

For the Love of Batman

Competition and book collecting

Ian M. Fox

I wouldn't usually recommend coercion, but let's be real: it works. And I know from experience. Without it, I wouldn't be in this journal, let alone collecting books.

Mine is a pessimistic yet hopeful tale. And in telling it, I hope to provide a sense of how younger people enter and approach book collecting, how to engage with them, and what we can all do to encourage book collecting.

As a new student at the University of Puget Sound, I loved being involved. Involved, involved, involved. In whatever I could get my hands on. So when one day I saw a poster for the university-sponsored book collecting contest, I thought, "I don't know what that is, but I'm going to do it." Of course, I didn't end up doing it that year (a bit too involved), but when I saw a similar poster my sophomore year, I decided to give it a go. It's probably worth noting, though, that I knew nothing about book collecting. To me, book collecting was a matter of buying some books from estate sales.

So I educated myself. I went online. I read previous contest-winning essays. I read rules and collection parameters from various schools. I even looked into the Book Club of Washington. And here's what I figured out: book collecting is a matter of curating a collection around a theme, books that work in conversation with each other to create a unified argument or narrative.

And with that understanding, I moved forth. Forth into used-book stores. Forth into my and my family's bookshelves. Forth online.

Racking my brain and sifting through my books, I tried to determine an interesting theme for my collection. I still have the notebook where I made a list of potential

themes, probably about 15 or 20, all of which I could see myself building a collection around. Partially because it incorporated more of my own books than the others, partially because it's a topic that had actually interested me for years, I chose my theme: "madness" in its many forms, both psychological and social.

Over the coming months, books taught me about the power of organization and they

to grow into a, dare I say, first-place winner?

So I spent the summer studying. I spoke to collectors and I read many more essays from the national collecting competition.

But I was back to square one with a theme, since my frame for book collecting seemed to favor breadth over depth. Coming up with a theme was more difficult this time around. I was more self-critical, but I was also more honest.

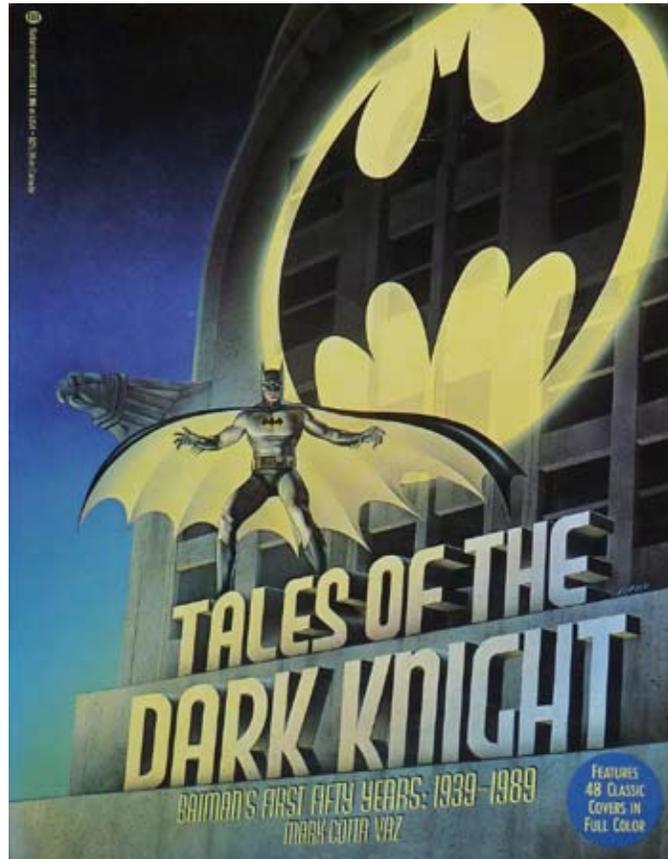
Throughout the idea phase for my first collection, dialogue from two scenes ran through my head. The film, of course, was Christopher Nolan's *The Dark Knight*. Anarchy. Righteousness. Order. Hope. Other-izing. These themes defined my focus for my first collection. So as I brainstormed for my second, I started to organize a collection on anarchy. But suddenly, I realized: Book collecting isn't about curating an assemblage of interacting texts, it's about enjoying what you love. Finding texts that excite you. It's not a theme, it's a focus. It's not an end goal or a rhetorical piece, it's a trail of books leading toward an unknown end. So from that point on, Batman became my focus.

