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Beyond the Bandwagon: Curating Cultural Memory at Milner Library

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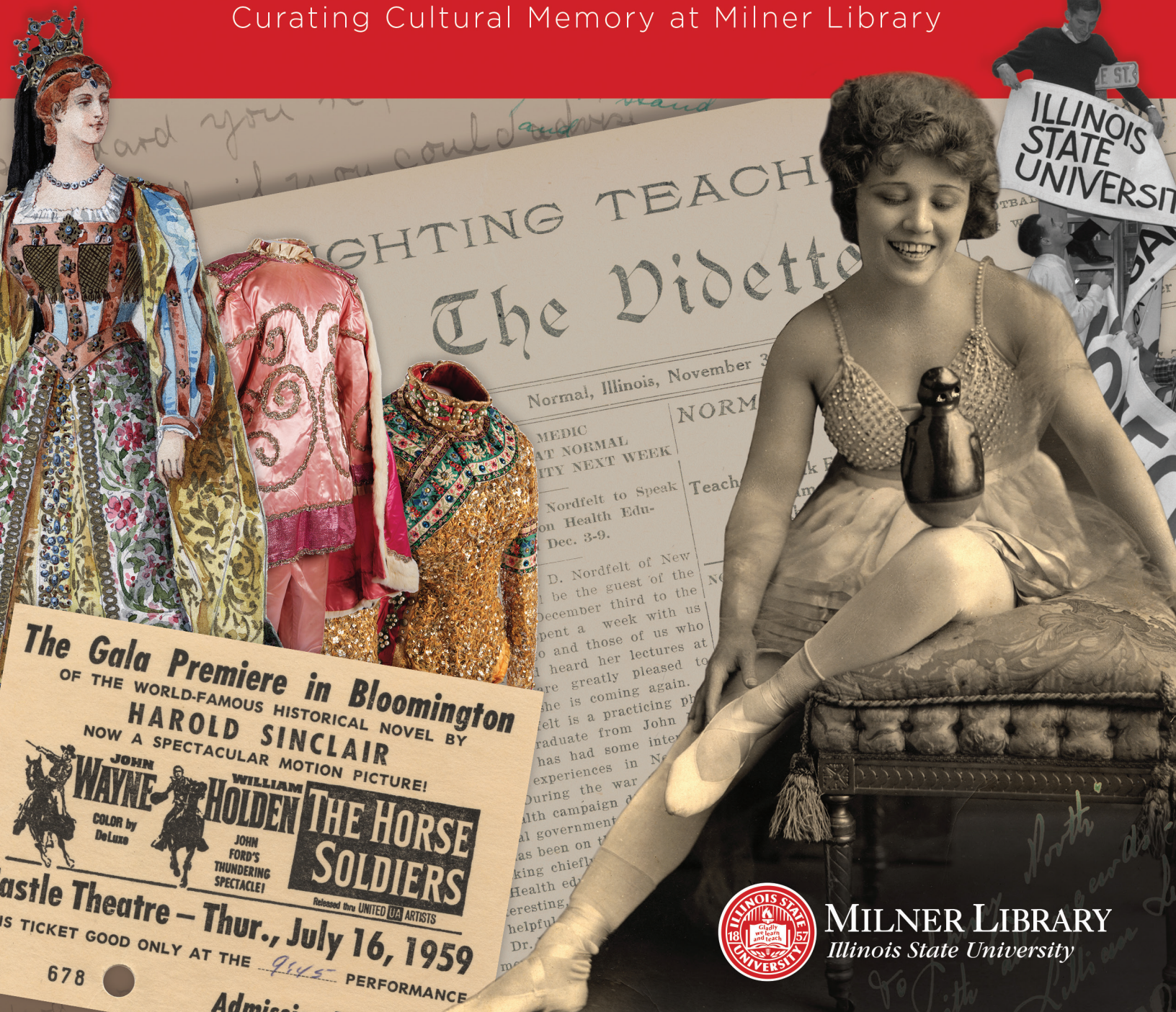
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Beyond the Bandwagon

Curating Cultural Memory at Milner Library



The Gala Premiere in Bloomington
OF THE WORLD-FAMOUS HISTORICAL NOVEL BY
HAROLD SINCLAIR
NOW A SPECTACULAR MOTION PICTURE!
JOHN WAYNE **WILLIAM HOLDEN**
COLOR by DeLuxe **JOHN FORD'S THUNDERING SPECTACLE!**
THE HORSE SOLDIERS
Released thru UNITED ARTISTS
Castle Theatre - Thur., July 16, 1959
TICKET GOOD ONLY AT THE 9:45 PERFORMANCE
Admissi



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INTRODUCTION

Archival and manuscript materials record human experience; they document how people have lived, worked, interacted, and thought about the world. These unique or rare materials make visible the experience and impact of individuals and organizations within their respective cultural, geographical, historical, local, and educational milieu. By exploring such documents and objects, patrons can see and investigate these relationships firsthand. Primary sources form the bedrock of humanistic research, personal inquiry, and engaged teaching.

With this volume, we invite you to explore the unique and rare materials housed in Milner Library's Special Collections and Dr. Jo Ann Rayfield University Archives as well as the services that bring them to life for readers worldwide. Contributed essays from scholars and collection stewards highlight how a small sample of these rich collections facilitate teaching and learning within the Illinois State University community and beyond.



Opposite: Eddie and Jennie Ward of The Flying Wards, an aerial troupe that made Bloomington their home in the early twentieth century.

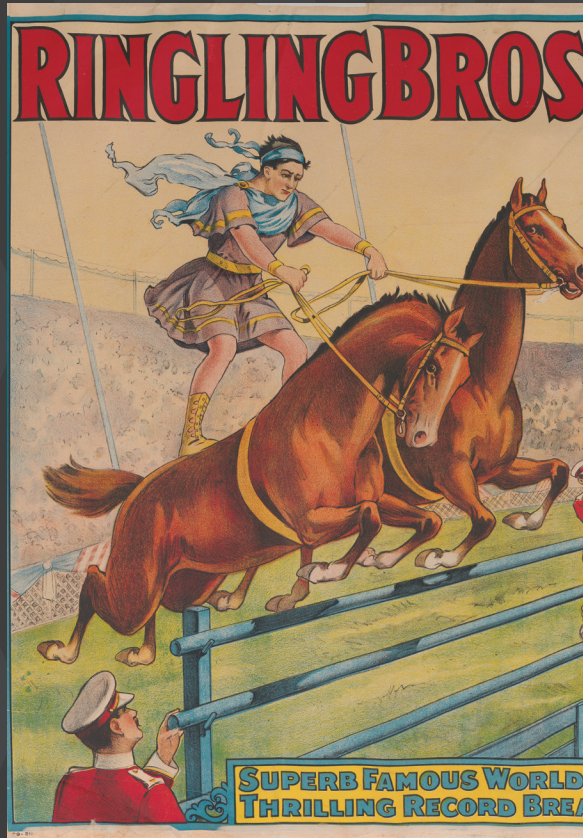
Above: "The Village Club" by Maurice and Edward Detmold, from the portfolio *Sixteen Illustrations of Subjects from Kipling's "Jungle Book,"* published in 1903.

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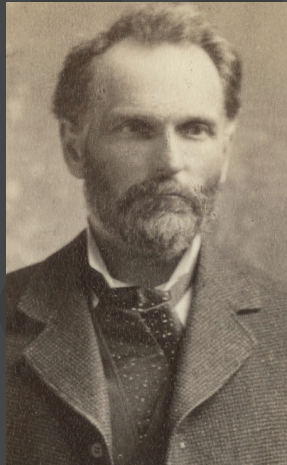


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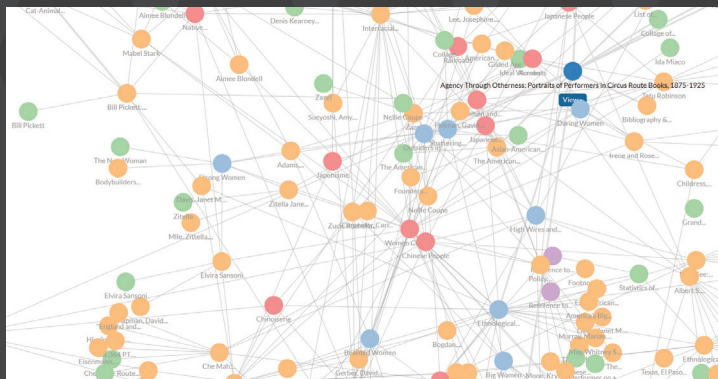




fig. a



fig. b

SPECIAL COLLECTIONS



Charles Bianchini

By Lauren Lowell

Head of Production Design & Technology
School of Theatre and Dance, Wonsook Kim College of Fine Arts
Illinois State University

fig. a Watercolor study for two Squires of Henry VIII from a drawing in the “King’s Library.”

fig. b Watercolor study for clothing of a Herald of France, from a miniature in the Lavallière Collection, Bibliothèque Nationale de France.

Charles Bianchini (1860-1905) is remembered as a 19th century painter, costume designer for the Paris Opera, and attempted murder victim. In addition to his career contributions, the artist also created exquisite watercolor studies featuring Gothic and Renaissance clothing. Fifty-seven of these pieces are held in the Milner Library Special Collections at Illinois State University. Each rendering is accompanied by handwritten descriptions of the materials depicted in the clothing, scribed in French. The drawings are masterful examples of both watercolor media use and the details of English, French, and German historical dress—worthy of scholarly study on both accounts. Added intrigue surrounding Bianchini’s relationship with his wife and her conviction regarding his attempted murder draws further interest to the man behind this incredible artwork.

As a career costume designer and a professor of clothing history myself, I was enamored by the virtuosity of watercolor technique as well as the intricate details that Bianchini achieves in artworks measuring 5 ½ inches by 9 inches. The variety of clothing he chose to study is also noteworthy. Nobility, peasants, knights, and middle-class merchants are given equal attention in this collection, demonstrating the variety of dress amongst diverse social classes and providing a wealth of information for the clothing researcher.

