aesthetic and how she wishes to present herself, as well as available processes and the cost, the physical object gives form and context to the words and images. Zine authors and artists occasionally self-identify as creators of multiple formats. A zine can be defined by seven characteristics:

- Self-published
- Hand-made
- Made for a limited audience (often friends or other zinesters)



Carrie Colpitts, “I Made This Zine at Work,” 201?.

- Non-commercial
- Small print runs
- Self-distributed (mailed, handed out in the street, at rallies, etc.)
- Idiosyncratic

While zinesters pride themselves on a personal aesthetic, as with any medium there are standards and expectations, as demonstrated by Liz Mason in a zine that both explains and mocks the conventions by offering a template for the novice. Her zine, which is unnamed and anonymous, models a zine by showing where the “title,” for example “rant 1,” “rant 2,”

etc., would be placed. Conversely, the deck of cards that makes up *The Best Game Ever* (*Because it’s about Zines*) highlights the aleatory and arbitrary nature of the genre. The cards are hand-made and each set varies in terms of paper colors included. The result of the game is a recipe for the contents and format of a zine, for example, using a stapler to bind.

Twentieth-century technological developments allowed authors and artists to avoid established publication networks and strike out on their own, producing enough copies
See ZINES, page 2



CAXTONIAN

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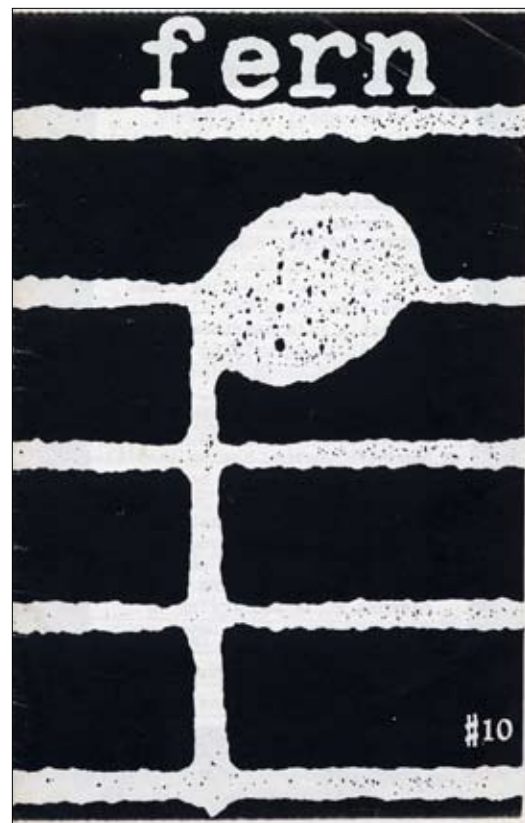
ZINES, from page 1

cheaply enough that a network of trading and barter could be established among friends or people with similar interests. As a result, zines can often be dated by the computer or other publishing technology used to make them. For example, anyone using a Macintosh computer in the mid-1980s will instantly recognize the background (bricks) and font of *Rated F*. As more sophisticated means of production become available, some zines experiment with color, layout and font, while others retain the aesthetic of black-and-white photocopying, typewriters, and collage.

Zines, while comparatively inexpensive to produce compared to a typical book, are rarely a break-even prospect. As Kate Hodgson notes in her interviews with zinesters, "Stefanie remarked that she has lost hundreds of dollars in her ten years of zine writing. . . . During her work on *Neurotic Girl*, Tamara was able to break even after her second issue, with any surplus money going right back into the publication of her next zine."² Alison Piepmeier considers zines in the context of a "gift culture" and asserts that as a result "Zines instigate intimate, affectionate connections between their creators and readers, not just communities but. . . embodied communities."³ The idea of "embodied communities" reminds one of Churchill and McKible's concept of a collective force or "social forum" created by modernist little magazines.⁴ The sense of a community embodied in a physical object helps to explain the persistence of the zine in the era of the internet.

