

BINDINGS

THE UNIVERSITY OF IOWA LIBRARIES MAGAZINE

SUMMER 2017

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ON THE COVER: The 2017 Friends of the UI Libraries' annual event featured Tom Brokaw, who spoke about his 50 years as a journalist with NBC. Noah Goudie—a UI journalism student from Burlington, Iowa—interviewed Mr. Brokaw, who shared personal stories related to several significant items from his professional papers. *Photo by Barry Phipps.*

ERRATUM: In our 2017 Winter issue of BINDINGS, we published an article honoring our UI Libraries volunteers. On page 27, we misidentified one of our volunteers. The woman identified as Marjorie Wilhite is actually Judy Doorenbos. For the corrected, online version, please visit bit.ly/bindings-winter2017. We apologize for our error.

The University of Iowa prohibits discrimination in employment, educational programs, and activities on the basis of race, creed, color, religion, national origin, age, sex, pregnancy, disability, genetic information, status as a U.S. veteran, service in the U.S. military, sexual orientation, gender identity, associational preferences, or any other classification that deprives the person of consideration as an individual. The university also affirms its commitment to providing equal opportunities and equal access to university facilities. For additional information on nondiscrimination policies, contact the Director, Office of Equal Opportunity and Diversity, the University of Iowa, 202 Jessup Hall, Iowa City, IA, 52242-1316, 319-335-0705 (voice), 319-335-0697 (TDD), diversity@uiowa.edu. Printed by UI Printing, job # W28583

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The pages of a book are held together
by its binding. Sewn together,
one after another, each page adds to the book.
Bindings represents the continuing relationship
between the University of Iowa Libraries
and those who use and support it.







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History's Lessons

STUDYING OUR PAST TO FORGE OUR FUTURE



JOHN CULSHAW University librarian

The UI Libraries plays a key role in gathering, conserving, and digitizing traces of our past. Most important, we also make this valuable information readily available to students, faculty, and members of a global digital community.

These library users access our materials to examine human histories and find ways to transform our futures.

Digitizing materials is a crucial aspect of our work in the Libraries. Our librarians skillfully capture the highest quality digital images of fragile physical objects that simply can't withstand frequent handling. The resulting digitized content is much more widely available for research and preserved electronically, not only for those here in Iowa, but for scholars around the world.

Efforts like our Digital Scholarship & Publishing Studio's (DSPS) *DIY History* take digitization a step further, offering all who are interested

an opportunity to assist with a crowdsourced effort to transcribe written material. Read about our newest DIY History project, the Keith-Albee Vaudeville Collection, on page 14. For our collections that are hand-written, like Keith-Albee, transcription is key in creating searchable data.

DIGITIZATION AIDS RESEARCH

DSPS facilitated the digitization of another important collection in the UI Libraries: the hand-written notebooks of Walt Whitman. Libraries staff worked with the UI-sponsored *Walt Whitman Archive* to publish a searchable, online repository that made possible discoveries such as the newly-found novella by Walt Whitman. Through online searches, Zachary Turpin, a PhD candidate in English at the University of Houston, found a long-lost, secret novella authored by Whitman, entitled *Life and Adventures of Jack Engle: an Auto-Biography (A Story of New York at the Present Time)*.

DSPS staff member Stephanie Blalock, digital humanities librarian and associate editor of the *Walt Whitman Archive*, collaborated with Turpin and Ed Folsom, a world-renowned Whitman scholar and Roy J. Carver professor of English at the UI. They, along with *Walt Whitman Quarterly Review* (WWQR) managing editor Stefan Schöberlein, transcribed the novella, adding scholarly notes in the process. The novella was published simultaneously online in the WWQR and in print by the University of Iowa Press. Read Blalock's blog post about the novella at bit.ly/blalock-whitmannovella.

COLLABORATIVE DIGITAL IMAGING

One of the benefits of working in a research university is the opportunity to engage in cross-disciplinary work. The Libraries recently had an opportunity to collaborate with colleagues in the Iowa Institute for Biomedical Imaging at the University of Iowa Hospitals and Clinics. An artifact owned by Fritz James (a long-time friend of the Libraries who recently donated this and many additional objects from his family's collection of bound books), was scanned by Drs. Eric Hoffman and Jessica Sieren to determine its contents without physically opening the object. Scans made with a CT scanner and a micro-CT scanner revealed a tiny book inside the artifact — a three-sectioned text block bound to wood covers with Coptic-style stitching. Read about the exciting discovery process that included UIHC radiologists, UI Libraries conservator Giselle Simon, and Robert Cargill, UI faculty in religious studies, archaeology, and the digital humanities. (See page 24.)