Artist signatures date the lot of drawings to 1892. This leaves me to speculate that similar collections featuring other segments of costume history may exist. My deduction is that the collection residing at ISU’s Milner Library Special Collections is a small example of what was likely an endeavor of curiosity and joy for the artist—a pet project of sorts. Bianchini made his living through commissions of costume designs for the Paris Opera (as well as other prominent venues of the time) and through creating fine art portraiture. I want to

believe that these drawings were created out of a personal desire to study and record historical clothing at a time when the idea of historical accuracy in theatre design was far less important than the fashionable lines of the day. I do not believe that these drawings are works that he was contracted to create but instead exist as evidence of Bianchini's own desire to be a student investigating the history of dress at a time when this subject was only just established in scholarly circles. Of course, this is only the speculation of a 21st century theatrical costume designer who also thrills at the study of the history and evolution of clothing.



fig. c

fig. c Detail of a Bianchini watercolor depicting a third costume for Rosalind, designed after Cesare Vecellio.

Tucked into the box containing the collection are multiple copied newspaper articles regarding the scandalous relationship between Bianchini, his dear friend, and his wife. According to the reporting, Mme. Bianchini accused her husband and his friend of frivolously squandering her fortune through lavish food, drink, and other entertainments. During divorce proceedings it is recorded that Bianchini is noted as having a strange malady later explained as atropine poisoning. Mme. Bianchini was charged with attempted murder and given a prison sentence of five years. Despite the evidence substantiating her guilt, it is noted in the articles that Bianchini did not believe his wife to be guilty. This bit of scandal surrounding the artist's personal life makes the collection all the more interesting.

This holding is nothing short of fascinating to scholars of theatrical design, clothing history, and fine arts. Bianchini's portraiture fetches solid prices at art auctions. Bianchini's theatrical costumes are held in reputable collections including the Metropolitan Museum of Art. These are the artifacts from the career for which he is remembered and documented. What is precious about the Bianchini Historical Costume rendering collection held in ISU's Milner Library Special Collections, is that this set of renderings feels like an absolute labor of love, self-education, and historical preservation. Modern students and scholars viewing this set of renderings will see a mastery of watercolor technique, a unique recording of historical dress, and a glimpse into the personal life of a fine artist, career costume designer, and deeply intriguing soul.

Braathen

by Maureen Brunsdale
Associate Professor & Head of Special Collections and Rare
Books
Milner Library
Illinois State University

fig. a Circus performer Corky
Cristiani (left), posing with
Sverre and Faye O. Braathen,
May 12, 1947.



fig. a

Sverre O. Braathen (1895-1974) saw his first circus, the Gollmar Brothers Circus, in his hometown of Mayville, North Dakota, as a boy. As a teenager, he jumped a train hauling grain and rode on the top of one of its cars to get to Grand Forks, 40 miles away, where the Ringling Brothers Circus was performing. From that point forward, the die was cast. He became a one-of-a-kind circus fan, historian, and photographer.

After serving in the Navy during World War I, he found his way to Madison, Wisconsin, where he obtained his law degree. He availed himself of the plentiful opportunities to see even more circuses there and soon ingratiated himself to its performers by offering them copies of the photographs he took of them. By the early 1930s, and with his wife, Faye, by his side, those images were captured in the saturated colors of Kodachrome slides. These pictures, along with the letters written between the Braathens and the subjects of the slides, provide incredible insight to what happened just outside the canvas flaps of the circus tent. The content of the moments caught on film ranges from the careful unloading of the trains, to rare outdoor performances, to performers (and sometimes their fans or guests) relaxing in the backyard of circuses both large and small.

The letters that accompanied the photos provide even more details of their lives. It is through that correspondence that readers learn about the first shots fired during the Spanish Civil War witnessed by slack-wire performer, Maximo; the day-to-day struggles of trying to live through World War II and the years that followed in Germany from female strongwoman and single trapeze performer, Luisita Leers; and both the triumphs and tragedies of the Wallendas when they premiered in Madison Square Garden in 1928 and when members tragically fell from the high wire in Detroit in 1962. Such firsthand accounts bring history to life.

“Learning history through the prism of circus is like watching a blockbuster movie. The main characters risked their lives twice each day to bring an unimaginable world to life for the audience, yet their letters give them a humanity that action figures often lack. Hopes, fears, loves, and loss are a few of the topics covered. It’s nearly impossible not to be drawn into the stories and the incredible lives of these amazing people.”—Maureen Brunsdale

In addition to Illinois State University, students from a wide range of disciplines, performers and their descendants, musicians, writers from ABC News, *Smithsonian Magazine*, and *The New Yorker* have used and learned from Braathen’s materials. Milner Library has been hosting his images online for years in its Passion for Circus site. Go to library.illinoisstate.edu/collections/passion-circus to see more.



fig. b

fig. c Rusty Parent and Emma Castro relax with some children in front of Concello seat wagons – Ringling Bros. and Barnum & Bailey Circus, July 21, 1951.

fig. d Aerialist Pinito del Oro and her husband Juan de la Fuente of the Pinito del Oro Troupe on the lot of the Ringling Bros. and Barnum & Bailey Circus in Guelph, Ontario on July 12, 1953.

fig. e, f Letters shared between Sverre Braathen and many of the biggest name performers in the circus world showcase the intimacy and friendships he cultivated over the course of decades

fig. e Irene De Kos writes unflinchingly of her despair following the death of her beloved husband, Gene.

fig. f Alex Neuberger, rigger for the wire walking act, the Naitto Troupe, writes a firsthand account of the chaos and destruction he saw inside the Ringling Bros. Circus big top during the catastrophic Hartford Circus Fire on July 6, 1944.

fig. b Panorama view of the Ringling Bros. and Barnum & Bailey Circus midway showing the poleless menagerie and big top on the lot in Buffalo, NY, July 7, 1956.



fig. c



fig. d

Albany - N. Y.
June 25 - 1934.

Dear Friends:-
I received two lovely letters from you dear kind people at the time my beloved Gene was hurt, and at his death. And I just couldn't pull myself together to write any more. As I am so blue and dis-encouraged. And my heart is so broken. As Gene was my all in all. He meant everything in life to me. And now nothing seems to matter anymore with me.

Just before my darling husband passed on he said to me "Gene I am so hurt and tired that I can't carry on - I want to go and am ready - God-bye - "I love you" just think his last thoughts were on me. I was so heart-broken when I saw my beloved Gene die - that I truly wished I could die with him. And I was ready to go, and still am. And now the happiest moment of my life will be, when the God God takes me home, and my darling Gene comes for me. Until then I don't think I ever can be real happy.

The circus bosses have been very kind to me they paid all the hospital and funeral

fig. e

Hartford. July 12, 1934.

My dear Friends,

Today I received your letter and thank. Well all is over now and so much happened, that it is almost impossible to tell it in a letter. The circus is dead. Definitly dead, that is the impression one has, when he comes to the lot. There is only one tent up, the Dressingroom. Here the approx. lay-out.

Coco lives
3 streets away.

Pardon it.

The performers start to assemble at around 12 noon. They sit and wait, they get excited about rumours and long for Sarasota. Worse at the town, they wacked from one end to the other and again discuss a possibility - when and where to ?

fig. f

lios mortificator. **E**t
recte mecum nris sep
tulū i sumi cor. i prope
riū ipoz q̄ exp̄biant
runt t̄ dñe. **Q**uos at
p̄pls tuus q̄ ones pas
cue tue: ōfidebimur t̄
i selz. **I**n gn̄ationē
q̄ gn̄ationē: anūciabi
mus landē tuā. **Ps̄ d̄i.**



Uti re
gis y
srael
i tēte.
q̄ tēdu
cis ne
lud onē ioseph. **Q**ui
sedes sup cherubin ma
nifestare: corā effraim
beniamī q̄ manasse.
Exalta potētā tuā q̄
ueni: ut saluos facias
nos. **D**eus ōite nos.
q̄ ostende faciē tuā et
salui erimus. **D**ñe
ō virtutū: q̄ n̄ uasce
ris sup ciones fm̄ tuū.
Quābis nos pane lac
marū: q̄ potū tab̄ nob̄
i lacrimis i mesina. **D**o
sisti nos i ōditionē m̄

cuis nris: amici m̄
s̄b sanauer nos. **D**eus
virtutū ōite nos: q̄ ostē
de faciē tuā q̄ salui erim.
Uineā de egypto tran
tulisti: eiecisti ḡtes q̄
plantasti eā. **D**ux
itānis fuisti i ōspen̄ ei.
q̄ plantasti radices ei
q̄ impleuit frā. **O** pu
it mōtes i bra ei: q̄ ar
busta eius cedros dei.
Ex tendit palmites su
os usq̄ ad mare: q̄ usq̄
ad flumē pp̄agines ei.
Ut quid destruxisti ma
ceriā eius: q̄ uideuiat
eā oēs q̄ p̄greduntur
inā. **E**x tinnuit eā
ap̄ de silua: q̄ singularis
ferus de pastus est eā.
Deus uirtutū ōite: res
pice de celo q̄ uide q̄ uil
lita uineā istā. **E**t
p̄fice eā q̄ plantauit
dexta tua: q̄ s̄r filiū q̄
ōfirmasti t̄. **I**n cēsa
iḡ q̄ infosa: ab i crepa
tione uultus tui p̄bit.
Fiat manus tua sup
unū dexte tue: q̄ sup

fig. a Carthusian Breviary,
c.1430 — 1450

This page contains one of fourteen historiated initials depicting a cycle of saints. These masterful miniature paintings are placed throughout the first half of the book. At a mere 6-line height, these illustrations contain exquisite shading and detail, rendered in gold and other precious pigments.