Feminists were among those taking advantage of the freedom to print more easily in the 70s, drawing from a strong feminist printed-pamphlet tradition of the late nineteenth and early twentieth centuries. For example, the small, independent Chicago press Metis Press produced *A Book of One's Own*, which offers practical advice to the self-publisher. Notably, it doesn't mention the term 'zine,' although it does refer to the "CHAPBOOK / BOOKLET – small collection or short work on several sheets; folded and stapled . . .," which describes the basic format of the zine.⁵

With the punk movements of the 80s and 90s, zines developed as a recognizable genre. Common subjects were music, politics, and alienation from mainstream society. As part of a feminist punk rock subculture known as riot grrrl, women zinesters became prominent in the 1990s. Piepmeier compares grrrl zines directly to first- and second-wave feminist publications.⁶ Not only are the topics treated and the use of self-, i.e., women-created works to create spaces for a feminist identity and resistance similar, but the collage style unites them as well, since both "remove the clipping from its original context and, by placing it in their own publication, take control over it. Both write marginal notes



Kim Fern, "Fern #10," 1995.

in their own handwriting . . . and in so doing, put their voices into conversation with the mainstream media."⁷ Women authors continue to be integral to the zine community; gender identity and gender equality are important topics.

Known as 'perzines' (personal + zine), autobiographical zines form an increasingly large percentage of the contemporary zine publishing scene. This increase possibly reflects current cultural fascination with autobiography and memoir, a conscious choice to incorporate physical media into autobiographical expression, or the use of contemporary technology to respond directly to political or social issues much more quickly than is possible for a zine. In this sense, the role and emphasis of the zine mirror that of other traditional print media.

Special Collections at the University of Chicago Library has on display (through April 13, 2013) an exhibition entitled "My Life Is an Open Book: D.I.Y. Autobiography," composed of zines from a developing collection as well as selected books that contribute to the historical context of self-publishing and autobiography. The relationships between self-published material from different times and milieux are highlighted when we look at autobiographical works. Female voices, as girls and women struggle for equality and against stereotypes, also show the similarities and differences of disparate authors and times.

Autobiography provides a chance to explore, reflect on, and project the ways in which you believe people see you. Telling a narrative story of

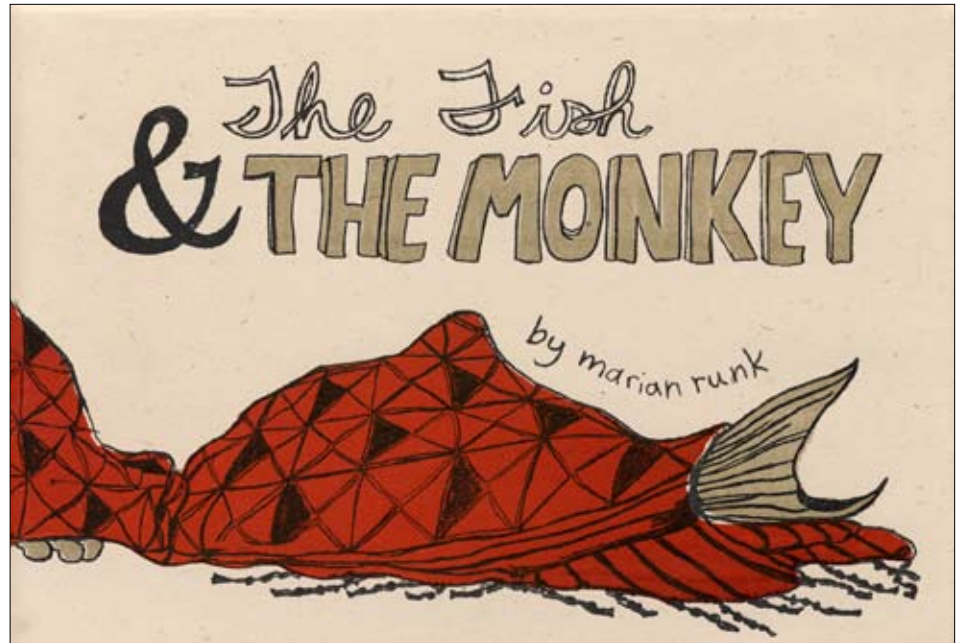


Meredith Stern, "Glamour Girl #2," 199?.

your life can take many shapes and forms. In the exhibit, authors recount particularly significant events through a combination of words and images in diverse (and sometimes unusual) formats. Unlike contemporary conventional autobiography, zine authors tend to use a conversational tone and self-publish for a small readership, primarily friends and family. The readership, the embodied community of the zine, functions "as a social structure into which girls and women send the 'ping' of their zines so that they can develop ambitious or experimental gendered roles and subjectivities."⁸ Where body image and gender identity are contested and fluid, zines offer a supportive (and sometimes anonymous) space for discussion and experimentation.