DIGITIZING HISTORY

As you know from the last issue of Bindings, the UI Libraries is honored to have been chosen by Tom Brokaw to archive his professional papers, chronicling his career as NBC's top news anchor. As Brokaw says, history must be studied from "the ground up as well as the top down." What better way for students at the University of Iowa to study history than to read notes hand-written by this master of journalism? Over time, this important collection will be digitized to allow broad access for students and researchers. Learn more about this remarkable gift to the UI Libraries on page 20.

We're grateful for the opportunity to offer UI students, faculty, and community members access to materials and librarian expertise that facilitate meaningful studies of human history, promote critical thinking, and prompt new ideas for future research. Thank you for your support!

— *John Culshaw, University Librarian*

Assisting our students



JEIRAN HASAN is a graduate student pursuing a Doctorate of Musical Arts in flute performance and pedagogy. She works at the Rita Benton Music Library.



CLARICE KELLING is a senior majoring in education with a minor in theatre. She works at the Main Library in Access Services (Service Desk and Circulation).

JEIRAN HASAN assists students, faculty, and researchers with a wide variety of questions. "When I began working in 2014, I had no idea how much the library would change my life," she says. "The most interesting aspect of working in the library is the interactions I encounter with students from different backgrounds and interests. With my familiarity in Turkish, Farsi, Arabic, Russian, and Azerbaijani, I have been able to assist international patrons and patrons interested in ethnomusicology."

CLARICE KELLING helps reshelve materials and assists patrons at the Service Desk in the Main Library. Kelling began working at the library her freshman year. "Working here has helped me gain knowledge about libraries. As a future educator, I need to be able to find sources easily as well as help others search and handle various materials for their academic goals," she says. "At the Main Library, I have the opportunity to practice this while also gaining inside knowledge about how libraries aid in education no matter the grade."

FOUR EMPLOYEES WIN THE 2017-2018 SCHOLARSHIPS



ELIZABETH RIORDAN is a graduate student pursuing a Master of Arts in library and information science. She works at the Main Library in Special Collections.



MELISSA LAUER is a sophomore with a triple major in English, creative arts, and studio arts, with a minor in history. She works in Conservation and Preservation.

ELIZABETH RIORDAN feels fortunate to have landed in Special Collections at the UI Libraries. "When I enter work at Special Collections, I consider myself incredibly fortunate to have let the unexpected take me to where I am now," she says. Riordan supports research through the rich narratives available in Special Collections—the kind of narratives that deepen our understanding of history and allow researchers to interact with source materials in ways that reveal the stories of past eras and help us understand our path forward.

MELISSA LAUER mends and preserves books at the Main Library, where she "maintains the integrity and availability of the library's circulating and non-circulating collections, caring for the materials that make the library the invaluable resource that it is. [Working in] the conservation lab has seamlessly united my majors in English and Creative Writing and Studio Arts and minor in History, deepening my appreciation of the physical book, my understanding of its content, and my love of the historic connection that the books I heal perpetuate."

What is it like to work at the UI Libraries?

Savvy students know that a job at the UI Libraries is a sweet deal, and their reasons may surprise you. Here's what Melissa Lauer, student employee in the Main Library, has to say about her on-the-job experiences in our conservation and preservation department as a "healer of books."

BY MELISSA LAUER

I enrolled at the University of Iowa because of a printing press. Really. The press sits outside of Special Collections in the UI Main Library, crouching there like a cast iron gargoyle. On my first college visit, I was lucky enough to fawn over the press in front of a librarian, who ushered me up to the book repair and conservation lab. When I learned that students could apply to work in the lab, I asked whether, if there weren't paying opportunities, they would take me as a volunteer. I was offered a job even before I answered my acceptance letter.

In the four semesters I have worked there, the conservation lab has seamlessly united my majors in English and Creative Writing and Studio Arts and minor in History, deepening my appreciation of the physical book, my understanding of its content, and my love of the historic connection that the books I heal perpetuate. My job demands passion, requires and excites inspiration, and urges me toward intellectual and experiential involvement in the areas I study. I am fascinated by the overlap, the places where my disciplines intersect and interact, and, most importantly, where they bring me closer to a different, deeper kind of understanding – my

work in the library is the first and most illuminating of those places. On this micro-scale, my personal experience with the library has exemplified its four cardinal goals. Yet beyond its immense significance to my studies and myself, my work in the conservation lab quietly, intimately, helps preserve the very material of the library.