Carthusian Breviary

by Dr. Kathryn Jasper
Associate Professor, Department of History
College of Arts and Sciences
Illinois State University

One of the most valuable windows into the culture of individual monastery is a breviary (breviarium) particular to that community. The breviary acquired by Milner Library's Special Collections in 2018 comes from the Carthusian monastery, or charterhouse, of Valmanera (in Italian called simply Certosa d'Asti or di Valmanera) in northwestern Italy. At the time the monastery owned this manuscript, which was produced in Milan between 1430 and 1450, their order had existed for over four centuries, but Certosa d'Asti had belonged to the Vallombrosan order first and became Carthusian much later in 1387.¹ The Carthusian order remains active today, but its origins go back nearly 1,000 years. The order's founder, St. Bruno of Cologne (b. circa 1030), became a renowned scholar and canon at the cathedral of Reims but found this life unsatisfying. He sought solitude and fled to a mountaintop near Grenoble in France and eventually settled in the valley of Chartreuse, from which the order drew its name. Bruno and his six companions built a hermitage with individual cells for the brothers and shared spaces for the community to gather. Bruno died in 1101, but his movement survived him and spread rapidly. By 1145, the monastery of La Grande Chartreuse presided over an expansive congregation of both male and female communities living under a shared rule that combined elements of monasticism and hermitism. Although all Carthusian houses followed the same rule, each monastery also observed unique customs.

The Carthusian Breviary at Milner Library reveals what daily prayer looked like in one corner of Italy during the 15th century. Medieval breviaries contained a compendium of various texts read in daily prayer throughout the year and organized according to the liturgical calendar. A breviary made the Divine Office easier to perform. No more fastidiously searching for individual passages from Scripture; the reader simply had to locate the specific day and read its pages. Clerics and monks typically sang these prayers together. Texts found in breviaries include hymns, Psalms, blessings, and rubrics (rules for divine service of the Mass), with the contents entirely curated by its patrons for their own use. Breviaries were ubiquitous manuscripts throughout the Middle Ages since they were necessary for religious devotion for both monastic



fig. b

orders and priests; the laity relied on Books of Hours for the same reason. Generally, we find two types of breviaries in Western Europe corresponding to the two branches of the medieval Church. To distinguish between breviaries for the regular clergy (monks and nuns) and those serving the secular clergy (priests), one must look at the texts pertinent to Matins (one of the periods in the Liturgy of the Hours) on feast days, because the monastic version had 12 lessons and responsories

(responsoria) while the secular version had nine. Beyond that important, standard difference, the content of individual breviaries corresponded to the nature of the community, often its order, and its preferences. Indeed, the Carthusian Breviary possesses some unusual qualities. Unlike most breviaries, it seemingly would have made saying the Office more, not less, complicated. Its contents (capitula, antiphons with responsories, litanies of the saints et cetera) are not organized based on their place in the Office but by an idiosyncratic internal system that grouped texts separately and in no obvious order, which indicates the monks probably used the manuscript as a reference tool and not in regular devotions.

The folios are vellum of fine quality and the texts, written in black Gothic script punctuated by red and blue initials, are occasionally accompanied by a historiated and illuminated initial, 14 in total. The illuminations have been credited to the workshop of the Master of the Vitae Imperatorum (fl. 1402-1459), an Italian illuminator whose epithet refers to his work on a well-known manuscript of Suetonius' Lives translated into Italian for Filippo Maria Visconti, Duke of Milan (1392-1447), although he illuminated numerous manuscripts that survive in libraries and archives across Europe and even in America. To commission a manuscript was expensive but to employ the same illuminator engaged by the Duke of Milan, among the most powerful and wealthy rulers at the time, seems particularly impressive. The breviary's creation coincides with a period of great expansion at the monastery. The manuscript was a result of economic success and also reflected the prestige of the community. The Carthusian Breviary provided the monks a way to express their identity as Carthusians through specific liturgical practices, and it gives modern readers a glimpse into their monastic culture.

fig. b Books of Hours provided devotional texts for lay people, and ranged from minimally decorated with just a few illuminated initials to highly illustrated volumes with gold-tipped lettering, portraits, and penwork.

Special Collection's Book of Hours (c. 1450) contains a portrait of St. John on the first page and illuminated initials throughout.

fig. c This page spread shows a historiated initial, flourishes, foliate borders, and rubrication throughout.

fig. d This view showcases the extensive decoration surrounding the gothic script of the main text that appears on almost every page. The two faces drawn at the top of the text block and the penwork borders in the margins and center are elements that appear especially often throughout the second half of the volume.



fig. c

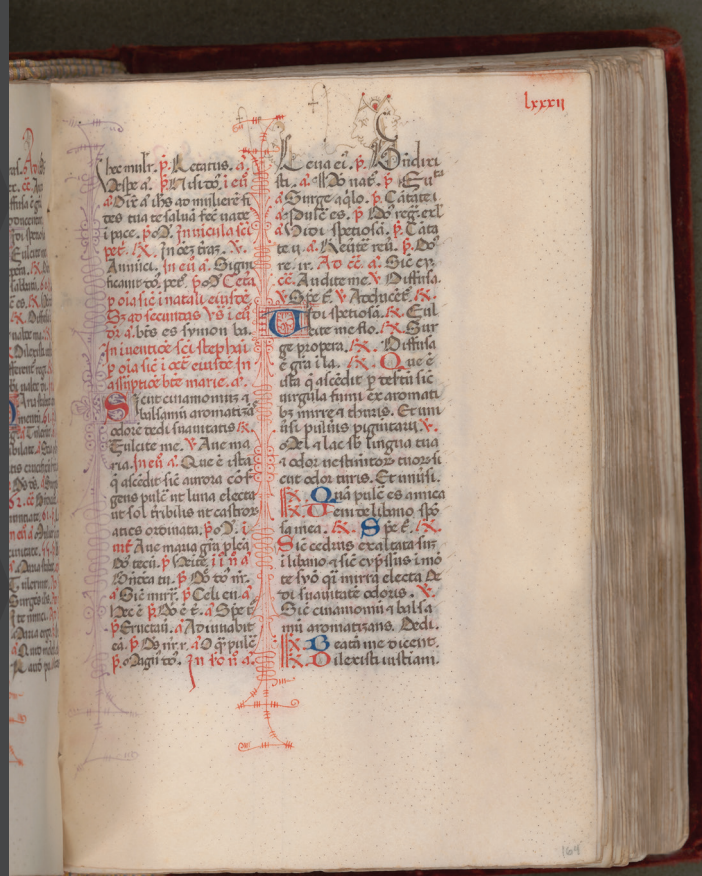


fig. d



fig. a

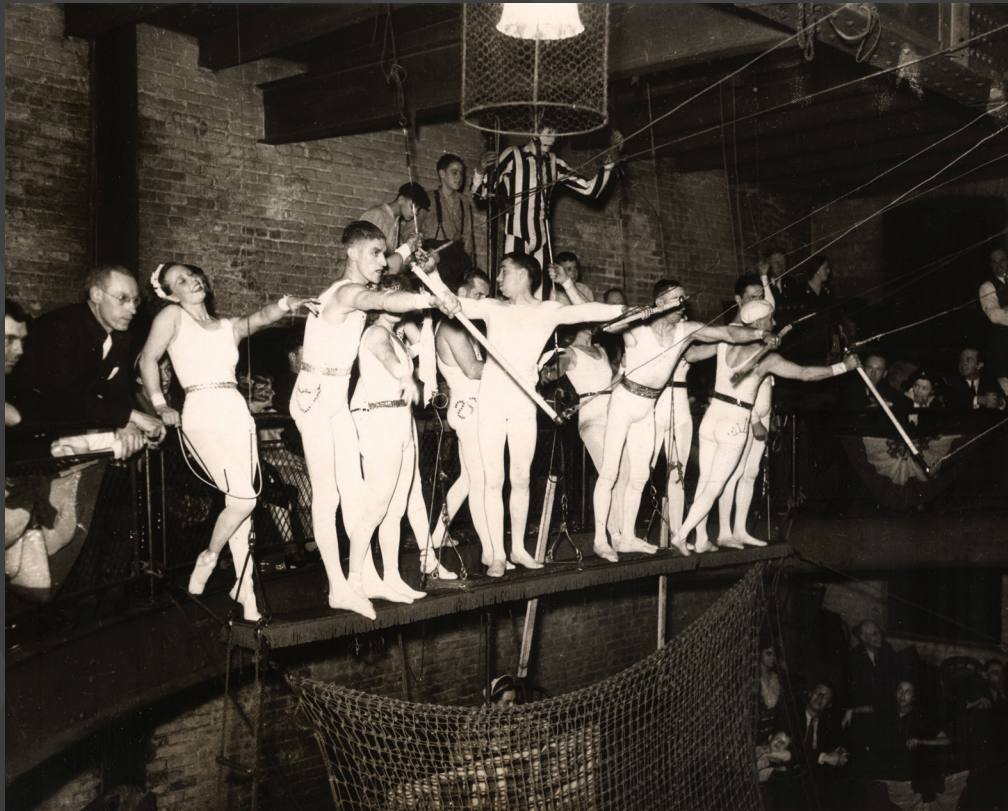


fig. b

fig. a Letterhead, Amy and La Van (AKA The Flying La Vans). c.1900.

fig. c Bloomington, Illinois - original YMCA building, which included, among its many amenities, permanent trapeze rigging. c.1950s.

fig. b Bloomington, Illinois - YMCA Circus featuring the controlled chaos of almost too many world-class trapeze flyers at any one time. c.1930s.