More specifically, I wanted to look at academic texts about Batman rather than Batman himself. Over the course of the next eight months, I scoured websites, journals, and libraries looking for exciting texts, and boy did I find

them. *Batman and Philosophy* was my first, but I found books on political theory, literary theory, film studies, visual rhetorical theory, etc., etc.

And though I did fine on my own, only when I started talking to people about my collection did it begin to flourish. It began by talking to friends, discovering who had been

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taught me about treasure finding. They taught me about perseverance and they taught me about critical engagement. And when I won second prize in my school's contest, I was quite proud. (Ironic, too, that all contestants were given a copy of *A Gentle Madness*, the book collecting manifesto with a relevant title.) But the competitive side of me grew unsettled. Surely there would be room for me



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Letter from the President

Dear Caxtonians,

During my first year as President of the Caxton Club, my objectives were to encourage connections among our members and to strengthen our relationships with other bibliographic organizations. With the commitment of the Council, the Committees, and the members, the Club experimented with new ideas and expanded opportunities for fellowship. In the coming year, it is my hope that we will continue to reach out and connect with other groups while sharing and learning together.

The September dinner program will feature Dr. Nancy Gwinn, Director of the Smithsonian Libraries. She will be accompanied by several members of the Smithsonian Institution and their guests at our first meeting of the season.

Doug Fitzgerald has joined Bill Locke and Dorothy Sinson as Co-Chairs of the Luncheon Program Committee. They are planning another series of fine programs. We continue to encourage members of the Union League Club to attend these meetings.

Three special-interest groups were organized last season. The Book Arts Group sponsored an evening at the Chicago Botanic Garden and has planned more outings. Junie Sinson is leading the new Literature Group, and Phil Liebson is planning an event for the Sciences Group. I invite you to explore the opportunities offered by these groups.

The April 2014 Symposium at the University of Wisconsin – Madison was the first to be held away from Chicago. Caxtonians Michael Thompson and Jackie Vossler worked with Marcia Reed



of the Bibliographic Society of America and Robin Rider of University of Wisconsin Libraries to assemble a remarkable panel of speakers for “Bibliography, Collections, and the History of Science.” The next Symposium will be back at our Newberry home with Paul Gehl serving as Chair. A strong Committee is already at work, ensuring that it will be another successful event.

The Grants Committee, under the leadership of Martha Chiplis, enlarged the scholar-

ship program to provide five grants to exceptional students at universities in three states. We can be proud that the Caxton Club is expanding its support of those studying in the bibliographic fields.

After ten years, Skip Landt will be stepping down from his position as Chair of the Membership Committee. Skip’s dedication to the Club has resulted in more than 150 new members during his tenure. I am very pleased that Donna Tuke has agreed to be the new Membership Chair.

As President, I remain committed to forging new relationships and building on long-standing ones. I encourage you to participate in interesting programs, stimulating excursions, and meaningful collaborations as we celebrate the Caxton Club’s first 20 years of its second century. Be ready for a surprise or two!

Sincerely,

Bridget Clauson

COLLECTING BATMAN, from page 1

an undercover comics fan all along, and really trying to understand what about this character drove me. But there were two interactions – neither with friends – that invigorated me and shook up how I saw my studies.

The first came from a book. My favorite book in the collection was (and still is) *Hunting The Dark Knight* by Will Brooker. I'd already read a couple of Brooker's books, and for some reason his academic focus resonated with me. His comingling of cultural studies and literary studies was a fresh take on Batman, but more importantly it was the kind of thing I'd been searching for. So one day I worked up the courage to send the man an e-mail, as he currently teaches in England. One day goes by: nothing. Two days: nothing. Three days: nothing. Then the next week, after I'd nearly forgotten about the e-mail, I pull up my e-mails to a message from "Prof. Will Brooker." I was in awe. I couldn't even muster the courage to open it for another half an hour. What I found when I did open it, though, was that he was kind and knowledgeable, as well as very encouraging. I got two things from this correspondence. The first was merely a great list of recommended books. He knows the discipline inside and out, and his recommendations provided deep insight into his inspiration and into the field. The second, though, was validation and excitement. Suddenly this figure became a real human being. Suddenly studying Batman became more legitimate.