Many zines are published as part of a numbered sequence, although Number 1 can often be both the first and last issue. Those that persist, however regular or irregular, change over time as the authors themselves change. Both *Backward Jane*, which in numbers 1 and 2 document her return to Chicago, and *Fern* numbers 5 and 10, which show the progres-

On April 6, 2013, The Caxton Club/Newberry Library Symposium on the Book will present "Outsiders: Zines, Samizdat, and Alternative Publishing," exploring the world of the alternative press with experts from around the country. Watch the Club web site for details.



Marian Runk, "The Fish and the Monkey," 2009.

sion of the author's life from Bloomington, Illinois, to university in Wisconsin, are prime examples. While similar in subject, the style and content of the zines is quite different. *Backward Jane*, written around 2011, uses color and tinted paper; number 2 uses a pink ribbon as part of the binding. *Fern*, which began in the early 1990s, is in black-and-white and relies on typewritten text, which enhances the bare-bones production quality.

Zines are an incredibly creative and boundary-blurring genre. Frequently they mix media and inspire new types of publications. Another aspect of the shift from immediacy to reflection is the example of *Jane: Documents from Chicago's Clandestine Abortion Service, 1968-1973*, which is unusual in that the authors created a zine to reprint materials previously published in zine form as a response to current political and social debates. This genre is distinct from a social action zine addressing an immediate issue, e.g., Occupy Wall Street, and equally distinct from the practice of recopying zines to share more widely. It also shows an interest in archiving zines.

Other zines use cassette tapes, DVDs, or CDs to add yet another dimension to the medium. And while many zinesters use print as a complement to the internet and *vice versa*, some choose to use their websites to provide added content to the physical object.⁹ Zinesters can move back and forth from professionally-published work to zines, depending on what seems to be the best medium for their message, as well as their resources.

From part of the underground movement of the 1970s, to the punk cultures of the 1980s

and 1990s, to the post-modern search for the authentic voice, self-publishing has provided an outlet for those on the outside of mainstream culture. To autobiography, self-publishing lends an air of credibility, a sense that the subject-cum-author is being more honest, more real, more "authentic" than an edited and commercially packaged account. Zines are an important, if frequently ignored by mainstream readers, authors and critics, part of this publishing system.

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Sarah G. Wenzel is Bibliographer for Literatures of Europe and the Americas, University of Chicago Library, and curator of the exhibition, "DIY Autobiography: My Life is an Open Book."

NOTES

¹ <http://www.zinewiki.com/Zinester>

² Kate Hodgson, et al. "Zines, Women and Culture: Autobiography Through Self-Publication." *Canadian Folklore*, 19, 2 (1997), pp. 123-33.

³ Alison Piepmeier, *Girl Zines: Making Media, Doing Feminism*, NY: New York University Press, 2009, p. 58.

⁴ Suzanne W. Churchill and Adam McKible, "Introduction" to *Little Magazines & Modernism: New Approaches*, Burlington: Ashgate, 2007, p. 4.

⁵ Christine Leslie Johnson & Arny Christine Straayer, *A Book of One's Own: Guide to Self-Publishing*, Chicago: Metis Press, 1979, p. 6.

⁶ Piepmeier *op. cit.*, pp. 24-25.

⁷ *Ibid*, pp. 31-32.

⁸ *Ibid*, p. 94.

⁹ <http://actarc.tumblr.com> provides images, sounds and a timeline for Resner's odyssey through Chicago's elevated train system.

