

The Law, Illustrated

Michael Widener and the Captivating Images of the Yale Law Library Collection

Benjamin Woodring

Yale Law School's rare book librarian Michael Widener visited the University of Illinois at Urbana-Champaign on October 10 to discuss his long-running project building Yale's collection of illustrated law books. (Indeed, he came just days after the Caxton Club's successful On the Move weekend trip to the school's rare book and manuscript library.)

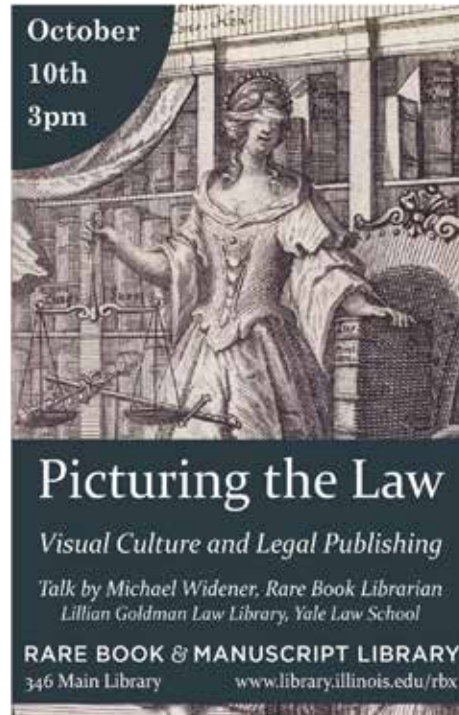
It was an obscure treatise on water rights that got Mike Widener hooked on "law's picture books." At that time, he was working as rare books librarian for the University of Texas at Austin. Professor Hans Baade was a brilliant comparative law scholar with a deep interest in the Hispanic heritage of Texas water law (as well as a pugnacious edge – he waded into debates on constitutional originalism with article titles like "Original Intention: Raoul Berger's Fake Antique").

Baade had asked Widener to acquire Battista Aimo's *De alluvionum iure universe*, printed in Bologna in 1580. When it arrived, Widener was surprised and fascinated by the many woodcuts in the volume. In many

instances, they provided clearer explanations of complex issues than the text could muster. The Aimo book got him thinking about the various things images could do for legal texts. It set him off on a collecting journey that has culminated in a stunning collection. As it turns out, law, so often associated with the power of the word, had also quietly been embracing the visual in many different contexts throughout time.

Widener has been putting together a breathtaking collection of these illustrated law books and manuscripts, ranging through time and across the globe.

He has also been creative in finding ways to put these special works in front of more and more people. This year he curated two exhibits on the subject, one



with his wife, librarian Emma Molina Widener, at Yale Law School, "Around the World with Law's Picture Books" running through mid-December, and one with Rutgers law professor Mark S. Weiner at the Grolier Club in New York City, running from September through mid-November. He and Weiner have also published a handsome catalog of their exhibit through The Lawbook Exchange's Talbot Publishing imprint, titled *Law's Picture Books: The Yale Law Library Collection* (any

quotations below are from this book).

In addition to all this, Widener has taken to the road to spread his gospel of the law's visual appeal. When he came to the University of Illinois' Rare Book & Manuscript Library in October, he spent the last part of his talk focused on the imagery of law books in Italy, since the University of Illinois is renowned for its world-class Cavagna Collection, more than 20,000 Italian imprints spanning centuries. (In late 2014, the university won a half million dollar grant to categorize the works in the collection and make them more accessible to scholars and the community at large).

Mike and Emma's New Haven exhibit and Mike and Mark Weiner's Grolier Club show both draw from the Yale Law collection, but are organized in different ways. For the New Haven show, representative illustrated law books are set out in geographic clusters,

Spread from Aimo's *De alluvionum iure universe*.