As I mend and preserve books, I help maintain the integrity and availability of the library's circulating and non-circulating collections, caring for the materials that make the library the invaluable resource that it is. Currently, I work mostly with deeds and ledgers that were damaged in the 2008 floods. In so doing, I touch the inimitable. It can sound so insignificant: I scrape dirt off of wrinkled pages, revealing impassive figures and stiff governmental language.

But within and beyond the task, there is something about the library. About books. Something inherently remarkable that I get to salvage. Every page of every volume contains a fragment of other people's histories: property transfers, contracts, mortgages; names and dates from nearly a century ago, no further context given. I wonder about Dempsey Jones, the recorder from Linn



"THE LIBRARY IS THE LIVING HUB OF THE ENTIRE UNIVERSITY. I HELP TO KEEP IT SPINNING."

LAUER stands next to the printing press that caught her attention the day she toured the University of Iowa as a prospective student. The 1843 Columbian press was a gift to the UI Libraries from UI alumni Donald and Annette Knoepfler of The Buttonmaker Press.

County, Iowa in the late 1930s, about the unknown authors of the handwritten notes scrawled in now-random margins, the letters fuzzy and indistinct from water damage. These footnotes leave a further human record – a visual heritage inscribed alongside the print. Tiny human legacies attached to the books' own histories. Books like these, with their crackling, flood-damaged pages, are what we record our lives upon – our thoughts, our art, our stories – and they are the vessels that carry those messages to others.

So my work adds chapters to the stories of books as it

adds a line to mine. Our histories intermingle, mine and the ledgers and the people inside them, pages and river dust somehow binding us all. Ultimately, that is what the library is: an ever-unspooling lifeline to the world around us. The storied volumes of special collections bind us to the past, international research forges connections across the globe, and vast stores of books and reports, essays and articles, proffer humanity's best ideas. And I help tend to this physical repository of human information, of knowledge and argument and life distilled in paper thoughts. The library is the living hub of the entire University. I help to keep it spinning.



SUPPORT OUR STUDENTS

www.givetoioowa.org/libraries

Arthur Benton Award

BRETT CLOYD WINS LIBRARIES' TOP HONOR



BRETT CLOYD

This year's winner of the Arthur Benton University Librarian's Award for Excellence is Brett Cloyd, a research and instruction librarian at the Main Library, as well as the liaison for Geographic and Sustainability Science, Urban and Regional Planning, and International Studies.

The Benton Award is given annually to recognize a member of the University Libraries' staff who is fully dedicated to furthering the libraries' mission and outreach through exceptional commitment and leadership. The awardee receives \$1,500 toward a research project or travel for professional development. The award is made possible by an endowed gift from Arthur Benton, who was a professor of neurology at the University of Iowa Hospitals and Clinics.

Cloyd received accolades from faculty with whom he works, including Karmen Berger and Scott McNabb, both faculty in international studies; and William Reisinger, professor emeritus of political science.

Berger notes Cloyd's dedication to helping students who have enrolled in his course, Library Strategies for International Research. "Those students go on not only to build their research skills, but also to enhance their performance in all of their UI courses due to their vastly improved abilities in handling information. Students who complete Brett's class can boast a very concrete skill set in database and internet searches," she says, adding that these are key skills employers seek.

According to McNabb, Cloyd offers strong skills as a librarian that are enhanced by his abilities to relate well to students. "I have given Brett various nicknames over the years: the amazing conduit, the librarian supreme, the wizard. My favorite is "the wizard," because it gets at the magic he performs, locating just the right databases for students to begin their serious research work. And, also very important, he is a friendly wizard—very approachable, kind, and creative. Many of my students contact him for follow-up sessions and take his undergraduate research class. His skills and personality are a huge gift to the University of Iowa research community."

Reisinger remarks on the overall high quality of the assistance Cloyd provides. "Brett provides first-rate help for political science students and faculty. He is always responsive to requests for acquisitions or research assistance. He is proactive through e-mail and visits to faculty meetings, letting us know what he and other library staff can do."

Past recipients: Dave Martin, John Schacht, Kären Mason, Kathy Magarrell, Edward Miner, John Forys, Dottie Persson, Jen DeBerg, Kari Kozak, and Greg Prickman.