Evelyn Lampe, for whom everything was interesting

Dan Crawford

Oh, it could be hard to walk down the street with Evelyn Lampe if you were in a hurry! There was always an architectural feature on some building or a city notice posted on a window or a penny on the sidewalk or somebody she hadn't met for a day or two who had something to say. On icy, snowy days, when it was more difficult to see the sides of buildings and there were fewer people to talk to, she could find a chunk of ice to kick along the way. (It depended on the consistency of the ice and the smoothness of the sidewalk how long this could go on. I think her record was two and a half blocks. By that time, I was less interested in getting anywhere than in whether she could make it three.)

She talked to *Streetwise* vendors. No, no: ANYBODY could tell them to get a job. She'd ask their names and find out whether they had children, and just establish such a friendly relationship that it always cost her a buck or two the next time she walked by. But it wasn't a handout at that point; it was a matter of giving money to somebody she *knew*.

Everything, everything was interesting. As a microbiologist with a master's in American history, her range was vast. She only rarely met a boring person, and even then the offender could be boring in interesting ways. If she did not arrive on time, we knew where she was. "She met someone in the lobby on her way out," we said.

Going through her books and papers now, we find more facets of the jewel every day. I knew about the Sendak collection; I didn't know there'd be so much Feodor Rojankovsky. I knew about the microbiology, but I didn't know about the fencing. Crochet, landscape design, marksmanship: no wonder she wound up working two book sales and, briefly, a bookstore. It was the only way she could accommodate all her interests.

Names and dates: born Evelyn Genevieve James Johnston in Kenosha to a woman whose husband had been killed in a car accident a couple of months before the birth, she grew up a latchkey child in the home of her grandparents in Zion, Illinois, a town established by and for the Holy Christian Catholic Apostolic Church. Her family were among the first infidels allowed to settle in this church metropo-

lis, and between that and being a latchkey child, she built early a streak of stubborn independence. (She was so tan from being outdoors a lot that her first day at school they called her "Betty," short for "Apple

Brown Betty." She said, with grim satisfaction, that she taught them NOT to call her that the next day or any other day.)

A proud zeebee (alum of the Zion-Benton Township Schools) she went on to the University of Dubuque, University of Iowa, and University of Montana, picking up along

Working on the Newberry book fair. (Evelyn is in the center.)



the way a tall husband: Kenneth F. Lampe, pharmacologist, toxicologist, botanist, professor. (Among numerous books involved in the relationship was the *Autobiography of Benjamin Franklin*.) Forced to take art classes to break up all the science, they took up art appreciation, and moved into collecting the German Expressionists, Maurice Sendak, R. Crumb, Tomi Ungerer, and so forth. They also collected a daughter, Diane K. Lampe, and continued their adventures in New Haven and Miami, where Evelyn wandered past a



book fair one day and, in a matter of weeks, found herself running it. A chance encounter over a pile of books at the sale led to a friendship with Elizabeth Elliott, with whom she studied under Maggie DuPriest, legendary book dealer.

The two of them eventually ran the Four Farthing Bookstore.

After a couple of decades in Miami, the Lampes moved back north to Chicago, where Dr. Lampe worked for the American Medical Association until his death in 1990. Evelyn, as always, found things to do, and in late 1984 or early 1985 joined Nathalie Alberts and crew

in setting up the first Newberry Library Book Fair, where she not only proved superbly talented at pricing and packing but also in volunteer relations. Within minutes of meeting new volunteers, she would know their full names, the first name of their spouse, the number of children and/or grandchildren, and where they were going on their next vacation. None of them ever worked for Evelyn, but with her.

A frequent traveler, she often made her own trips interesting, or had them made interest-

See LAMPE, page 5

CAXTONIAN FOOTNOTES

Wynken de Worde

I think it worth considering that the Caxton Club do something that has not been done in a long while, namely award an Honorary Membership to somebody from outside the Club. Among those so honored in the past are Charles Eliot Norton (1901), President of Harvard University; author Vincent Starrett (1942); and Adolph

Milton Rosenberg

Gustav VI, the King of Sweden. I would like to suggest the consideration of Prof. Milton Rosenberg, a psychologist at the University of Chicago. Dr. Rosenberg, age 87, has until recently been prevented from attending meetings of



the Caxton Club because he has been presiding--on most non-baseball nights--over the program "Extension 720" on WGN Radio for the past 39 years. Now that WGN has forced, er, I mean, announced his retirement, Rosenberg will have his evenings back, and would likely enjoy attending the activities of our Club.