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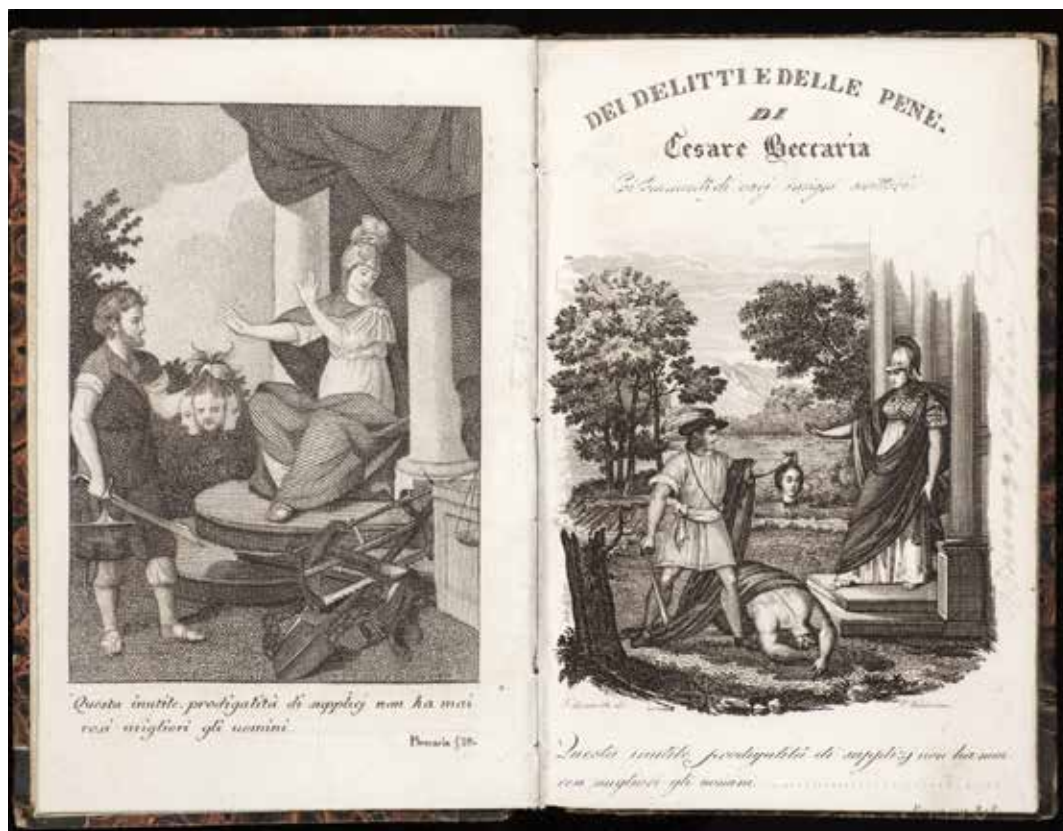
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LAW, ILLUSTRATED, from page 1

playing up historical patterns and themes of different regions. For the purposes of the New York City show (as well as the Talbot catalog), the law books are organized under ten different categories, each of which documents a type of use for images in legal texts.

The first category in Widener and Weiner's schema is "Symbolizing the Law." This is an appropriate and user-friendly starting point, since the well-known image of Lady Justice, often blindfolded and holding the scales of justice, makes many appearances. It was also familiar turf for Widener, as he previously organized an exhibit on this subtheme at Yale in autumn 2011 with professors Judith Resnik and Dennis Curtis titled "The Remarkable Run of a Political Icon: Justice as a Sign of the Law." Putting many instances of the allegorical Lady Justice side by side through time and across countries shows the ways in which she could be called upon to body forth philosophical ideals. She's often in the beginning of books, sometimes in an elaborate frontispiece, as if giving her formal sanction to what follows (an example of this is the 1742 image from what is now Slovakia used for the University of Illinois talk flyer shown on the previous page). Particularly fascinating are the ways in which Lady Justice was represented during times of criminal justice reform: sometimes she is blindfolded, but other times (as in an image in a different category, that on punishment) the blind-

Frontispiece depicting Lady Justice repulsed by a beheading.



fold is off and she is appalled at violence, turning away from excessive retribution.