The second interaction came from a library. Collins Memorial Library, the library at the University of Puget Sound, had works by professors on display, and scanning the collections as I often do, I came across *Classics and Comics*, to which a professor at UPS had contributed a chapter. Out of elation I immediately e-mailed him, and within a week I found myself in his office. It felt like the cosmos had aligned – not only did his partner somehow know my sister, but he also gave me a fresh perspective on comics studies at a time when I was beginning to feel Batmaned out. He not only gave me a push I needed for my collection, but rekindled my hope and passion for academia.

After all this research, I had a collection I was proud of. Not complete by any means, but 27 books that I could call my own (one of them, in fact, I had edited and printed myself). So in March 2013, I submitted my materials for my second book collecting contest, naming my collection after Brooker's central text. "Hunting the Dark Knight: Books About Batman" alludes both to Brooker and to the hunt for that ever-elusive next book, that first

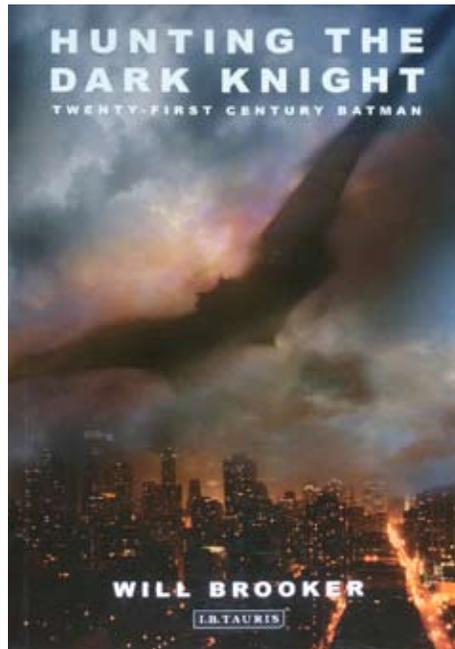
edition, that signed copy.

When the day of the ceremony finally arrived, I put on my bow tie and nervously entered the room with the other contestants. I'd lived and breathed my book collection for a year leading up to this, so naturally I was anxious about the outcome – I didn't want my work to be in vain. As they started to call out the award winners, my name wasn't called. Third place, not me. Second place, not me. From tension and disappointment I became cynical, doubting myself and my collection. But suddenly there was applause. I looked up to see the presenter looking at me, smiling as everyone clapped, motioning for me to join her up front. In a daze, I stumbled forward, shaking as they read their award justification. I had won first prize in the contest – literally a dream come true.

I was proud, but as time went on and as more and more people heard about my award, I began to feel uneasy. Many of my friends have read comic books since they were little, but here I was having almost never read one before the book collecting competition came along. To a large extent, I am an outsider to the comics community, feeling like I'd infiltrated it to become one of its public faces (at least in my social circles). I felt slightly guilty, as if I had exploited this community that gave me so much.

But that exact point is how I got over this guilt. Researching Batman became a deeply personal journey for me. It placed my academic work in context and gave it an application; it prompted candid conversations about the power of storytelling; and it was just a lot of fun. Even if I began my journey for the competition, it ultimately became about passion. My love for the character and for the comics community are genuine.

To those who are still hoping to start collecting, my only advice is to follow your passion. Follow it until there's no more path to tread – and then forge your own path. Sometimes you'll be discouraged, sometimes you might even get bored. But push through. Nothing is more fulfilling or satisfying than



learning about what you love – you might even get some cool books along the way. I know it's vague and I know it's a cliché, but it's the truth.

To those who are hoping to foster new, young book collectors, I also have a few pieces of advice. First, allow newcomers to find their own path. It's important that they discover what they're passionate about, whatever that is, on their own. Second, support them. Whatever their

passion is, kindle it. Show them it's a great thing to follow it. I took a lot of initiative in doing so much research, but it would have been great to have had contact with an experienced collector. So if you get the opportunity, answer questions, provide resources, give advice, and maybe even take the person to a bookstore if you're personally involved with him or her.