Books, and books and their authors and ideas, were the foundation and linchpin of his broadcasts from the outset. "Extension 720" was marked by serious erudition, a broad range of topics, interesting guests, and informed listeners, all under the learned guidance of Dr. Rosenberg. I doubt that its consistent high quality (exhibiting the Johnsonian

maxim to delight as well as to educate) was superseded by any non-NPR radio program--and possibly not by NPR, either.

If Professor Rosenberg was ever a liberal leftie, he has, over the years, developed a clear conservative leaning. He has, however, been generally open-minded about booking guests and interviewees from a wide spectrum of expertise and viewpoints. Rosenberg's

sense of humor, while often sprinkled liberally through the show, was also reflected in his booking programs about Conan Doyle and Sherlock Holmes consistently on April 1st broadcasts.

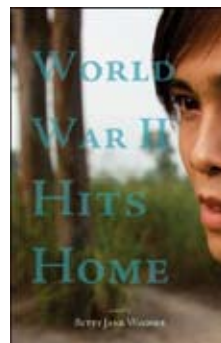
The initial response from members of his audience to the

announcement of his retirement were statements that (with the possible exception of Garry Meier) there would remain no program hosts on WGN Radio that those listeners would tolerate. One hopes that WGN will at least make its archived podcasts of "Extension 720" available for the foreseeable future.

Now in his announced semi-retirement, Prof. Rosenberg may also have more time to devote to his bibliophilic passion of the 18th century. He may also bring along his wife, who, for a short time, was previously a Caxtonian. Memo to the Program Committee: whether or not Dr. Rosenberg is made an Honorary Member, he may be persuaded to speak to us about his enthusiasm for the eigh-

teenth century writers.

Betty Jane Wagner ('03) writes, "If you are looking for a gift for a 10 to 18-year-old or just want to be reminded of what home life was like in 1944, get a copy of my novel, *World War II Hits Home*, just published by Friesen Press." After 32 years on the faculty of National-Louis University, and with many nonfiction books published, why not try young-adult fiction?



The synopsis: "It's 1944, and the brutality overseas in the Pacific and in Europe makes tensions run high in the small sugar-beet farming town of Ft. Morgan, Colorado. New trouble begins for 11-year-old Diana when her parents take in

Kenji, a Japanese boy from the Relocation Camp. Her friends tease her as a "Jap lover." Luckily, her adventurous best friend Snuffy doesn't tease even though her older brother Rex hates all Japanese, especially Kenji. Rex's feelings are intensified when his and Snuffy's oldest brother Reuben is killed by Japanese soldiers in the Pacific." Wagner is committed to reminding a new generation of the damage that comes when national prejudice is turned against a people just because their racial characteristics resemble those of others who threaten their safety.

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LAMPE, from page 4

ing for her. Two cross-country trips in the company of Liz Elliott brought them to the attention of Amtrak officials, who made sure they were enjoying the journey. She visited Washington, D.C., often (her mother wound up a benefits officer for the State Department). She arrived on September 10, 2001 with the intention of going to the Smithsonian on the eleventh. (She did go, as a matter of fact: they wouldn't let her in.) Her next trip coincided with the alarms caused by the Washington Sniper.

Vertigo, never explained, began to cut back on her activities in 2004, but she continued to travel and work the Newberry Book Fair.

Annoying memory lapses troubled her toward the end of that decade, but did not stop her service on her condo board or the children's book prize committee of Friends of American Writers until early this year. She did not cut short her reading or her interest in her fellow earthlings even during confinement to the Warren N. Barr Pavilion from June to

We note with sadness the passing of
Anthony Batko '89

who died on January 11, 2013.

A remembrance will appear in a future issue.

November. But her activities were considerably restricted, and she moved on to her next adventure late on November 21, 2012.

No doubt she is right now discussing his children's marriages with Jacob, the ending of *The Mystery of Edwin Drood* with Charles Dickens, and the work Edward Gorey has been doing since he moved on. One wonders whether they need calendars in the afterlife, so B. Klivan could be making new cat calendars. But if not, she's probably finding out who's responsible and asking why not. Even up there, I'm sure they've found no way to slow her inquiring mind.