Widener and Weiner's second use function is "Depicting the Law." Under this heading, images more straightforwardly sit embodied in the text, illustrating a given passage or rule. According to the curators, such depictions alternately "instruct," "delight," and "critique." They also allow one to be a fly on the wall of a long-gone era. Many law books from the Renaissance era wear an air of detached authority, commanding reverence by virtue of their age alone. So it's fun to encounter an image in those pages representing a modest legal conundrum of the moment, like what to do about garbage being tossed from city windows onto passersby's heads. This was surely just as insulting then as it would be today and needed a collective legal solution. Flemish jurist Joost de Damhouder's works are prevalent in the collection – Widener has gathered a good number of his *Praxis rerum criminalium*, since it features over 60 illustrations and was one of the most printed law books in history. The image illustrating the garbage problem (page 3), is from a 1555 Louvain edition with illustrations by Gerard de Jode.

Widener's collection delves more into technical usages in categories three and four: "Diagramming the Law" and "Calculating the Law," respectively. For diagrams, a good deal of emphasis is placed on the tree as a graphic shorthand for showing relationships



A 1555 edition of Joost de Damhoudere's *Praxis rerum criminalium*, illustrated by Gerard de Jode, depicts the omnipresent problem of human refuse.

in legal treatises: whom could one marry? What will one inherit? These questions were often treated more successfully with arboreal imagery than with a labored explanation of hypotheticals through text. On this front, Widener features a wonderful very early printed law book (which may well contain the first illustration in a printed law book), an edition of Giovanni D'Andrea on marriage law, *Super arboribus consanguinitatis et affinitatis* (Nuremberg, 1473).

Images could also be used to help lawyers with their work – solving complex mathematical legal problems involving the displacement of land and water, or geometrical concerns related to property disputes. A compelling example of legal study blending with the terrain itself is a 1793 Italian volume on the River Po, where important cases on riparian law are marked along the river map at the locations where the issues arose. *Trattato delle alluvioni: diviso in ragionamenti teorico-pratici sopra l'origine, il diritto, e la divisione degli incrementi fluviali* (Turin). One can trace the conflicts along the contours of the running water, seeing geographically and legally where snags are likely to arise.

Widener and Weiner point up the performative aspects of the law: “All the law’s a stage, and law books often raise the curtain to reveal its players carefully arranged on a complex set.” In the fifth category, “Staging the Law,” attention is paid to the daily rituals of the law. Who sits where in a trial and why?

How is an early modern law office laid out and represented? To show this “theater of social meaning,” Widener has collected pieces that explicitly foreground the representational aspects of the law. A good example is a broadside from Italy in 1710 showing a seating chart for the trial of an allegedly heretical priest. *Veridica descrizione ... della condanna di galera fulminate dal Santo Tribunale dell’Inquisizione di Brescia, contro Giuseppe Beccarelli* (Brescia). Meanwhile, category 6 of Widener’s collection, “Inflicting the Law,” profiles the history of corporal and capital punishment in legal illustration, and it is followed by “Arguing the Law,” tracking the development of more modern uses of imagery for the purposes of expert testimony in courtrooms.

Any law student will find something to sympathize with in the eighth of the categories of law’s illustrated uses, “Teaching the Law.” Widener’s collection features a student’s scribbling over a 1495 papal decree book (the curators fondly dub it the original “Paper Chase”),

Repertorium aureum continens titulos quinque librorum Decretalium (Cologne). Mnemonic devices for learning the law appeared throughout the centuries, to break up the ponderous textual labors of learning the law and to provide another means of learning the material. This section also shows how law can be taught to the public through comic art or simplified portrayals (such as Know Your Rights-style pamphlets circulated in local communities during turbulent times). Relatedly, category nine, “Laughing and Crying at the Law,” has a more democratic appeal, showing how law (and its byzantine bureaucracy) has been satirized throughout time.

The collection rounds out with a final section on “Beautifying the Law,” where books are appreciated that “gently overflow the boundaries of law as a field of

knowledge,” giving “birth to art that stands on its own.” Included in this category is a gorgeous woodcut attributed to Albrecht Dürer for a volume revising the legal code of the city of Nuremberg in 1522, *Reformation der Stat Nuremberg*, as well as what is likely the first author portrait in a printed book, of Paolo Attavanti for a summary of canon law, *Breviarium totius juris canonici* (Milan, 1479).