But to be frank, I never would have entered the competition if it weren't for the money. It's an unfortunate truth, but I was lured into this world. I like to think that it's not necessary for others, but who knows? Competitions are good ways to expose people to book collecting (even free competitions through public libraries could be good), and they introduce an element of rivalry that may be healthy. I know it's kind of pessimistic that people might not find out about book collecting on their own, but from my experience, it's true. And if that's how we can get more young folks involved, maybe we'll just have to buckle down and do it. If it can lead someone on a path as fulfilling as I've found mine, it'll be worth it.

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Ian Fox is majoring in English at the University of Puget Sound in Tacoma, Washington. He won first prize in the 2013 student book collecting contest sponsored jointly by the University of Puget Sound and the Book Club of Washington.

This article first appeared in *The Journal of the Book Club of Washington*, Spring 2014.

Remembering Wilbert Seidel, '64 (1909-2014)

Wilbert Albert Seidel, a member of the Caxton Club since 1964, died at his longtime Evanston home on July 28, 2014. He was the subject of a May 2009 "Caxtonians Collect" column.

He was born September 29, 1909, in Joplin, Missouri, and was raised in Freeport, Illinois. His family moved to Chicago in 1927 when his father, the Rev. Louis Seidel, received a call to St. James Lutheran Church.

He remembered how strange it was when, as a boy during World War I, he heard his parents, who spoke German with the family, speaking English on the street to avoid arousing suspicion or malice. When the armistice was announced, he recalled joining the spontaneous neighborhood parades.

Seidel showed an early talent for art, but professional prospects in small-town Freeport were limited. The move to Chicago at age 18 changed his life. He enrolled at the Chicago Art Institute and graduated in 1931.

He received his B.S. from Northwestern University in 1935 and his M.A. in the history of art in 1942. He taught at NU from 1939 to 1977, retiring as professor emeritus. In the 1940s and 50s he established the first NU courses in graphic arts/printing and the history and practice of letter forms. He became the first chairperson of the department of art when the till-then single department was split in two in 1972. He was also director of university publications from 1956 to 1965.

Before beginning his teaching career, Seidel spent several years as publication designer for Jewel Tea Company in Barrington and as Art Director of *Rotarian* magazine.

He served in the navy for the duration of World War II and was stationed at Great Lakes in North Chicago, where he did architectural drafting, drew maps, and designed visual aids for service schools. In hopes of



avoiding combat, he also became certified in principles of camouflage at the School of Design in Chicago (later IIT) under the direction of László Moholy-Nagy.

In 1942 Seidel married Winifred Case, also a Chicago-area artist. They collaborated on many art as well as literary projects until her death. (She died in 1999.) In 1947 they moved to Evanston and became members of All Souls Unitarian Church. Seidel was head of the architecture committee for design of the new building on Ridge Avenue in 1955-58. In 1963 he became one of the founding members (until now the last surviving one) of the Lake Shore Unitarian Society in Winnetka, where he and his wife were active for many decades.

Seidel received a Ford Foundation Grant in 1951-52 to help revise the NU Department of Art curriculum in theory and practice and visited art departments around the country to

observe methods of teaching design. During this time he spent several months studying with Josef Albers at Yale University and became especially interested in the study and teaching of color.

He came from a musical family and he and all of his siblings became members of the Chicago Bach Chorus from the time of their arrival in Chicago until it was disbanded at the start of WW II. He often enjoyed telling about the thrill of hearing Rachmaninoff play his own Piano Concerto no. 2 in C Minor (opus 18) at Orchestra Hall in 1932 and reported that the audience stood on their seats clapping.

Seidel was nominated to join the Society of Typographic Arts in 1939 when he was only 30. Chicago calligraphers will find it interesting that he was in the first Newberry Library Calligraphy study group conducted by Ernst Detterer for the Society and developed a life-long interest in the history of letterforms. He was an early member of the board of directors of the Evanston

Art Center. He had a life-long interest in questions of religion and philosophy and was for many years a faithful attendee of courses at Common Ground in Deerfield.