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Book and manuscript-related exhibitions: a selective list

Compiled by Robert McCamant

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

Art Institute of Chicago, 111 S.

Michigan Avenue, Chicago, 312-443-3600: "The Artist and the Poet" (a collection of works on paper that surveys the ways visual artists have been inspired by poets in the 20th century), Galleries 124-127, opens February 1. "Picturing Poetry" (dynamic interpretations of verse by children's picture book artists), Ryan Education Center, through May 12. "Blood, Gold, and Fire: Coloring Early German Woodcuts" (how a largely illiterate public liked their devotional imagery: raw, emotional, and very bloody), Gallery 202A, through February 17.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, 847-835-8202: "Renaissance Artists: Illustrations of Science and Art" (rare volumes from this period, such as those of Christopher Plantin, who published significant botanical works), opens February 17.

Chicago History Museum, 1601 N. Clark Street, Chicago, 312-266-2077: "Vivian Maier's Chicago" (Maier spent her adult life as a nanny but devoted her free time and money to photography), through summer 2013.

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: "Sweet Home Chicago: The History of America's Candy Capital" (the stories of candy makers through artifacts, photographs and documentary items), Special Collections Exhibit Hall, Ninth Floor, through March 3. "Dmitry Samarov: The Bookshelf Paintings" (paintings of bookshelves by Chicago artist and author Dmitry Samarov, a former taxi driver), North Wall, Eighth Floor, through March 1.

DuSable Museum of African American History, 740 East 56th Place, Chicago, 773-947-0600: "Reflections" (photographs of the living spaces of significant African-Americans, as photographed by TAR

[Terrance A. Reese]), open run.

Museum of Contemporary Art, 220 East Chicago Avenue, Chicago, 312-280-2660: "Color Bind: The MCA Collection in Black and White" (artists who significantly limit their palette or produce works of one color in order to explore and emphasize the most basic formal aspects of art making), through April 28.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: "Politics, Piety, and Poison: French Pamphlets, 1600-1800" (French pamphlets published during the transitional period from the Ancien Régime to the French Revolution), through April 13.

Northwestern University, Block Museum of Art, 40 Arts Circle Drive, Evanston, 847-491-4000: "Eye Contact: Photographic Portraits from the Collection" (poses questions about the importance of the gaze in portrait photography), through March 24.

Northwestern University Library Special Collections, third floor of Deering Library: access through the Main Library entrance at 1970 Campus Drive, Evanston, 847-467-5918: "Decorative Cloth: Publishers' Trade Bindings" (case binding made uniform edition bindings possible; they were soon decorating covers and spines as a form of commercial enticement and an expression of house pride), through March 25.

Oriental Institute, 1155 East 58th Street, Chicago, 773-702-9514: "Raiders of the Lost Journal: The Hunt for the Real Indiana Jones" through March 31.

Smart Museum of Art, 5550 S. Greenwood Avenue, Chicago, 773-702-0200: "The Sahmat Collective: Art and Activism in India since 1989" (works in a variety of media from over sixty artists), opens February 14.

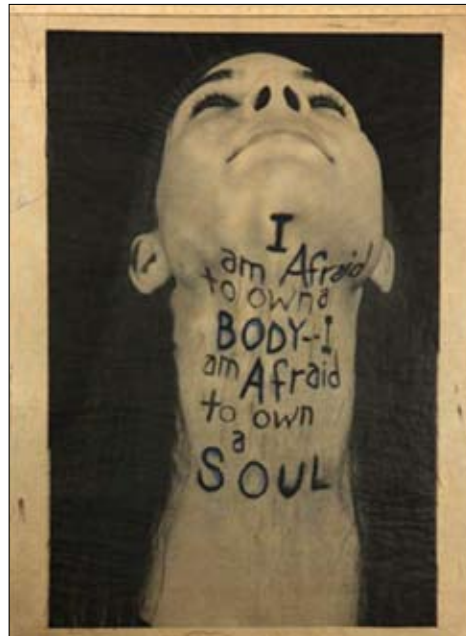
Spertus Center, 610 S. Michigan, Chicago, 312-322-1700: "Uncovered & Rediscovered: Stories of Jewish Chicago" (the work of influential Jewish artists active in Chicago between 1920 and 1945), extended through April 26.