I asked Widener to expand a little on how both he and Yale arrived at this point and what’s in store for the future. His first career was in radio and television journalism in Laredo, Texas. While working as an editor

See *LAW, ILLUSTRATED*, page 4

From an edition of Giovanni D'Andrea on marriage law, *Super arboribus consanguinitatis et affinitatis* (Nuremberg, 1473).



at the State Property Tax Board, he met his future wife, Emma, who had come to Austin after a career as a librarian in her native Mexico City, first for the National University, and then for the office of the president of Mexico. Emma went to work for a rare book dealer while Widener himself caught the library bug, going now to library school and specializing in archival work. That led him to his job at the University of Texas at Austin, then to Yale Law School.

As for Yale's collections, law librarian Albert Wheeler, foremost late 19th-century American authority on Roman law, left his collection to the library around the turn of the century and started an endowment still in use today for acquisitions in Roman and international law. Samuel Thorne arrived after World War II, one of the world's leading authorities on Henry de Bracton (a highly influential medieval English jurist). With funds from an endowment started by John Hooper in 1942, Thorne was in a position

to buy aggressively following the war. He had a good eye and an ambition to grow the law library's rare collections – for instance he purchased a 750-volume collection of Italian statutes from an Italian lawyer in the late 1940s. And he is responsible for the purchase of over 90 percent of the school's incunabula. Widener's predecessor Morris Cohen became head law librarian in 1981 and began to amass a great collection in American law practitioner materials. When Widener came to the helm, he was excited to have the resources to pursue systematic collection of illustrated law books (among other collecting interests, Yale is particularly strong in pamphlets and legal ephemera associated with reform movements over time).