Local Circus Collection

by Mark Schmitt
Senior Specialist, Special Collections
Milner Library
Illinois State University



fig. c

In 1875 a gymnasium opened in the disused sanctuary of a vacant Bloomington church—right above the offices of a now, long-defunct newspaper. The proprietor hung a trapeze amidst the other apparatus and amenities. The

trapeze, at that point, was a relatively new thing to perform tricks on, as before that it was simply another piece of exercise equipment. Jules Leotard began performing tricks on the trapeze in the 1850s in France and became an international sensation from doing so. His innovation stirred many imitators, and by the time Bloomington had its first trapeze—it wasn't long before someone got noticed for being especially good at it. The Green brothers were mere youths, but it was their prowess on the trapeze and at all things acrobatic that eventually led to them to christen themselves the La Van Brothers (and eventually the Flying La Vans) and leave town with a circus. They were Bloomington's first circus stars, and their act lasted in innumerable iterations for over 50 years.

Bloomington was known as the trapeze capital of the world for the first half of the 20th century. That distinction was achieved due to the sheer number of people who learned to become flyers there, many of whom went on to work in aerial acts all over the globe. Bloomington flyers could be found (if one just looked up) playing dates at parks, fairs, civic celebrations, vaudeville, and, of course, circuses. Flying acts like the Wards and the Concellos still illicit a reverence for Bloomington in people close to the world of the circus.

The initial seeds of Milner Library's Circus and Allied Arts Collection were items donated by retired local aerialists and their supporters in the mid-1950s. It has grown into one of the major circus research collections, with more books on circus than likely any other place on the planet, at quite easily a million items.



fig. a



fig. b

fig. a Original poster artwork for a proposed Ringling Bros. and Barnum & Bailey half-sheet that perfectly illustrates all the work a lithograph goes through before the image ever graces a stone (gouache and ink on board). Undated.

fig. b Ringling Bros. and Barnum & Bailey one sheet poster. Undated.

Circus Posters & Original Poster Art

by Morgan Price
Associate Professor of Art
Wonsook Kim School of Art
Illinois State University
Collaborative Printer, Normal Editions

“The world’s grandest, largest, best, amusement institution.” This bold declaration accompanies many of the acts featured on Barnum and Bailey circus posters. However, it is not just the text that asserts this idea, every visual element of these posters was designed to catch the eye, stimulate the imagination, and cultivate excitement. Lettering is bold and colorful, frequently cramming as many superlatives as possible into a single sentence (“Superb Famous World-Champion Leaping Horses in Thrilling Record Breaking High Jumping Contests” reads one such poster). Visuals are dynamic and dramatic, showing people and animals in the most active poses possible and often combining several different actions into a single composition. Each of these posters makes the promise that the most exciting, entertaining, and dramatic spectacle is on its way, a promise that the circus was usually more than able to fulfill.

The Milner Library Special Collections Department houses one of the nation’s largest assortments of circus posters, and looking through these documents reveals a wealth of compelling stories. Of particular relevance to the local community are the posters promoting trapeze performers, many of whom lived and trained in “The Trapeze Capital of the World,” Bloomington/Normal. The Flying Wards, a troupe with strong local connections, are depicted in a particularly dramatic Sells Floto Circus poster. The bottom of the poster touts “Miss Mamie Ward, the only lady in the world doing double somersaults in mid-air” while the main image shows all nine of the Flying Wards engaged in different aerial feats. In the foreground Miss Ward is depicted midair, body dramatically arched and hands reaching for the outstretched arms of her catcher. This style of poster is often repeated, with different troupes depicted in action and unique stunts prominently illustrated. The difficulty of capturing the complexity of some tricks in a still image is solved through the inclusion of a trail of dotted lines to illustrate the path an aerialist’s body follows through the air.

Other dramatic performances are depicted in similarly dynamic fashion, such as a Ringling Bros and Barnum & Bailey Combined Shows poster featuring a performer in Roman-inspired boots and tunic standing atop two leaping

horses. The Great Kar-mi Troupe, “presenters of the most marvelous sword swallowing action on earth,” are featured in a series of small vignettes depicting all manner of terrifying action (throwing daggers “balanced on the sword swallowed by a child,” firing a partially swallowed gun, swallowing an electric light). The Great Aloys is shown plunging toward a seemingly certain death while the poster announces how he “culminates his startling series of breath-taking aerial feats with a frightful drop through space with his head in a hangman’s noose!” In this manner the posters act as a dramatic visual archive of the daring routines and innovative stunts performed by different acts.

Sometimes these colorful posters hide a more somber history, as is demonstrated by two striking images in the Milner Library Special Collections circus poster archive. A beautiful image of the clown George L. Fox shows him posed formally in a suit jacket and bow tie surrounded by various versions of him performing as the immensely popular Humpty Dumpty character. Unfortunately, the lead in Mr. Fox’s signature white face paint severely compromised his health and his swift and tragic departure from the stage is illustrated by a second poster. This print features the exact same imagery as the George Fox version except for the name and the performer’s face, which have been replaced by that of James Maffitt—the new Humpty Dumpty.

Along with the tremendous array of commercially produced posters, the Circus and Allied Arts collection contains documents and artifacts from various steps in the creation of different posters. A treasure trove of original correspondence between circus officials and representatives from the Strobridge Lithographing Company, the nation’s premiere advertisement printing company in the late 19th and early 20th centuries, provide unique insight into this creative relationship. A message from Ringling Brothers in January of 1908 states: “Concerning the 16 sheet Autos Passing in the Air, we are returning the sketch by Express. Please make the same alterations as in the sketch for the 2 sheet bill: that is, make the car doing the somersault red and the lower car blue: have but one platform upon which both cars land.” This is only one of the many documents in the collection illustrating how deeply circuses were invested in the imagery associated with their productions.

Housed in Special Collections are also a number of beautiful hand-painted images that served as the initial designs for large-scale color posters. Closer inspection of some of the paintings

fig. c, d George L. Fox, famous for his Humpty Dumpty pantomime was hastily replaced by James S. Maffitt, as this curious and previously pasted over lithograph shows. c. 1870s.

reveals areas that have been spliced together, likely representing edits and alterations requested by the client. These extremely rare items, never intended for public display, offer a unique glimpse into the design process and preparation that went into the development of a final printed image. Often these preliminary images feature text in varying degrees of resolution, offering an idea of how the final poster might look while also allowing for potential modifications. These beautiful images bring a real humanity to the creative process behind these posters, offering a reminder that much of the work on these pieces was done by hand.

For visitors to the Special Collections in Milner Library, the Circus and Allied Arts collection presents a wonderful opportunity to delve into the visual history of the circus and, along the way, marvel at the amazing artistry and careful design that went into these posters. However, part of what makes this collection so magical is the context—alongside the posters are the nation's largest assortment of circus books and a delightful array of other photographs and circus-related ephemera. Finally, one of the best parts about these materials is the helpful and knowledgeable librarians, whose extensive knowledge of circus history brings everything to life.



fig. c



fig. d

The
Countesse
of Mountgomerie's
URANIA.

Written by the right honorable the Lady
MARY WROATH.
Daughter to the right Noble Robert
Earle of Leicester.
And Neece to the ever famous, and re-
nowned S^r Phillips Sidney knight. And to
a most vert^us Lady Mary Countesse of
Pembroke late deceased.



LONDON
Printed for IOHⁿ MARRIOTT
and IOHⁿ GRISMAND. And
are to be sold at their shop-
pes in S^t Dunstons Church-
yard in Fleetstreet and in
Poules Alley at s^g signe of
the Gun.

Sm: Pafleus sculp

1621

fig. a

fig. a Title page of the book *The Countess of Montgomerie Urania* by Lady Mary Wroth (1621)

The Countess of Montgomerie Urania

by Dr. Tara Lyons
Associate Professor of English
College of Arts and Sciences
Illinois State University

By far, *The Countess of Montgomerie Urania* (1621) tops the list of the most valuable items at Milner Special Collections. Only 29 copies of *The Urania* are extant today, and the provenance of Milner's copy makes it one of the most extraordinary items in the history of women's reading and book collecting in England. Not only was this book one of the earliest prose romances written and published by an English woman, but also this copy was owned and signed by one of the most prolific female book collectors of the 17th century.

Students in Early Modern Literature come to Special Collections knowing that *The Urania* is a romance written by Lady Mary Wroth, the Countess of Montgomery (ca. 1586- ca. 1640). Wroth was the niece of the famed poet and prose writer Sir Philip Sidney whose own romance *The Arcadia* (1593) had by the time of Wroth's adulthood become a well-respected work of literature. At a time when few women writers were publishing their works in print, Wroth pays tribute in *The Urania* to her uncle Philip. Indeed, a literary critic of the time, Henry Peacham, lauded Wroth as the "inheritrix of the Divine wit of her immortal Uncle." That said, Wroth's *Urania* is hardly derivative. On the surface, *The Urania* tells the story of the love affair between a maiden Pamphilia (whose name means "all-loving") and the shepherd knight Amphilanthus (or "lover of two"). The work was a thinly veiled exposé of the intrigues at the Jacobean court, and Wroth put her own troubled love affair with her cousin William Herbert, the Earl of Pembroke, at the center of the narrative.

The book appears to have been so sensational that it elicited an immediate backlash from those who thought themselves unfairly characterized in *The Urania*. In a letter of defense to a neighbor, Wroth claims innocence, that the book was published without her consent. She then claims that if the King is troubled by her book, he should issue a warrant and have it recalled. Although Wroth's letter has misled many critics into thinking that *The Urania* was pulled from book shops and destroyed for its illicit content, no proof of the book's censoring is evident. What we have instead are plentiful examples of early readers enjoying and engaging with Wroth's *Urania*, a copy even finding its way into the Bodleian Library at the University of Oxford by 1622.

Another copy of *The Urania* also made it into the library of one 17th century female book collector, Frances Wolfreston (1607-1677). In ink on the inside covers of Milner's copy of *Urania* is the inscription "Frances Wolfreston her book." This inscription and others like it have helped researchers Paul Morgen and Sarah Lindenbaum uncover upwards of 227 known surviving books that comprised Wolfreston's 17th century library, one of the largest on record for an English woman outside the royal family. Wolfreston is known for collecting a large variety of literary works, including many plays and poems by Shakespeare and his contemporaries. At ISU, we are proud to own Wolfreston's own copy of this remarkable work of women's literature.