He is survived by a son, Mark, of Tübingen, Germany, and a daughter, Renata, of Washington, DC.

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We are sad to note the passing of

**Sheila von
Wiese-Mack '12**

who died on August 13. A remembrance
will be published in a future issue.

Remembering Bill Mulliken, '93 (1939-2014)

Bill Mulliken, who died on July 17, was mainly known to the rest of the world as an Olympic swimmer, the one who came from obscurity in the 1960 Olympic Games to win a gold medal in the 200-meter breaststroke. But he was also a serious book collector.

The *Caxtonian* published a "Caxtonians Collect" column about him in 2006, written by Kathryn R. J. Tutkus. She wrote: "His primary collecting goal 'is to get a copy, or some resemblance of, every book that Abraham Lincoln had available to him before he was 21 years of age.' The list is well documented. 'He lived in Indiana from the time he was 7 until he was 21 when his family moved to Illinois, and he made a comment to a number of people that he had read every book within 50 miles. In those days when someone died they listed all the books, typically 4 or 5, in the probate inventory. The list is easy to get, and there are about 27 books on it.

"'But one book,' he continues, '*The Kentucky Precept*, is quoted numerous times in Lincoln literature and is extremely rare. There are three copies in existence; the Lilly Library in Bloomington, Indiana, has the one that Lincoln used. It has Farmer Crawford's name in the front of it. That is who he borrowed it from. So I have had to settle for a Xerox of a microfiche copy of *The Kentucky Precept*.'

"Another of the books is the King James version of the Bible. 'We know that because Lincoln's speech patterns come from the King James version. The records indicate that he had commentary by a particular minister. When I keep score on my 27, I say *Kentucky Precept* - I've already got as good a copy as I am going to have. For the King James Bible, I need the right version of the comments.'

"'He grew up in such a sparsely populated area!' Mulliken is warming to the question. 'Who did he ask questions of? He is the most articulate American speaker ever. He wrote his own speeches. You're going to have to go a long way to beat the Gettysburg Address or the Second Inaugural. What he said casually was unbelievable and yet he went to school for less than 2 years.'"

Mulliken had an admirable after-sports-fame career, too. After graduating from Miami of Ohio, he went on to Harvard Law School and a few years at Winston and Strawn. He then became general counsel of Chemcentral, a chemical distribution firm.

He told Tutkus: "The best part of being



photo / Robert McCamant

general counsel is you only have one client. The worst part of being general counsel is you only have one client. I realized early on I was not interested in playing the billable hours game. When you're in-house you're able to follow through on stuff in a way that you can't when you're billing from the outside. If I got a problem that required it, I might stay on it for two months after the case was settled to make sure it would never happen again. You can't do that in private practice." He admits that working for a large chemical firm has its complexities, however. "One of the hardest things I had to do was try to deal with people who had a loved one who died of cancer. Often I felt something should be done for the people that had suffered a terrible loss, and if my company was responsible, I would try to make it right. If my company was not responsible, I would defend vigorously."

He joined the Club in 1993, and served on the Caxton Council, and as chair of the Membership Committee.

Tutkus also got an interesting take on the Olympic story for the *Caxtonian*: "Do you know what they call being in 'the zone' in athletics? When you go into this thing you can't do anything wrong. All of a sudden you're invincible. In the semifinals of my event at the Olympics I was next to a Japanese guy, Yoshihiko Osaki. We're at the last turn and he's ahead of me by about a half a body length and I made the turn and when I came off the wall I knew I could beat him. Partly, I thought about the fact that two of my very good friends on the national team going to Japan

the year before had been beaten miserably by the Japanese. Before I left for the Games they told me 'you've got to do one thing for us, you've got to beat one Japanese swimmer. We don't care which one you beat, just beat one.'

"So partly I thought I have to do it for Ron and Fred. I do this thinking while I'm under water. I take one long stroke and come up. I was ahead by half a body, and I just held my position. I could feel him working and I knew exactly where he was and I could even feel his pain. So I won the race. The next night at the finals he was so taken by the fact that an American could beat him that he was probably a bit psyched out.