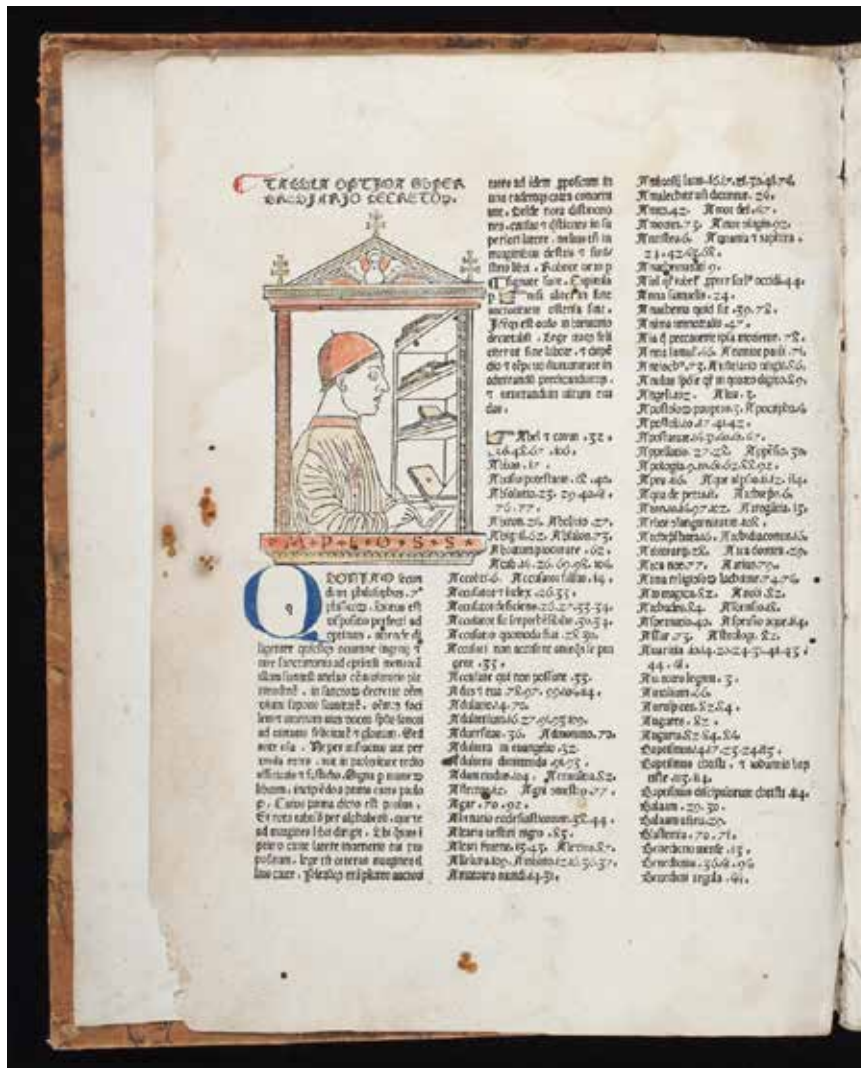
Widener effortlessly exudes the passion

of a collector, but he is also pragmatic in his efforts. Special collections are a way for libraries to differentiate themselves in today's dire competition for attention. But he emphasizes their need to be thoughtful, useful, and have a reason to exist. He has had to make difficult

able, but there's a deeper reason for remaining somewhat agnostic about use while amassing a scholarly collection. He and Weiner cite Connecticut-based rare book dealer William Reese's "critical mess" theory: "You don't start off with a theory about what you're trying to

do. You don't begin by saying, 'I'm trying to do x.' You build a big pile. Once you get a big enough pile together – the critical mess – you're able to draw conclusions about it.... The way to become a connoisseur is to work in the entire spectrum of what's available – from utter crap to fabulous stuff. If you're going to spend time looking only at the best, you're not going to have a critical eye."

People are already putting the collection to good use, whether legal scholars (writing about the representation of justice or about law and visual culture) or even television shows (the series *Deadly Women* used the collection's image of "Mrs. Kate Southern's Sad Case," a sensational pamphlet about a Victorian murder). Widener and Weiner are meanwhile adamant about collecting the originals – artifacts that can never be fully understood or appreciated through a computer screen. There is a feeling of "use" woven throughout the collection. As Weiner lyrically puts it, "The books convey an aesthetic of



Perhaps the first author portrait in a printed book: Paolo Attavanti, *Breviarium totius juris canonici*, 1479.

decisions about what to keep out and where to draw the line. For instance, he does not collect fine prints relating to the law because textual elements are often minimal, and prints are a different beast altogether, handled better by someone with expertise in that realm. Also, he does not collect legal works that boast only a coat of arms as illustration – while heraldry certainly does representative work for a text, it is not as evocatively "legal" in the sense of other uses described here.

To enable meaningful research, a collection should have size and scale. Widener emphasizes the impossibility of predicting at the outset all future uses that will come from a given collection. The serendipity itself is enjoy-

worldly particularity. Looking at one of them is like gazing at a hammer with a deeply worn and stained grip, with scratches on its face and peen, left at rest long ago on a bench." The Yale collection has admirably brought those instruments back out on display, perhaps inspiring future generations to think more broadly on the many possible modalities of the law.

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All book images from the Rare Book Collection, Lillian Goldman Law Library, Yale Law School

Caxton Club COUNCIL NOTES

Leora Siegel, Secretary

The 2017-2018 Caxton Council met for the first time on September 20. It meets monthly from September through June. This meeting welcomed the incoming Class of 2020 including John P. Chalmers, Ethel Kaplan, Donald Kobetsky, and Caroline Szyłowicz. During this meeting, Michael Thompson was elected to the 2020 Class as replacement for a resignation.

The Council voted to adopt the budget pre-

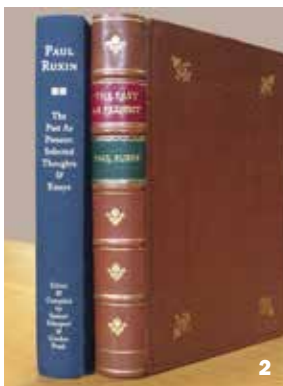
sented by the Finance Committee for the upcoming fiscal year. Caxton Club committees are open to all, not only those on the Council. Contact the Chair if you're interested in learning more or to volunteer. The online membership directory has e-mail addresses and phone numbers. Committee chairs for this year appear on page 2 of this issue.