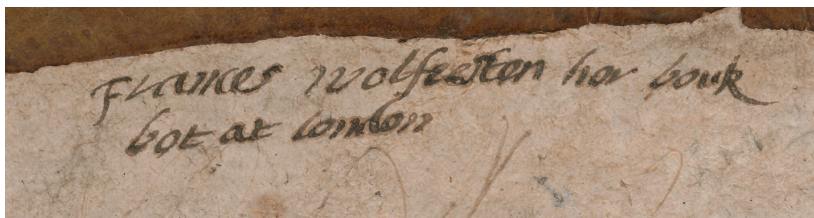


fig. b

That we are still uncovering the many volumes that were once part of Wolfreston's library means that students can see women's history unfolding before their eyes. Students are even invited to take part in this kind of research in my Bibliography and Early Modern Studies courses. In 2019, Milner Special Collections was able to acquire a book from the library of Anne Wolfreston, who was Frances' granddaughter. Anne also wrote her name on the books in her library as well as many other notes on the text, and students took part in genealogical research to uncover all we could about Frances, Anne, and their family library. The Wolfreston family's collections show students how women across time were engaging in literary culture. Books owned by women of the past prompt students to ask questions about where women reside in the archives and what kinds of research tools can help us uncover their names and lives for the future.

fig. b Handwritten inscription "Frances Wolfreston her book, bought at London" noting ownership by a significant 17th century female book collector.

Ueckert Circus Wardrobe Collection

By Lauren Lowell
Head of Production Design & Technology
School of Theatre and Dance
Wonsook Kim College of Fine Arts
Illinois State University

Illinois State University Special Collections is home to the Ueckert Circus Wardrobe Collection. Herbert Ueckert is a longtime circus fan and retired librarian from Sarasota, Florida. He chose to donate his collection to Special Collections at Illinois State University because he values the educational mission of our institution. Acquired in 2017, the more than 1,000-piece collection contains circus clothing, shoes, headdresses, and other ephemera worn in various diverse circuses viewed by audiences as early as the 1880s and as late as the 1980s. Wardrobe items have been carefully preserved, and the holdings are in the process of being digitally archived for wider access and study.

fig. a This long sleeve leotard covered in gold sequins with floral accents was designed by Arthur Boccia for the 1986 season of the Ringling Bros. and Barnum & Bailey Circus.



fig. a

Ueckert's intended legacy is to keep circus alive and thriving by preserving its physical objects for generations to come. In service of this mission, Milner Library has provided dedicated space for the wardrobe items. The items have been unpacked and professionally examined to determine how best to store them. Ultimately the collection will be photographed from multiple angles and catalogued for digital access. Once completed, researchers will find detailed information regarding materials, the acts associated with the wardrobe pieces, and dates used.

Special Collections at Milner Library takes great pride in preserving local and global circus history. As a 20-year faculty member of Illinois State University's School of Theatre and Dance, I am in awe of all topics relating to the circus. My field of expertise lies in costume design and construction, and my research interests center on clothing history. Whenever I review pieces from this collection, I am inspired by the ingenuity, skill, and construction of these garments because the collection predates most of the materials used to create modern wardrobe intended for exaggerated movement. Contemporarily available closures and fasteners, elastics, spandex, (in fact, all materials that stretch) were very different 100 years ago than what is now available in the 21st century. The task of designing costumes for feats of contortion, dance, acrobatics, trapeze, exhibition horse-back riding, and countless other circus acts with the available textiles was miraculous. Furthermore, depending on the size of the circus, these items may have been conceived and constructed by the performers themselves.

Studying the Ueckert Collection reveals exemplary accomplishments of clothing innovation, creativity, and successful application of the two things an effective circus costume must do: meet the performers' needs and elevate the visuals of the show. Even non-circus clothing researchers will glean valuable information studying these items. Examples of embellishments, decorative applications, textile manipulation, and construction techniques from 1880-1980 are impeccably preserved. Personally, I am completely in love with this collection!



fig. b

fig. b Detail of red, turquoise, and white floral accents on the chest and neckline of a long sleeve leotard. The full costume is covered in gold sequins with the red, turquoise, and white detailing appearing around the neckline, chest, shoulders, and elbows.

fig c A pink tunic, cape, and pants trimmed with fur and silver sequins that was worn by an unidentified circus performer.



fig. c



fig. a

fig. b

fig. c



fig. a I.S.N.U. football team,
1907

DR. JO ANN RAYFIELD UNIVERSITY ARCHIVES



The Dr. Jo Ann Rayfield University Archives at Illinois State University is the official repository for selected materials that document the history of the University and all aspects of campus life. Archives collects preserves and makes accessible these materials to support Milner Library and the ISU community's research and teaching goals.

Collected materials include official records from governing boards, campus offices, faculty and student governance bodies, committees, colleges, departments, and faculty and student organizations. In addition, Archives collects the professional and personal papers of faculty, administrative staff, and alumni. Archives also collects materials on Illinois educational organizations pertaining to the University and local manuscripts or archival materials of individuals, clubs, or business relating to the University.

In 2011, Archives began collecting materials related to the teaching style known as Herbartianism. These materials include records of organizations and groups dedicated to the awareness and education of the Herbartian teaching style as well as the personal papers of individuals who taught, administered, or educated in the Herbartian method. Archives also collects monographs, ephemera, memorabilia, and other materials related to the teaching, administering, or education of the Herbartian method.

fig. b Illinois State University
Redbird mascot, circa 1976.

fig. c Redbird riding with
the Victory Bell during the
Homecoming parade, 1976.

fig. d Thumbs-up Reggie
pennant circa 1984.



fig. d



fig. a

fig. a Charles Hovey,
November 1880, age 53, from
the Charles Edward Hovey
Presidential Papers.

Collections and Projects

Institutional History

Founded in 1857 as Illinois' first public institution of higher education, Illinois State Normal University (ISNU) quickly became known for its innovative pedagogies and dedicated teaching faculty. Established as a normal school, the institution committed itself to training teachers for classrooms across the state of Illinois. ISNU is the ninth publicly funded normal school founded in the United States and the second located to the west of the Appalachian Mountains.

On February 18, 1857, Gov. William H. Bissell signed into law an act to create the governing body for the new normal university. The Board of Education of the State of Illinois chose North Bloomington as the location for the new university and recommended Charles Edward Hovey as its first leader. As the first president of the University, it was Hovey's responsibility to launch the new institution by recruiting faculty, enrolling students, and overseeing the construction of the University's first campus administrative building. However, campus construction slowed due to the Panic of 1857. Thus, the first classes at Illinois State Normal University were held at Majors Hall in downtown Bloomington on October 5, 1857. By June 1860, the first graduating class of ISNU held commencement ceremonies in the new administration building on the institution's North Bloomington campus.

President Hovey led the Illinois State Normal University for four years until the outbreak of the Civil War in 1861. In the early months of the conflict, Hovey observed several of the institution's men performing marching drills on the Quad. Hovey learned that several of the University's students and faculty planned to leave the institution, studies incomplete, to join the war effort. Hovey convinced the men to stay and with the help of the University's founder, Jesse Fell, traveled to Washington D.C., to meet with their colleague and friend, Abraham Lincoln. With Lincoln's approval, Hovey established the Thirty Third Illinois Volunteer Infantry Regiment, also known as the Teacher's Regiment. Hovey asked the institution's men to wait to join until after they finished their studies. If they did, Hovey would join with them together. The men agreed, and the Thirty Third was founded.

Many of Archives oldest artifacts and documents are housed in the Charles Edward Hovey Presidential Papers. Along with original correspondence, family photographs, memorabilia,

and other historic Hovey records, the Archives holds Charles Hovey's Civil War-era swords. These swords are vital tools in the outreach and education efforts regularly performed by the Archives. Aside from the wow factor, the swords provide an opportunity for archivists to discuss the history of ISU with interested students and researchers. Once a student has held history, they feel a deeper connection with the object and their institution. These hands-on experiences also allow for discussions about the importance of access and preservation of historic materials.

Hovey's battle sword is a saber-style sword likely purchased by Hovey or a close relation before entering Civil War service. The sword was crafted by one of the largest military goods suppliers in the nation, W. H. Horstmann & Sons. The blade was likely imported from Germany, and the handle was made of shark skin.

Hovey's ceremonial sword typically accompanies regalia worn to special occasions or events. Like its sister sword, Hovey's ceremonial sword likely was purchased by Hovey or a close relation after his exit from military service. Hovey would have worn the sword with his dress uniform for parades, parties, and other ceremonial or special events.