"After the semifinal race I was interviewed by the Japanese press and they asked me how fast I thought the winner would have to go. I told them a time that was two seconds faster than the world's record and I didn't do it to try and psych him out or anything. I really thought that's what it would take.

"In the ready room there are all 8 finalists. Yoshihiko Osaki came up to me. He didn't really speak any English at the time, but he blurted out '2:34.5' and pointed at me. I say 'No, no, no. I think you're the one.' I didn't think that I could beat him. It hadn't occurred to me. But there was one other piece of the puzzle." Then the world record holder came over and tried to to put a psychological move on Mulliken. "I realize that he must be scared of me. He's wasn't talking to any of the other guys. So instead of psyching me out it was like the biggest lift I could've had."

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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.)

Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600: **"Around the World in Travel Sketches"** (selection of sketches from artists and architects offers insight into the travelers' personal experiences and their visual responses), Ryerson and Burnham Libraries, through September 1. **"Joseph Koudelka: Nationality Doubtful"** (vintage prints, period books, magazines, and other materials by the Czech-born French photographer), through September 21. **"What May Come: The Taller de Gráfica Popular and the Mexican Political Print"** (posters, prints and illustrated publications from the most influential and enduring progressive printmaking collective of its time), through October 12. **"What Did Renaissance Printmakers Make of Antiquity?"** (prints featuring Renaissance artists' attempts to understand ancient sculpture and recreate lost paintings), through November 13.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: **"Ex Libris: Bookplates Through the Ages,"** through November 9.

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), ongoing.

Columbia College Center for Book and Paper Arts, 1104 S. Wabash Avenue, Chicago, 312-269-6630: **"Papercuts: The Contemporary Art of Papercutting"** (more than 30 works in paper that range from narrative commentaries to structural abstractions and complex installations), September 18 to November 8.

Harold Washington Library Center, 400 S. State Street, Chicago, 312-747-4300: **"Vivian Maier: Out of the Shadows"** (silver gelatin prints of images selected from the book *Vivian Maier: Out of the Shadows* by Richard Cahan and Michael Williams), Special Collection Exhibition Hall, ninth floor, through September 28.

Loyola University Museum of Art, 820 North Michigan Avenue, Chicago, 312-915-7600: **"Crossings and Dwellings"** (historical maps, books,



Art Institute: Joseph Koudelka

IRELAND, FROM THE SERIES EXILES, 1972, PRINTED 1987/88.

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Loyola Museum: Crossings and Dwellings

WILHELM LAMPRECHT, PERE MARQUETTE AND THE INDIANS, 1869



Newberry Library: Chicago, Europe, and the Great War

"JOAN OF ARC SAVED FRANCE" POSTER. CASE WING OVERSIZE D522.25 .W67 1914 NO. 1

objects, and textiles that tell the story of Jesuits and women religious who served indigenous and immigrant populations), through October 19.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: **"Chicago, Europe, and the Great War"** (materials that tell the story of Chicago's many and varied connections to the conflict), September 17 to January 3, 2015. **"Ameri-**

can Women Rebuilding France, 1917-1924"

(documents the work of hundreds of American women who volunteered in France during and after World War I), September 17 to January 3, 2015.

Northwestern University Library, 1970 Campus Drive, Evanston, 847-491-7658: **"Best of Bologna: Edgiest Artists of the 2008 International Children's Book Fair"** (illustrations featured at the Bologna Book Fair, the world's largest annual children's book event), ongoing.

Pritzker Military Museum and Library, 104 S. Michigan Ave., Chicago, 312-374-9333: **"SEAL The Unspoken Sacrifice"** (features photographs from

Stephanie Freid-Perenchio's and Jennifer Walton's 2009 book and artifacts on loan from the Navy SEAL Museum), ongoing.

University of Chicago, Joseph Regenstein Library Special Collections Research Center Exhibition Gallery, 1100 E. 57th Street, Chicago, 773-702-8705: **"Researching Mexico: University of Chicago Field Explorations in Mexico, 1896-2014"** (correspondence, diaries, photographs, sketches, recordings, and objects about Mexico generated and collected by scholars since the late 1800s), through October 4.