New members voted in at this meeting were: Richard Oram (nonresident member, nominated by Donald Krummel and

seconded by Wanda Dole). He is retired Associate Director and Hobby Foundation Librarian of the Harry Ransom Center at the University of Texas. Elizabeth Peters (resident member, nominated by Bill Locke and seconded by Susan Hanes). She is retired Faculty, City Colleges of Chicago and College of DuPage. Lynne M. Thomas (nonresident member, nominated by Donald Krummel and seconded by Scot Koeneman). She is head, Rare Book and Manuscript Library, University of Illinois, Urbana-Champaign. §§

Our Club and its Members Get Around

1 Caxton table at the Bibliography Among the Disciplines conference, held in Philadelphia October 12-15 **2** Paul Ruxin memorial book in regular and special Sam Ellenport binding for the Caxton Archive **3** Paul Aken, our host at the Platen Press September 24 **4** Arthur Frank, Anne Royston, and Jackie Vossler at work on the press **5** Jill Gage proudly displays her handiwork



Coming in January: an ON THE MOVE EVENT – Thursday, January 4, 2018. At the Newberry, in the Towner Library: The Caxton Club and the Map Society will host Peter Hiller, curator of the Jo Mora Trust, to discuss Jo Mora, his life, his maps, and his connection to the Newberry.

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 November 4.

Art Institute of Chicago, 111 S. Michigan Avenue, Chicago, 312-443-3600: **"Selling Design: 27 Chicago Designers, 1936-1991"** (works of the 27 Chicago Designers group of typographers, illustrators, photographers, and designers), Ryerson and Burnham Libraries, through November 20. **"Color Studies"** (use of color in the history of architecture and design from the Bauhaus and Swiss typography to postmodern architecture and contemporary graphic design), through February 25, 2018. **"Revolutsiia! Demonstratsiia! Soviet Art Put to the Test"** (works of art and life-size reconstructions of early Soviet display objects and spaces), through January 15, 2018.

Chicago Botanic Garden, Lenhardt Library, 1000 Lake Cook Road, Glencoe, 847-835-8202: **"Curtis's: The Longest Running Botanical Magazine,"** through January 21, 2018.

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 Collaborative, 4912 N. Western Avenue, Chicago, 773-293-2070: **"Thai Printmakers: Work by Artists from Chiangmai Art on Paper Studio,"** through November 4.

DePaul University John T. Richardson Library, 2350 N. Kenmore Avenue, Chicago, 773-325-2167: **"Stories Shared: Highlights from the Arnold and Jane Grisham Collection"** (rare first editions, texts inscribed by their authors, and galley proofs of books narrating the African-American diaspora), ongoing.

Morgan Art of Papermaking Conservatory and Educational Foundation, 1754 E. 47th Street, Cleveland, Ohio, 216-361-9255: **"Intermolecular Forces: Paper Works by Melissa Jay Craig and Amy Richard"** (the latter being the recipient of a Caxton Club grant for the book arts), through November 20.

Newberry Library, 60 W. Walton Street, Chicago, 312-943-9090: **"Religious Change and Print, 1450-1700"** (explores how religion and print challenged authority, upended society, and made the medieval world modern), through December 27.

Northwestern University Block Museum, 40 Arts Circle Drive, Evanston, 847-491-4000: **"William Blake and the Age of Aquarius"** (Blake's impact

on American artists in the post-World War II period), through March 11, 2018.

Northwestern University Library, 1970 Campus Drive, Evanston, 847-491-7658: **"On Board with Design: Passenger Transportation and Graphic Design in the Mid-20th Century,"** ongoing. **"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 subject areas), 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.

Smart Museum of Art, University of Chicago, 5550 S. Greenwood Avenue, Chicago: 773-702-0200: **"Revolution Every Day"** (graphic art, film, and video focusing on the experiences of women under and after communism), through January 14, 2018.