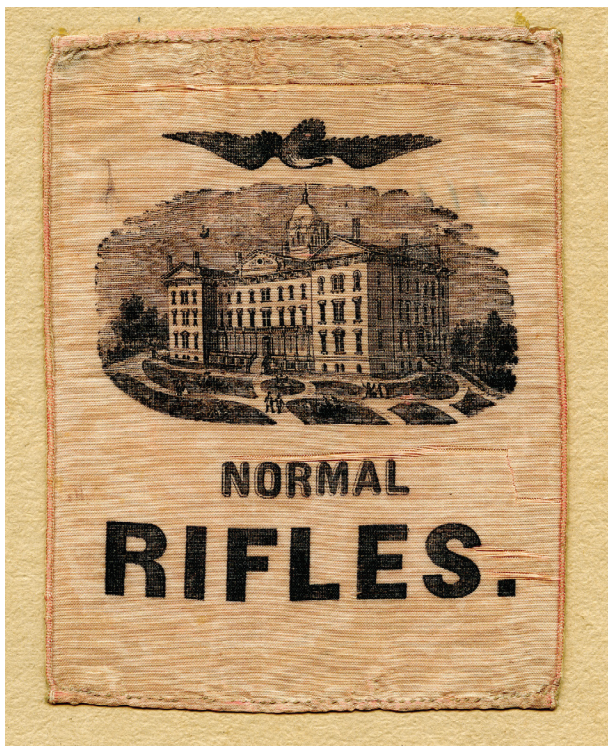


fig. b

fig. c Charles Edward Hovey's 'battle' sword, circa 1861. Hovey used this sabre and its leather sheath during his yearlong service in the Union Army during the Civil War. The blade was with Hovey as he primarily served in battles associated with the Vicksburg Campaign and the Battle of Arkansas Post. From the Charles Edward Hovey Presidential Papers.

fig. d Charles Edward Hovey's ceremonial sword, circa 1865. Hovey used this ceremonial sword for post-Civil War events such as official military functions, parades, and other functions requiring military regalia. Much like his services sword, Hovey likely purchased this blade himself. From the Charles Edward Hovey Presidential Papers.

fig. e Both of Hovey's swords returned to ISNU in February 1913 for the University's first continual observance of Founders Day. Donated by Hovey's widow, Harriette, the gesture highlighted Hovey's love for the University and the sacrifice students and faculty made to serve under his leadership in the war. The swords are now a treasured part of the Rayfield Archives and help connect current-day students to the University's rich history.

fig. b Patch worn by the Normal Rifles, a student group who prepared for service in the Civil War. Members later signed up for the 33rd Illinois Volunteer Infantry Regiment. From the University Memorabilia Collection.



fig. c



fig. d



fig. c



fig. a



fig. b

fig. a Unretouched portrait of Charles Hovey, date and artist unknown.

fig. b Same portrait after conservation.

Presidential Portraits

Archives is home to many of the University's presidential portraits. While the portraits document a moment in time, the canvases and frames tell entirely different stories.

The artist and creation year of the Charles Edward Hovey portrait is unclear. We know that the portrait was painted early in Hovey's life, either during his time as the superintendent of Peoria Schools or as president of Illinois State Normal University. The portrait hung in unknown locations around campus, likely in administrative buildings until it was moved to Ewing Manor sometime in the latter half of the 20th century. The portrait sustained damage over the years, including canvas punctures that were poorly repaired, damage to the hand-crafted frame, and general dirt and grime on the canvas. Thanks to financial assistance from the George and Helen Obalil Family Fund, Hovey's portrait has been restored. Colors once again pop from the canvas, showing the folds in Hovey's suit, streaks of gray in his hair, and his brilliant blue eyes. Images of Hovey later in life show the ravages of war on his body, from his near-death from malaria to shoulder wounds. This now-restored painting gives viewers a glimpse at the man who once led the creation of Illinois' first public university.

The presidential portraits show how portraiture art has changed in the last century. Our early presidential portraits are all hand-painted. In many cases, the frames are also hand-crafted in painted plaster. Though the frames became standard, the portrait of David Berlo was a departure from past paintings. Berlo's portrait is part photograph, part painting. The image of Berlo is a photograph that was carefully cut and later glued to a canvas. An artist later painted over the image, giving the picture a painted look. Later presidential portraits are printed photographs with a clear gloss brushstroke overlay. Current portraits are a mix of digitally enhanced photographs with artistically applied overlays.



fig. a

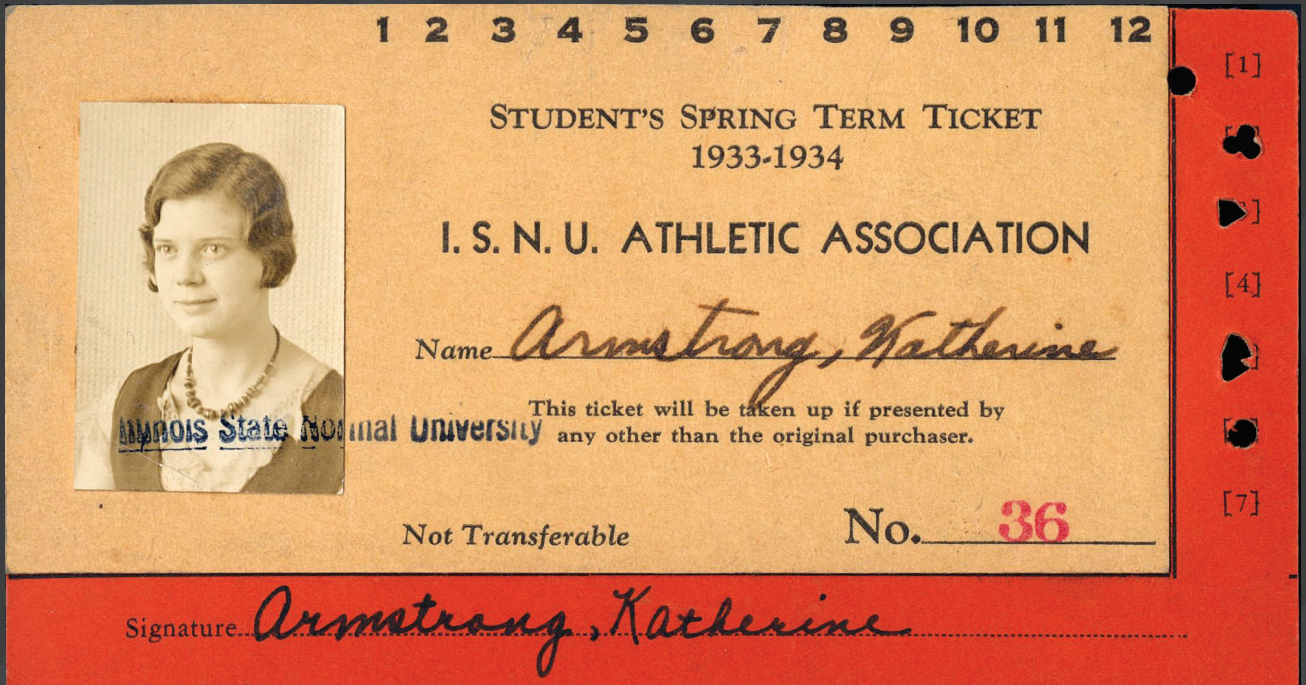


fig. b

fig. a 1954 Homecoming football game.

fig. b 1934 I.S.N.U. Athletic Association spring term ticket.

fig. c 1907 women's basketball team.

Athletics

Redbird Athletics history has a home at Archives. From jerseys, banners, flags, pom poms, and all the balls from various sports that you can imagine, Archives preserves the history of all campus athletics events and educators.

Several collections at Archives highlight the teaching and coaching of some of the University's most beloved educators. The papers of Joe Cogdal explore the early years of football, basketball, and cross country education and training at ISNU. From classroom notes, scorecards, play charts, and handwritten essays, researchers can learn how students at ISNU trained for the big game and learned to teach a sport in the early 20th century. The papers of Phoebe Scott document the educator's work to remove gender barriers in athletics and eventually help bring about Title IX. Collections like the Women's Recreation Association and Physical Education Majors document student life and academics through the lens of athletics and physical education.

The history of Reggie Redbird and all his family also lives at Archives! Illinois State Normal University tried a few mascots early on: the Normalites, the Pedagogos, and the Fighting Teachers. In 1923, we settled on Redbirds as our officially unofficial mascot of the University. Called 'Redbirds' by news outlets and the campus community, the students largely took on the role of Redbird. Photographs at the Rayfield Archives document student-made mascot uniforms, some of which 'molted' during games. With Reggie's naming in 1981, the University invested in the Redbird wardrobe and dress for our beloved 'Bird to this day.

The Records of the Department of Athletics is a treasure trove of information for researchers of ISU athletics history. From media guides to programs, scorecards to statistics, the Rayfield Archives can help researchers of Redbird athletics trace the history of some of their favorite players and teams.



fig. c

THE FIGHTING TEACHERS -- WOW!

BEN E. LINDSAY LECTURE
IN AUDITORIUM
TONIGHT

The Vidette

FOOTBALL BANQUET HELD
AT WOMAN'S EXCHANGE
FRIDAY NIGHT

Volume XXXIV

Normal, Illinois, November 30, 1921

Number 12

JOHN HULL--MEMBER OF THE FIRST GRADUATING CLASS--DIED LAST WEEK

TAUGHT MATH. HERE IN 1861.

Prominent Educator, Next to Last
Survivor of Oldest Normal Class
Dies at Milwaukee.

With the death last Wednesday noon of John Hull, of Milwaukee, prominent educator, and boy-hood friend of William Jennings Bryan, the survivors of the initial graduating class of I. S. N. U. were cut to one. Mrs. Elizabeth Christian, of Bloomington, is the only one left.

Word of the death of John Hull came Thursday in a message to his sister-in-law, Mrs. M. D. Howell, of Bloomington. Death is said to have resulted from lung trouble with which Mr. Hull was troubled for several months.

Boyhood Friend of Bryan.

John Hull came to Normal in 1857 from the historic old village of Salem, where he was born and raised. Here he lived on an adjoining farm to that owned by the father of Will-

NOTED WOMAN MEDIC TO SPEAK AT NORMAL UNIVERSITY NEXT WEEK

Dr. Margaret D. Nordfelt to Speak
To Women on Health Edu-
cation Dec. 3-9.

Dr. Margaret D. Nordfelt of New York City, will be the guest of the School from December third to the ninth. She spent a week with us two years ago and those of us who met her and heard her lectures at that time are greatly pleased to know that she is coming again.

Dr. Nordfelt is a practicing physician, a graduate from John Hopkins and has had some interesting clinical experiences in New York City. During the war she was in the health campaign directed by the Federal government. Since that time she has been on the lecture platform speaking chiefly to school audiences on Health education. She is a keen, interesting, convincing speaker and a helpful sane leader of thought.