Dale M. Bentz

REMEMBERING A FORMER UNIVERSITY LIBRARIAN

Dale M. Bentz, who served as the UI Libraries' University Librarian from 1982-1986, died at age 98 on Sunday, June 25, 2017 at Oaknoll Retirement Residence in Iowa City, IA.

Bentz earned an A.B. from Gettysburg College, a B.S.L.S. from the University of North Carolina, and an M.S. at the University of Illinois.

He had served at the University of Tennessee, Duke University, and the University of North Carolina before coming to Iowa in June, 1953 as Associate Director of Libraries. He was named University Librarian in 1970 and retained that title when he became the Libraries' chief executive officer following the retirement of Leslie Dunlap in 1981.

Bentz was instrumental in a significant expansion of the library system that included building the Hardin Library for the Health Sciences. He linked the Libraries with other major libraries through membership in RLG (Research Libraries Group), a move that led to the beginning of computerization and automation at Iowa. With others, Bentz helped establish the UI Center for the Study of Recent American History and worked to expand special collections holdings. Bentz attracted the late William Anthony to the UI Libraries, which helped establish the Libraries' conservation department.

Bentz also contributed to the wider University of Iowa community, serving as president of the University's Triangle Club in 1958-59; a member of the Board of Trustees, Student Publications, Inc. for six years and president for two years; a member of the President's Club; and a life member of the University of Iowa Alumni Association from which he received a Distinguished Alumni Award in 1989.

Active in his profession, Bentz served as president of the Iowa Library Association in 1959-60 and served in many capacities in the American Library Association and the Association of Research Libraries during his forty-five year career as a librarian. He retired in 1986. After retirement, Bentz and his late wife Mary Gail frequented Friends of the UI Libraries events and were engaged as volunteers and board members in a variety of Iowa City organizations.

His family includes three children, Dale Flynn Bentz and his wife, Judy of Calabasas, CA; Thomas Earl Bentz and his wife, Sharlot of Euless, TX; and Carol Bentz Roach and her husband, Michael of Kirkland, IL; eight grandchildren and six great-grandchildren.

Bentz was preceded in death by his wife, Mary Gail; sister, Mary Lou Stover; and brother, Elwood L. Bentz.



BENTZ PAPERS IN UNIVERSITY ARCHIVES

bit.ly/bentz-ui-archives

Tutoring Services in the Business Library

A PARTNERSHIP WITH THE TIPPIE COLLEGE OF BUSINESS

BY MAYA GUADAGNI

Last year, the Marvin A. Pomerantz Business Library and the Tippie College of Business collaborated to offer a specialized tutoring service known as **Tippie Learning Coaches**. The college pays for skilled tutors, while the library provides meeting space and access to key information resources, such as databases, textbooks, and journal articles. Students receive assistance with class assignments, research papers, and information searches.