University of Chicago, Joseph Regenstein Library Special Collections Research Center Exhibition Gallery, 1100 East 57th Street, Chicago, 773-702-8705: "My Life Is an Open Book: D.I.Y. Autobiography" (zines and other self-publishing is a natural fit for personal narratives, such as autobiography, which allow for self-expression as well as self-protection), through April 13.

Send your listings to bmccamant@quarterfold.com.



Art Institute:
Picturing Poetry
PETER SIS.
ILLUSTRATION FROM
THE CONFERENCE OF
THE BIRDS, 2011. THE
PENGUIN PRESS.



Art Institute: *The Artist and the Poet*
LESLEY DILL. A WORD MADE FLESH...THROAT, 1994. GIFT OF STANLEY FREEHLING.

Caxtonians Collect: Edward Quattrocchi

Interviewed by Robert McCamant

Ed is our most recently-elected honorary member, having been named in 2006. Perhaps he was chosen because of his work establishing the luncheon meetings, or perhaps because of the quality of the questions he seems to always ask our luncheon and dinner speakers, or perhaps it was because of his extraordinary wife Carolyn (who died in 2007), or maybe it was because of his excellent articles in the *Caxtonian* over the years. One thing is certain: the Club would be a very different one if he hadn't decided to give up teaching English and move to Chicago.

The story of Quattrocchi's transition from professor to commodities dealer is very interesting. To read all its emotional and humorous details, look for his talk on the Chicago Literary Club's web site entitled "Making a Small Fortune in the Commodity Market." I'll attempt only a précis here.

Back in the 1970s, Quattrocchi was an associate professor of English at Ohio University in Athens. The Quattrocchis had five children, and his salary was \$14,000, so it was hard making ends meet. He happened to go to humanities conference in Columbus, Ohio at a time when a high school friend, Don Stevens (who was then a commodities trader with the Chicago Mercantile Exchange) was in town with another trader, Tommy Crouch, for harness races. They met for a drink. Upon hearing Quattrocchi's salary, Crouch said, "Why, you could follow me around the Merc and make that much picking up what I drop on the floor."

The solution? Quattrocchi divided his time between Athens, where he was developing a master's program in liberal arts, and Chicago, where he tried to figure out how to be a commodities trader. After a number of frightening swings of fortune, by the early 80s he was making enough by trading to commit to it, so he took an indefinite leave of absence from academia.

Trading is a volatile career. The precipitous drop of the stock market on October 19, 1987 produced a crisis in Quattrocchi's business that took years to dig out from, but he survived and eventually prospered. Ed's son Mike

joined him as a trading partner and, in Ed's words, "turned out to have exactly the needed personality and youthful energy to teach his old man how to trade."

But from a Caxton standpoint, the impor-

Thomas More published his *Utopia*. But then there's Shakespeare."

Mind you, Quattrocchi is not a collector in Berland's league. Berland had a very fine first folio of Shakespeare. Quattrocchi has a fourth



Photograph by Robert McCamant

tant thing about the change of career was that it brought Quattrocchi, who had a modest collection of books, mainly those he taught in his courses at Ohio University, into geographic range of the Club and into financial range of more serious book collecting.

At Ohio University, he had been friends with Jack Matthews, a colleague in the English department whose *Collecting Rare Books for Pleasure and Profit* was published by Putnam in 1977. Among the collectors profiled in the book was the late Caxtonian Abel Berland. So when Quattrocchi moved to Chicago, Matthews encouraged him to introduce himself to Berland. Berland brought him to Caxton meetings, and nominated him for membership in 1986; Herb Furse seconded.

Collecting has never been systematic for Quattrocchi. "When I worked at the Merc, I'd take the train home and get off at Main Street. Abraham's bookstore was right there. He'd often have something to show me," Quattrocchi says. He was now in a position to purchase interesting editions of the authors who interested him. "I often joke that I'm interested in literature up through 1516, which was when

folio, the 1685 edition. But it is an important edition, the one upon whose text most subsequent editions of Shakespeare have been based. He has an important Aldus Manutius, his edition of Pietro Bembo's *Gli Asolani* (about which he wrote in the October, 2005 *Caxtonian*), but if you look at the pictures accompanying the article, you will see that it is not a pristine copy.