Dr. Nordfeldt will speak to the women of the school each day next week. The hours at which her lectures will be given will be announced from the platform. No girl will want to miss

NORMAL BATTLES WESLEYAN IN MUD TO SCORELESS TIE

Teachers Break Even With Methodists in Greatest Thanksgiving
Day Game in the History of the Two Schools. Neither
Able to Penetrate Opponents Defense. Mud
Ankle Deep.

NOTED DENVER JUDGE SPEAKS IN AUDITORIUM HERE THIS EVENING

Judge Ben E. Lindsey will fill sec-
ond number of Lecture Course
with his lecture, "Why Kids
Lie"... Eight Fifteen.

Judge Ben B. Lindsey of the Den-
ver Juvenile court speaks in our au-
ditorium tonight. This is the second
number of our lecture course. The
lecture will commence at eight fif-
teen.

Judge Lindsey has been engaged in
a judicial way in the juvenile life of
Denver for a number of years. He
has the confidence of every boy and
girl in America, and his court has
been a model for many other cities.

The theme of his lecture is "Why
Kids Lie." If there is any person in
the world who knows the psychology

(By Lawrence F. Barber.)

Old Normal came back last Thurs-
day and celebrated Thanksgiving
Day by holding the highly touted Il-
linois Wesleyan football team to a
scoreless tie on Wilder Field. With
the most brilliant showing made by
a Normal football team in years
Coach Russel's huskies closed one of
the most successful seasons in I. S.
N. U. history.

Mud and water ankle deep over
the greater portion of the field
slowed up the game to a great ex-
tent but probably made it all the
more interesting to those along the
side lines. Throughout the second
half spectators were unable to tell
the men from one team apart from
their opponents.

Most Desperate Game

A more desperately fought grid

fig. a



fig. b

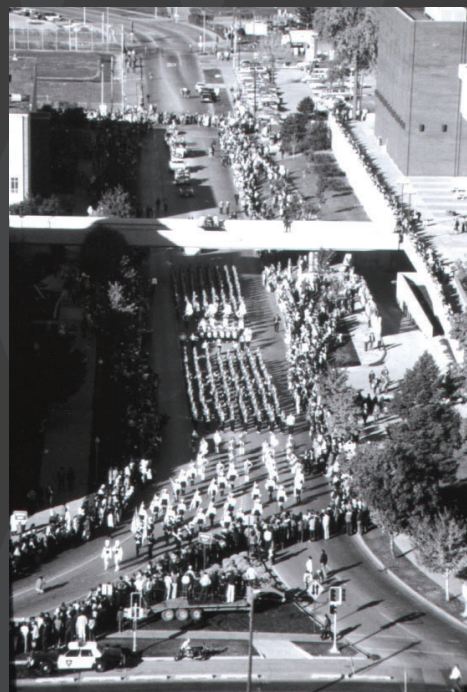


fig. c

fig. a November 30, 1921 issue of *The Vidette*.

The Vidette Archive & Digitization

Founded in 1888, *The Vidette* served both the campus and the local community. A vital source of information, *The Vidette* reported on national and campus events, changes in faculty, academics, university administration, and relevant news from Normal and Bloomington. For many, *The Vidette* was the first news source they encountered on their daily commute to classes. Readers could discover the latest news on local casualties during World War I, where to locally buy war bonds during World War II, changes in class schedules, dance and concert reviews, messages from the University president, advertisements for school supplies, and much more.

The Vidette Digital Archives preserves this important historical resource and makes it available to researchers and casual readers. Users can browse the newspaper from any web-enabled device or take a deep dive with keyword searches, searching by specific dates and filters. *The Vidette* Digital Archives is an excellent resource for researchers looking for national topics with local connections, stories about the student experience, and genealogists exploring familial connections.

Alumni

fig. b The marching band leads the way at the 1954 ISNU Homecoming parade.

fig. c The 1980 ISU Homecoming parade marches east on College Avenue.

fig. d 1945 photograph of students attending an ISNU football game. Photograph featured on page 10 of the 1945 student yearbook, *The Index*.



fig. d

Yearbooks and course catalogs are an invaluable source of information for researchers, genealogists, and even alumni. Sometimes, pulling out an old yearbook to show children and grandchildren your history is easier than telling (and retelling) your stories. In 2010, Milner Library embarked on an ongoing effort to digitize and make available online all

the University's yearbooks, course catalogs, and governance reports. These primary sources are essential in piecing together not only the University's history but an alumni's personal educational journey.

Teaching, Special Topics, & Internships

Archives works with faculty to craft unique course sessions and activities that combine archival education with their discipline. A course session can include introductions to archives, exercises on conducting archival research, and discussions about the archival profession. Using physical and digital archival materials, Archives offers students hands-on experiences with rare documents and memorabilia to create various projects for a given class. Students have written research papers on the University's history, crafted PowerPoint presentations, designed exhibits for campus displays, and created online and social media experiences. While Archives works with various humanities-based disciplines like history, anthropology, sociology, and English, it also regularly partners with faculty in health sciences, communication, and the Wonsook Kim School of Theatre and Dance.

Internships play a vital role in the training of future history, library, and archives professionals. At Archives, we offer internships to students on the processing and preservation of archival materials, describing and researching collections, and exhibiting items via physical exhibits on campus and on social media. Archives typically hosts three to five interns each semester and has guided over 40 internships and volunteer projects since 2018. Read on to see how internships at Archives have helped ISU students find their passion.



Brooke
Bowers-Troutman

My time as an intern at the ISU Archives, IRAD, and David Davis Mansion were some of my greatest memories of college. They also had a long-lasting impression on me that has shaped my trajectory and furthered my career.

As a history student not in the education program, I knew I needed to gain some experience for grad school and the job market. I didn't know that the experiences and people I would meet would shape my understanding of several professions and career choices and send me down an unexpected but immensely rewarding path.

Because of my time as an intern in the history department at ISU, I gained a few mentors who really inspired my love of history, teaching, and outreach. My mentors showed me what it was like to work in libraries, museums, and archives, and they passed their passions on to me. My time as an intern also gave me valuable skills, like public speaking, professional correspondence, and organizational skills.

Since my time as an ISU history intern, I have held positions as a digital archivist, scholarly communications coordinator, social sciences librarian, and research librarian. All of these positions have been at institutions of higher education. They have all helped me gain knowledge and skills and continue down my career path. However, none of my career successes would have been possible without the skills, guidance, relationships, and mentorships I received as a student intern at Illinois State University.



Sarah Coffman

To be honest, I applied for the Jo Ann Rayfield Archives intern position because, as a graduate student, I needed the

money. It just so happened that it became a career path. When I arrived at ISU in 2016, after a three-year academic hiatus, I still had no clue just how I wanted to use my history degree. I knew I loved to research, and I was not patient enough to teach. The Jo Ann Rayfield Archives is where I quickly discovered my love of archiving. After winter break in 2017, I realized that I wanted to make this my career. Funnily enough, it dawned on me while retrieving a box from the back, with the lights of the stacks half-lit. I thought it was crazy that this life decision took all of a semester to figure out, but it had taken me 27 years to get to that point. Not being from Illinois, I knew very little of the University and the surrounding Bloomington-Normal area, but I think I became connected to the campus and felt closer to the University because I worked with its history. Since Archives is situated away from campus, it was almost in its own world, but I never felt out of place.



Samantha Wolter

Being able to be hands-on at an archive is one of the most beneficial experiences I have ever had, and finding the profession of

archiving and meeting April Anderson-Zorn was definitely by chance. It also set me on the path that I am on today. I registered for April's Archives and Manuscripts class, not really knowing what it was, and by the end of the first week, I knew that I wanted to pursue a career in archives. Being very new to the idea of archiving, I spoke with April and told her that I wanted to volunteer and possibly start a career path with archives. I had no idea what I would do, but she told me a date and a time, and I showed up at the Dr. Jo Ann Rayfield Archives ready

to get started. I was given a small collection to research, organize, and create a finding aid for, and once I was finished, I was given another, and my collections and projects just kept growing. Near the end of the year, April and I sat down, and she told me that I should continue on to get my master's degree in history and that if I was accepted to Illinois State University, I would become a student assistant/archivist. I applied quickly and was accepted to ISU for the history master's program. I filled the position as the Archives student assistant and started on a list of projects for the next two years. I not only helped at the Dr. Jo Ann Rayfield Archives, but I was also given a project with the Second Presbyterian Church in Bloomington. This project was to organize, preserve, and write a finding aid for their photograph collection, along with creating new administrative and retention documents. It was a challenge, but it gave me the experience and knowledge that I needed and wanted regarding archiving.

One of the biggest events that we had, while I was the student assistant, was at the Crystal Garden at Navy Pier. We were tasked with creating different eras throughout ISU's history for an alumni event. This was the most nerve-racking and exhilarating event I have ever done. I was able to spread my wings to design, create, and choose what I wanted in my area. Throughout my years at the Dr. Jo Ann Rayfield Archives, either by volunteering or being a student assistant, I was able to learn so much by doing. Being hands-on at an archive is essential for those wanting to go into the profession because you truly do not know how much work it takes. While I was there, I barely scratched the surface of what it takes to run an archive, but what I did learn will help me in any career path that I take. April is a wonderful mentor and friend, and any person who is taught by her will definitely live, laugh, and learn archiving.



fig. a The Digitization Center's i2s Quartz A0 HD planetary scanner, acquired in spring 2021, produces extremely accurate high-resolution images and represents a tenfold time savings over previous digitization options for large format items such as circus posters.

BRINGING COLLECTIONS TO LIFE



Archives and Special Collections work collaboratively with colleagues across the library, University, and world. The work of three Milner Library areas in particular, the Digitization Center, Metadata, and Preservation, however, is essential to the conservation, preservation, discovery, and accessibility of archival and special collection materials.