Woodson Regional Library, 9525 S. Halsted Street, Chicago, 312-747-6900: **It's All About the Hats** (African American women in their Sunday hats, photographed by Michael Bracey), through September 30.

Send your listings to
lisa.pevtzow@sbcglobal.net

Caxtonians Collect: Donald Terras

Interviewed by Robert McCamant

Donald Terras found his life's work in 1983. He had known for some time that his passion was helping people understand culture through the use of artifacts. That had propelled him through graduate school in anthropology at the University of Wisconsin in Milwaukee, where the excitement had been working at the Milwaukee Public Museum.

After schooling, he cobbled things together working a bit at the Evanston Historical Society (now Evanston History Center), writing a few articles, and working at the Field Museum. Then he returned to Milwaukee for a time and taught in the museum studies program.

(Flash back to 1976. The country is flush with bicentennial excitement and grants are being handed out freely. Some people looked at the crumbling Grosse Point Lighthouse in Evanston and proposed its preservation as a landmark history site. They got enough federal funds to come up with a sophisticated plan for its rehabilitation.)

Now it's '83. The funds may have dried up, but the plan is complete. Let's hire somebody to raise the money and follow the plan! Enter Donald Terras. "I had no idea how I would be sucked into the vortex of the maritime heritage community," he says. He makes another comparison: "Look at it this way. I bought in when the stock had been beaten up. There was plenty of room for development. We had the plans, but needed to cut them back a bit to suit the times and start prospecting for funds."

Gradually the funds were found, and the lighthouse was opened to the public. "I learned more about the lighthouse, too," he says. "It turns out to be one of the last remaining significant structures marking the maritime history of Chicago." At this juncture, the adaptability and foresight of the governing board was crucial. "They somehow intuited that if I got involved in related projects, it would come to benefit ours. So I was guest curator of a couple of exhibits at the Shedd Aquarium, which expanded our connections. I was also on the steering committee to establish a National Lighthouse Museum in New York City, which just opened. It all added up."

He also joined the faculty of Northeastern Illinois University. He taught in the anthropology department, but the courses were right up his alley, relating museums to instruction. The idea of a book about the lighthouse came up, and he decided to write one on his own time. *The Grosse Point Lighthouse, Evanston,*



Illinois: Landmark to Maritime History and Culture turned out to be a good book, one that received several awards. "Around Northeastern, I got the nickname 'Lighthouse Professor.'" There were interviews and publicity, which drew attention to the lighthouse.

He wrote another lighthouse book (*Lighthouses of Chicago Harbor: Their History, Architecture and Lore*), this time about many of the other lighthouses in the region. With his growing body of knowledge about maritime history and the significance of lighthouses, he and the board decided that Grosse Point Light might be considered for National Historic Landmark status by the federal government, and the experience writing the books made it seem feasible to prepare the elaborate nomination. "Ours was the seventh lighthouse to get landmark status," he says. "And although they

now have a dozen NHL lighthouses nationwide, Grosse Point Light was the first of only two designated on the Great Lakes." (The US has about 2500 National Historic Landmarks, but more than 90,000 properties are listed in the National Register of Historic Places.)

The lighthouse is supervised by an Evanston unit of government known as the Lighthouse Park District of Evanston. Residents of the area around the lighthouse (whose park grounds also contain the Evanston Art Center and a beach) support it with a modest tax fee, and the remainder is raised by Terras and the board of the District through their Lighthouse Preservation Fund.

All along, Terras had been reading books by Sir Arthur Conan Doyle, and becoming actively involved in the Chicago-area Sherlockian groups Hugo's Companions and Hounds of the Baskerville [*sic*]. In fact, he became president of the former group in their 50th year of existence and suggested they put out a book to commemorate the anniversary. "As president, I essentially acted as publisher and also contributing editor. It turned out to be a huge amount of work. It's amazing how much harder it is to get other people to write chapters of a book than it is to write a whole book yourself," he quips. Cross-membership between these groups and the Caxton Club led to his discovering us and subsequently joining.