I would hazard a guess that what is actually important in Quattrocchi's life is not books, but his family and friends. He still misses Carolyn, as do all who knew her, but he has a daughter who lives across the street from him in Evanston, and a son and another daughter who live in greater Chicago. He manages to have dinner with the daughter across the street almost every week. (He's also proud of the daughter who is an assistant to the governor of Maryland, and the one who is an MD/PhD in neuroscience in London--he just doesn't see them quite so often.)

We're all lucky that Ed considers us Caxtonians his friends, since he charms us with his company at so many meetings.

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Luncheon: Fri., Feb. 8, 2013, Union League Club

Michael Gorman

Shelving Mr. Dewey's Marvelous Scheme?

Is it all over for 025.431?

Passions are inflamed in the library world on how best to organize books in public libraries. For example, the Frankfort (Illinois) Public Library recently spent \$25,000 and 18 months switching from the Dewey Decimal System to a system resembling that used by Barnes and Noble. Who better to address this subject than Caxtonian Michael Gorman, a former President of the American Library Association? Come and also hear about Melvil Dewey himself, a brilliant but complicated man. Don't miss the story of the 2003 lawsuit filed against the elegant Library Hotel in downtown New York City, a lawsuit directly related to the Dewey Decimal System! Before the afternoon is over, Michael will give his decided opinion on how library books should be organized and just where the library is headed in our increasingly digital age. He is University Librarian Emeritus, California State University, Fresno; he's previously been Director of the University of Illinois Library and has held prior appointments in the U.K. Michael is also an author, a teacher, and the recipient of many library-centered awards.

February luncheon: Union League Club, 65 W. Jackson Boulevard.
Luncheon buffet (main dining room on six) opens at 11:30 am; program (in a different room, to be announced) 12:30-1:30. Luncheon is \$30.
February dinner: Union League Club, 65 W. Jackson Boulevard.

Beyond February...

MARCH LUNCHEON

In Women's History Month (March), on International Women's Day (March 8), Rebecca Sive, nationally recognized expert on women's politics, health, and economic security, will speak on changes in the last 100 years, as portrayed in women's writings.

MARCH DINNER

On March 20, independent scholar Kathryn Gucer will speak on "Come slingshooting with me: Pamphlets, Posts, and Popular Rebellion in 17th-Century France." The meeting will be held at the Union League Club.

Dinner: Wednesday, Feb. 20, 2013, Union League Club

Eric Slauter

Walden's Carbon Footprint: How People, Plants, Animals, and Machines Created an Environmental Classic

Most people associate Henry David Thoreau's masterpiece with solitude, manual labor, idealist philosophy, and the natural world. This talk – a blend of environmental, labor, and literary history – invites you to revisit instead the crowded, industrial, material world of the global nineteenth-century marketplace, where Thoreau's book first took physical form over the summer of 1854. We'll follow the supply-chain of raw materials for the first edition of the book (cotton-based paper, animal-skin glue, etc.), shine light on the many hands who directly and indirectly helped to make it (southern slaves, commodity brokers, northern mill workers, European rag-pickers, women and children in the printing trades), and reflect on the literary history of our own desire to know the origins and environmental impact of objects in our daily lives. Eric Slauter is Associate Professor of English and the Director of the Karla Scherer Center for the Study of American Culture at the University of Chicago. He specializes in early American cultural, intellectual, and literary history.

Timing: spirits at 5:00, dinner at 6:00, program at 7:30. \$48. For reservations call 312-255-3710 or email caxtonclub@newberry.org; **reservations are needed by noon Friday for the Wednesday dinner.**

APRIL LUNCHEON

On April 12 we will meet at the Union League Club. Program to be announced.

APRIL DINNER

Julia Miller, conservator and bookbinding scholar, will speak on "Not Just Another Beautiful Book: American Scaleboard Bindings" April 17 at the Union League Club.