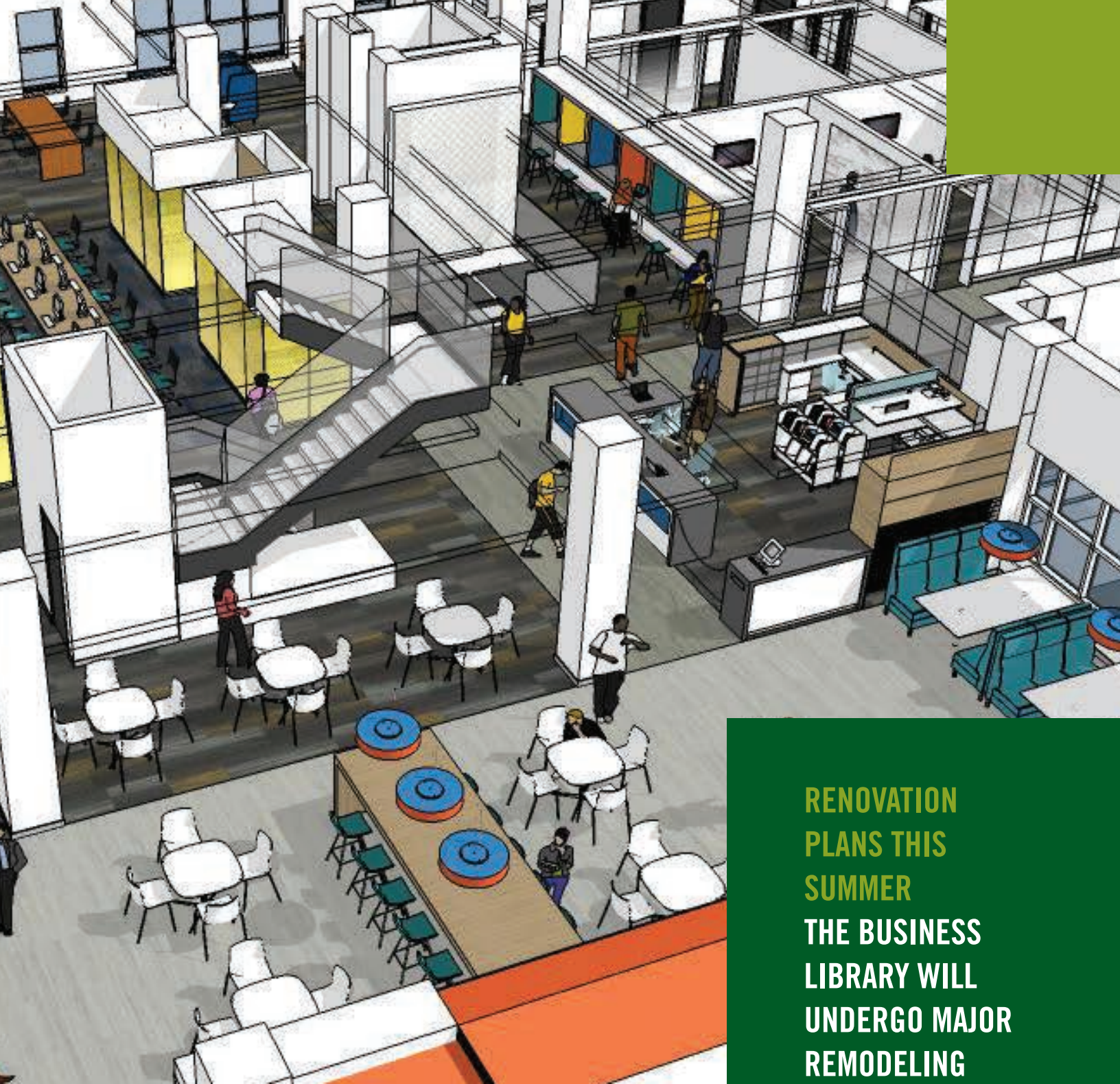
Located in the Pappajohn Business Building, the Business Library is embedded in the College of Business, offering tutors and students an ideal space to study, talk, and work through problems. Originally the service provided help for students taking Microeconomics and Statistics for Business; tutoring has expanded to include Principles of Macroeconomics. The tutoring service focuses on providing assistance for these courses, which are among the most difficult required by the college.

Tippie Learning Coaches builds community while increasing students' confidence in navigating

library resources. According to Kim Bloedel, head librarian of the Business Library, “offering the Tippie Learning Coach service in the library helps foster a sense of academic community and supports student success.” Tutors and students meet in the library’s flexible learning center, which offers mobile chairs, desks, and whiteboard workspaces.

Jingyi Tang, a business student and tutor, appreciates the Business Library’s dedication to the new tutoring service. “Having a specific study space in the library makes us feel that we are valued and appreciated,” he says. Such a welcoming environment sets a positive tone, “where tutors will pass this spirit to more tutees, and even to the university community.”

Through this service, the Business Library has increased the number of students it reaches with key resources, including one-on-one research assistance from librarians on staff. Because of their expertise in business information resources, these librarians can help business students utilize the full range of library offerings for research projects and course assignments.



A LIBRARY + COLLEGE PARTNERSHIP will result in a newly-renovated library for students and faculty. Above is the architect's rendering of the interior of the renovated Pomerantz Business Library inside the Tippie College of Business.

 **VIEW RENOVATION VIDEOS**
biz.uiowa.edu/pbbconstruction

**RENOVATION
PLANS THIS
SUMMER
THE BUSINESS
LIBRARY WILL
UNDERGO MAJOR
REMODELING
THANKS TO A
GENEROUS GIFT TO
THE TIPPIE COLLEGE
OF BUSINESS.**

Past meets present

ENTERTAINMENT HISTORY CHRONICLED IN VAUDEVILLE THEATRE RECORDS

BY JENNIFER MASADA

From the 1880s through the 1930s, traveling troupes of vaudeville entertainers visited theatres of all sizes in towns and cities across America, spreading uniquely-American art forms like jazz and tap dance and heavily influencing the development of the arts and entertainment industries in the U.S.