Spudnik Press Cooperative, 1821 W. Hubbard Street, suite 302, 312-563-0302: **"Run, Run, Run"** (annual member exhibition), through



Chicago Botanic Garden / Curtis's Botanical Magazine
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University of Illinois at Chicago, Richard J. Daley Library, 801 S. Morgan Street, Chicago, 312-996-2742: **"The Food's the Show! Innovation at the Blackhawk Restaurant"** (illustrates 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: **"Red Press: Radical Print Culture from St. Petersburg to Chicago"** (Russian revolution through broadsides, pamphlets, periodicals, and posters with many drawn from the archive of Samuel N. Harper, son of the University of Chicago's founding president, arguably the first American Russianist, and an eyewitness to the revolution), through December 15.

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

Caxtonians Collect: David Robson

Interviewed by Robert McCamant

Like most graphic designers, David Robson does most of his work on a computer. But, like most members of the Caxton Club, when it's time to read a book, he'd rather have ink on paper: he likes the smell, the feel, the substance.

He grew up in Palos Heights, a suburb about 17 miles southwest of downtown Chicago. In his senior year of high school, he discovered that he had enough credits to graduate without completing the second half of the school year. So he decided to try something completely different: he took a "lettering and layout" course – which turned out to be an introduction to graphic design – at a community college. He enjoyed it so much that he decided to attend the University of Illinois at Chicago (what we used to call "Circle Campus") and major in graphic design.

"It was a good place for me," he explained. "The people were interesting... a variety of students, commuting from the suburbs and neighborhoods of Chicago. I kept very busy, since I needed to also work to pay for school." As it turned out, one job – at a printing company that published the local newspaper and printed school newspapers – provided him with a practical understanding of the offset printing process, which would be important for later design work.

The program at UIC was based on Swiss principles: conceptual thinking, structural grids, and classic typefaces. He studied with such storied design names as John Massey, Michael Glass, Bill Hafeman, and Tad Takano. The practical method was to draw a "comp" design to represent how the printed piece was going to look, then specify and order typesetting that followed the design. "To give the feel of big type, you had to hand draw it on your comp. For pictures, you either had to get a print to size or try to render it by hand." Needless to say, it was a time-consuming process.

His was nearly the last cohort who learned the traditional methods. Before long, the world was ordering up its own type on a Mac-



intosh and printing it out on a LaserWriter. Hand-drawn comps went the way of the dodo bird.

His first job after college was in the signage department at Skidmore, Owings & Merrill, the architectural firm. "It was exciting to be around architects designing buildings," he says, but he knew he wanted to work on different kinds of projects. When he had the chance, he jumped to Jilly Simons's design firm, Concrete. "It was a three-person office, and we had a wide variety of work, including identity systems, brochures, and corporate magazines. The small office necessitated being involved with aspects of the projects from start to finish. That involvement was unusual for an inexperienced designer. In larger firms, I would've been doing production. The skills I learned helped me run my own business later." He remembers working on a magazine for the Federal Reserve Bank of Chicago. "What I loved was putting together all the pieces and having them harmonize."

After leaving Concrete, he freelanced for several Chicago design firms, including Petrick Design, where he worked on corporate publications and annual reports. These complex

projects helped set the foundation for the kind of projects he currently prefers: books.

When Suzanne Isaacs approached Robson to design a book for her publishing company, Ampersand, Inc., he was thrilled. That was 13 years ago. Since then he's designed nearly 60 books for Ampersand. Remember the book about 999 Lake Shore Drive? Its author, Richard Fizdale, presented 999: *A History of Chicago in Ten Stories* at the luncheon in June of last year. That was a book Robson designed.

His most recent book project (also through Ampersand) was *The Chicago Picasso: A Point of Departure*, by historian Patricia Balton Stratton. The book rolled out this summer with events at the Newberry and elsewhere. "I found it particularly interesting, since the sculpture's been a part of the Chicago landscape for my lifetime. And the modernist movement which brought about its conception, fabrication, and

installation was behind the principles of design I learned." Besides, he admits: it was a really complicated, detailed project, "my favorite kind." The book brought things full circle back to Robson's first job. Decades prior, Skidmore, Owings & Merrill architect William E. Hartmann had been instrumental in convincing Pablo Picasso to create the sculpture for Chicago.