He showed me his eight-shelf bookcase of *Holmeseana*. "Mind you, I'm not a collector," he says. "This is just a basic research library." When Caxtonian Fred Kittle gave his Doyle collection to the Newberry, Terras was the natural person to propose and produce a book in honor of the occasion. The result was *Sir Arthur Conan Doyle and Sherlock Holmes*, published by Northeastern Illinois University Press. "I guess some people might say I like to write books more than collect them. Really I'm an opportunist when it comes to purchases. Whereas some people go into a used-book store looking for something specific, I go in to see what they have. If I find something I want or need, then I buy it."

Terras joined the Caxton Club in 2002, nominated by Tom Joyce and seconded by Fred Kittle.

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Photograph by Robert McCamant



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Bookmarks...

**Luncheon: Friday, Sept. 12, 2014, Union League Club
Greg Borzo**
"A Lost Piece of Chicago History, Found!
Cable Cars and Their Startling Stories (1882-1906)"

Did you know that for 25 years (after horse cars and before electric trolleys), cable cars plied 82 miles of Chicago streets, carrying over one billion passengers, all the while giving a huge boost to Chicago's development as residents got to the factory gate, the office tower, and the department store. Greg Borzo, a popular, award-winning Chicago journalist and author, will give an illustrated presentation (75+ images) on his well-received recent book, *Chicago Cable Cars*. His talk



will encompass the colorful but little-known robber baron Charles Tyson Yerkes (also known as the Cable Car Czar, the Goliath of Graft, and for the Yerkes Observatory)! Come and hear about the Car Barn Bandits, said to be the most reckless and daring young desperadoes to operate in Chicagoland. Learn how a cable car system works. Books will be for sale.

September 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. Beginning in September the Union League Club has increased the luncheon charge to \$32. Please reserve by noon Wednesday for Friday lunch. September

Beyond September...

OCTOBER LUNCHEON

Friday, Oct. 10, Chicago businessman and historian Joseph Ornig will give an illustrated talk about Theodore Roosevelt's career as a writer, renowned in his day as a historian, biographer, essayist, and reform-minded journalist.

OCTOBER DINNER

October 15 at Union League, Marianna Tax Choldin, until recently at the University of Illinois (Urbana) Library, on "Censorship and Omnicensorship: Controlling the Text in Russia."

**Dinner: Wednesday, Sept. 17, 2014, Union League Club
Nancy Gwinn**
"The Smithsonian Libraries: Treasures and Vision"

Nancy E. Gwinn directs the Smithsonian libraries, the world's largest museum library system. It comprises 20 separate libraries, with collections ranging from African art to zoology, serving Smithsonian researchers and the general public. Dr. Gwinn is a former Fulbright scholar at Oxford, and holds degrees from George Washington, Michigan, and Wyoming. As director she has guided the Libraries' participation in the transformations prompted by digitalization and the internet. The Libraries' initiatives have included the Biodiversity Heritage Library, a major digital project now involving the Chicago Botanic Garden, Field Museum and University of Illinois. Dr. Gwinn's other achievements include the Libraries' new "Galaxy of Knowledge" website and expanding the Libraries' rare book and electronic collections. Dr. Gwinn is on the governing board of the International Federation of Library Associations and represents IFLA to the international Libraries, Archives, Museums, Monuments and Sites committee. Since 2008 she has been a member of the council overseeing RLG Programs, a global partnership of research libraries, museums, and other cultural institutions.

dinner: Union League Club, 65 W. Jackson Boulevard. NOTE DIFFERENT TIMING: spirits at 5:30, dinner at 6:30, followed by program. Dinner is \$48 for members. The Smithsonian is inviting additional guests. For reservations call 312-255-3710 or e-mail caxtonclub@newberry.org. Please reserve by noon Friday for Wednesday dinner.

NOVEMBER LUNCHEON

On Nov. 14, Cathy Maloney will take you on a tour of World's Fair Gardens. This lavishly illustrated talk covers the influential gardens that shape what's growing today. The 1893 and 1933 Chicago Fairs will be highlighted.

NOVEMBER DINNER

We will meet November 19 at the Union League Club. The speaker will be Michael Suarez Rare Book School and the University of Virginia.