Digitization Center

For more than a decade, Milner Library's Digitization Center has been bringing Illinois State University's historical treasures to classrooms on campus and researchers around the world. Digitization Center staff operate in close partnership with Special Collections and the Dr. Jo Ann Rayfield Archives to select, digitize, and describe cultural heritage resources for research purposes. More than 75,000 of these images are freely available for users to view and interact with online through Milner's digital collections.

Working together with curators, conservators, and catalogers, the center prioritizes items for digitization that best represent the unique collecting foci of Illinois State University, have the widest possible research applications, and are most likely to significantly deteriorate in the coming years due to their inherent physical instability. Staff then spot check the resulting digital files for quality control purposes and process them into access derivative copies that are uploaded to one of Milner's digital delivery platforms along with accompanying descriptive and structural metadata. The work doesn't stop there. Files are then archived, backed up, and continually monitored for bit stream degradation in order to ensure their lasting digital preservation.

A perennial favorite of remote researchers continues to be our circus collections. By far the most comprehensive of our digital offerings, these collections provide a birds-eye view of the circus industry in the United States, as well as privileged glimpses into moments of life and spectacle at ground level. This mélange of hard data and human stories gets at the heart of the circus experience and lends itself especially

well to the visualization tools used in digital humanities projects, such as *Agency Through Otherness: Portraits of Performers in Circus Route Books, 1875–1925*, an interactive digital exhibit spearheaded by Metadata Librarian Angela Yon.

As of late 2020, users will notice a much more modern interface when browsing digitized materials on our main delivery platform, CONTENTdm. These enhancements, including an improved image viewer, streamlined look-and-feel, and additional mobile capabilities, serve to make the library's distinctive digital collections more accessible and user friendly. Expanded landing pages for each collection help to orient users to the types of resources they will find inside and place this content in historical context.

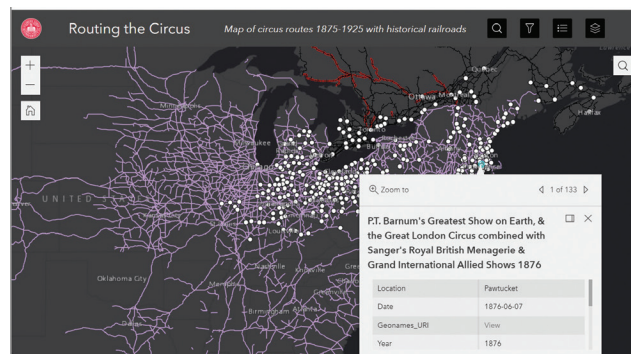
The center also recently brought online a new, state-of-the-art planetary scanner capable of generating extremely accurate and detailed images in just a few seconds—a 10-fold time savings over the department's previous large-format scanning system. Imported from France, the i2s Quartz A0 HD is optimized for large, flat media such as maps, posters, artwork, and blueprints but has also shown promise with bound volumes and photo prints. This new equipment will allow for higher through-put of tricky formats and open new avenues for collaboration.

As the Digitization Center expands in exciting new directions, we look forward to continuing to collaborate on innovative projects that leverage the transformative potential of web access in order to bring together disparate sources and create new knowledge on a scale not possible before the advent of the internet.

Metadata

A primary reason for digitizing collections is to increase access beyond the institution. Digitization does not, however, automatically make materials findable, accessible, or understandable to an audience. Carefully crafted

descriptive metadata accompanying digitized material optimizes access and discoverability for current users and attracts new user communities. Metadata and contextual information describe the relationships and history that give meaning to the items in a collection. One of the most important assets of a collection is its metadata.

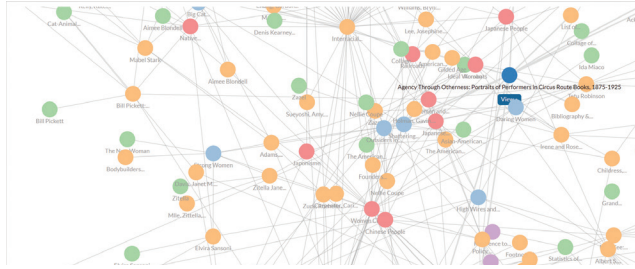


Map visualization of P.T. Barnum's Greatest Show on Earth, & the Great London Circus combined with Sanger's Royal British Menagerie & Grand International Allied Shows 1876 circus route stops with historical railroad lines, highlighting Pawtucket, Rhode Island stop on June 7, 1876.

Commonly defined as data about data, metadata provides context: the who, what, where, why, when that connects users to digital content in different search environments and aids contextual user/interface interaction. A digitized image (data) must be described before it becomes part of a digital collection. Without a title, a date, creator, and other description (data), images would not be usable or retrievable. Resources lose meaning and relevance, become less searchable, less protected, and are less valuable to researchers without proper, structured metadata. The more comprehensive the metadata, the more it promotes discovery in search engines and information systems.

Metadata also serves as structured information for use, administration, management, processing, and preservation of data. Rich metadata enables users to search precisely, sort, filter, disambiguate, navigate, and interact with large collections. There is no “one-size-fits-all” approach to metadata; institutions must carefully assess collections and choose the appropriate metadata schemas and controlled vocabularies, collection-

specific thesauri, and locally created lists to best describe and provide access. The intellectual and technical design issues inherent to metadata development and management are also related to the discovery platforms in which the metadata and content exist.



Metadata Connections Visualization in Agency Through Otherness

The digital exhibit *Agency Through Otherness: Portraits of Circus Performers 1875-1925* is an example of user engagement afforded by rich metadata. Milner Library was awarded the competitive Digitizing Hidden Collections national grant administered by the Council on Library & Information Resources for its circus route books collection. The four-year grant funded not only digitizing the collection but also creating robust metadata. Librarians conducted extensive research into the individual circuses, numerous circus performers, geographic coordinates for circus routes, and other contextual information. They leveraged thousands of data points to create interactive and engaging data visualizations based on the metadata.

Preservation

Located on the first floor of Milner Library, the Preservation Department works behind the scenes to repair library books and maintain a safe environment for the long-term care of the library's physical holdings. Since its establishment more than 20 years ago, Preservation has met the needs of the Illinois State University community by caring for the library's books and media. Preservation provides holistic care for the collection, from environmental monitoring and disaster preparedness to repairing individual circulating

and special collections books. The department is responsible for every part of the collection's well-being.

While environmental monitoring may seem like a surprising job for librarians, books and paper are sensitive to rapid changes in temperature and humidity—particularly to extremes in either direction. Poor environmental conditions can cause paper to deteriorate faster than expected, resulting in yellowed and brittle pages. High humidity puts the library at risk of a mold outbreak. Mold is especially detrimental to books and can be dangerous for humans, so it is important to monitor the relative humidity inside the building. The Preservation department monitors the environmental conditions around the building to guarantee that levels remain in a “safe” zone with minimal fluctuations and takes action if temperature or humidity reach dangerous levels.



Paper tears are mended using specialized archival mending papers and paste, as with this circus herald.

Preservation is also concerned with potential disasters that could damage many materials at once. One of the jobs of the department is to anticipate and mitigate any damage that could occur through unexpected disasters, be that flood, fire, or earthquake. The department has established disaster plans that optimize the response to disaster situations, and materials are on hand to respond to disasters as rapidly as possible. Preservation also trains Milner staff in how to respond and complete basic triage and treatments in the event of a disaster.

Preservation is concerned not only with the library structure as a whole but also with the treatment and care of individual books. As books are used and checked out by students, damage due to regular wear and tear is inevitable. Common damage includes paper tears, cracks along the spine of the book, and crushed corners. Nearly every type of damage can be repaired by the trained conservators in the lab, greatly extending the life of these items and allowing books to return to circulation to be checked out again and again.



A book spine is cleaned of old adhesive in preparation for rebinding.

Items from Special Collections are given particular care in the conservation lab. Each item is individually assessed to determine its unique materials and the techniques that were used to create it. Based on the results of this evaluation, a treatment plan is produced that outlines the best way to repair any damage through the least invasive manner. The goal is always to extend the life of the piece while preserving its historical integrity.

Treatments on Special Collections books may be minor, such as repairing a torn page or surface cleaning a dirty case, but they can often be extensive. Books with loose pages may need to be entirely re-sewn. If there is damage to the spine or if the covers have fallen off, the book may need to be “re-backed,” a process where the original spine is carefully removed, a new spine is attached, and the original spine is replaced over the new spine. This process makes the book

strong and able to be used by researchers, while maintaining its aesthetic integrity.

Enclosures for books can be made in the lab and are one of the best preventive conservation practices. A box may be made for an especially fragile item that could be damaged while being shelved or unshelved or for an unusually shaped item that otherwise could not be stored with other items. An enclosure can prevent light and dirt from fading the covers, can protect a book from any drops or scratches that may inadvertently occur during everyday care and handling, and in general, can extend the life of an object without need for conservation treatment. Preservation makes enclosures for both circulating books and Special Collection items.

Preservation frequently collaborates with other departments throughout the University. The lab serves art classes interested in learning about archival materials and conservation techniques and has worked with history students to discuss physical book history and historical book-making practices. Conservators have also collaborated widely with University Galleries, assisting with exhibit prep and object handling. The conservation lab proudly serves as a resource for the entire campus community, not just Milner Library.

Preservation works continuously behind the scenes to ensure Milner Library’s resources remain intact and accessible for Illinois State University students and faculty, and to provide preservation resources and knowledge for the Illinois State University community.

HELP REDBIRDS KEEP RISING!

Gift designations

Bruce “Charlie” Johnson Circus Collections Endowment Fund (8906002)

Stevenson Memorial Fund (conservation) (8906240)

Sage Lincoln Library Collection Maintenance (8906910)

Rayfield Dallinger Fund to Support University History (8906924)

Perry and Helen Obalil Endowed Fund (University history) (2106036)

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