He and his partner, Paul Aanonsen, have been kept busy by their house, which was designed by John Van Bergen, an architect of the Prairie School. "Van Bergen was known as one of the best engineers of the group. Though his design was sound, some of the materials didn't hold up as predicted, so we've had plenty to do to bring it back. The house is a work in progress but it's wonderful to live in these carefully designed spaces," he says. When he's not working, Robson enjoys reading about Chicago history and architecture, attending local museums and exhibitions, volunteering for the Wright Plus house walk, gardening, and practicing yoga.

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Bookmarks...

**Luncheon: Friday, November 10, Union League Club
Mike VanBlaricum on Collecting Ian Fleming**

“Bond, J.” When a character introduces himself that way – often in the middle of a game of baccarat – you can expect exciting, improbable adventures to follow.

“VanBlaricum. Mike VanBlaricum.” When a speaker is introduced that way at a Caxton Club luncheon, you can also expect an exciting, improbable adventure ... in collecting. VanBlaricum holds three electrical engineering degrees from the University of Illinois. He will present the electrifying story of his collecting adventures, which began with a simple idea: to obtain a copy of every edition of Ian Fleming’s books published in English. As often happens, VanBlaricum was seized and taken to the lair of arch villain Bracket Creep and his mission expanded into a historical/archival collection of writings by and about Fleming and the entire James Bond phenomenon. Other evidence of Creep’s malign influence? Mike founded the Ian Fleming Foundation, which has procured more than 30 Bond related vehicles. Make your reservation for November’s luncheon today. You’ll be stirred, if not shaken, by this terrific mixture of real life spy and the collector who has been pursuing him!

November 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 \$35. Reservations or cancellations by noon Wednesday for Friday lunch. Call 312-255-3710 or e-mail caxtonclub@newberry.org.

Beyond November...

DECEMBER LUNCHEON

December will have us reaching for our warm jackets, so let’s make jackets the theme of an entertaining luncheon as well. Join University of Chicago Press designer Isaac Tobin as he reveals what goes into creating a book jacket that stops you in your tracks and gets you reaching for your wallet. December 8 at the Union League Club.

DECEMBER DINNER

More Revels, Less Auction. Live entertainment, a brief live auction, raffle tickets for Caxton items, dinner, and premium bar. Join your Club in this annual fund-raiser and opportunity to share the spirit of the season with fellow members. The auction elves are taking a break to join in the fun. December 13 at the Newberry Library.

**Dinner: Wednesday, November 15, Union League Club
Russell Maret on “Motivations and Second Guesses or How I Learned to Stop Worrying and Love the Book”**

Russell will discuss his motivations in type design and letterpress printing within the historical context of the typographic book. Along the way he will touch on the technological considerations, artistic yearnings, and smatterings of neuroses that have impacted and shaped his work. In addition to our speaker’s discussion we’ll present our 2017 grant winners with their awards and invite past grant recipients to join us for this dinner. Maret is a type designer and printer known for his elaborately printed fine press books. He apprenticed under Peter Koch, moved to Firefly Press, then started his own firm. He has received the Rome Prize in Design from the American Academy in Rome, and his works are held by many leading institutions. In 2013 the Library of Congress began acquiring Maret’s archives of type and book design.

November dinner: Union League Club, 65 West Jackson Blvd. The evening will follow this order: Social gathering, 5-6 pm, Program, 6 pm. Dinner immediately to follow. Program is free and open to the public. Dinner, \$63. RESERVATIONS ARE REQUIRED for either the program only or the program/dinner combination by NO LATER THAN NOON, MONDAY, NOVEMBER 13. Cancellations and no shows after this deadline will require payment. To reserve call 312-255-3710 or email caxtonclub@newberry.org.

JANUARY LUNCHEON

After you’ve filled and emptied the Union League’s delightful luncheon plates, you’ll look up and enjoy perhaps the most famous plates in all of publishing, as Caxtonian Steve Tomashefsky’s presentation takes wing with a tale of tails and feathers and Audubon.

JANUARY DINNER

January 17, Union League Club. A story about book collectors for book collectors. Stephen Grant presents “Collecting Shakespeare: The Story of Henry and Emily Folger.” Copies of Grant’s well-received book on the Folgers will be available for sale and signing.