The University of Iowa Libraries offers a newly-digitized collection of vaudeville theatre reports from the Keith-Albee collection, one of the most important and comprehensive vaudeville archives in the country.

Featuring theatre managers' reviews of vaudeville acts in New England from 1894 through 1935, a portion of the UI Libraries' Keith-Albee collection is now available to all, free of charge in an open-access online repository.

The books contain reports from managers who documented vaudeville acts performed in theatres owned by Benjamin Franklin Keith and Edward Franklin Albee. These reports provide unique, behind-the-scenes glimpses of vaudeville theater during its time. The managers gave their own blunt impressions of every act that appeared on Keith-Albee vaudeville stages; their comments range from lavish praise to scathing criticism.

Included in these books are descriptions of many performers who later became legendary stars, such as W.C. Fields, Harry Houdini, and Buster Keaton.

To create this online collection, UI Libraries staff members Candida Pagan in conservation and Justin Baumgartner in digitization worked as a team to prepare and photograph the fragile materials.

Over 120 full volumes in the Keith-Albee collection have been digitized and are available online at digital.lib.uiowa.edu. Of those, 24 volumes are available on DIY History for crowdsourced transcription. Careful handling and imaging of these delicate materials have resulted in nearly 45,000 high-resolution images that preserve important details of U.S. entertainment history.

THE KEITH-ALBEE LEGACY

Benjamin Franklin Keith and Edward Franklin Albee became partners in the late 1880s to promote "polite" vaudeville. They lavishly remodeled several theaters on the east coast and began producing a brand of "high class" vaudeville. Crude remarks and risqué costumes were censored from performances, and they even attempted to prohibit rude behavior by audiences.

The dominance of their vaudeville circuit—and likewise the coverage of this collection—stretched not only along the East Coast, but also deep into the Midwest.

MAKING HISTORY AVAILABLE

Because of the UI Libraries' efforts to preserve and digitize this material, hundreds of vaudeville reviews are now available online for all to view.

In addition, members of the public are invited to transcribe these reports through DIY History at diyhistory.lib.uiowa.edu/keithalbee.

DIY History is a UI Libraries crowdsourcing initiative to digitize historical documents. Once transcribed, this vaudeville collection will be fully searchable online, creating a valuable resource for citizens and scholars interested in researching these newly-available materials.

The University of Iowa Libraries received a major grant from the National Endowment for the Humanities to work on the Keith-Albee preservation and digitization project. The Keith-Albee collection, heavily used by researchers, was in danger of being restricted from usage due to the fragility of the materials. UI Libraries staff are currently in the process of making the entire collection available in the Iowa Digital Library at digital.lib.uiowa.edu/keithalbee. The collection spans 150 oversized ledger volumes and documents several decades of vaudeville theater in New England. Items include reports, playbills, photos, newspaper clippings, and reviews.

A RICH COLLECTION

The Keith-Albee collection helped found the UI Libraries' reputation as one of the country's premier repositories for performing arts collections, including nearly one thousand linear feet of

Chautauqua material. The UI Libraries also offers rich holdings in film and television that stretch from the earliest days of motion picture up to the present day.

Among the holdings are the papers of Ralph Junkin, who operated a silent movie house in Iowa during the 1910s and 1920s; Twentieth Century Fox film scripts dating back to 1929; the papers of legendary actor and UI alumnus Gene Wilder; hundreds of fanzines dedicated to currently running television shows; and the papers of another UI alumnus, Nicholas Meyer, who wrote and directed several Star Trek movies.

THE DIGITIZATION OF THE KEITH-ALBEE COLLECTION IS FUNDED BY A \$300,000 GRANT FROM THE NATIONAL ENDOWMENT FOR THE HUMANITIES.

THE PROJECT WILL PRESERVE 120 VOLUMES OF MATERIALS FREQUENTLY REQUESTED BY RESEARCHERS FROM ACROSS THE GLOBE.



DIGITIZATION

Justin Baumgartner carefully scans a fragile volume.



CANDIDA PAGAN

Conservation & Preservation



JUSTIN BAUMGARTNER

Digitization



VISIT THE KEITH-ALBEE COLLECTION

diyhistory.lib.uiowa.edu/keithalbee

WHY RESEARCH VAUDEVILLE?

*Based on information from the New York
Public Library's Vaudeville Nation*

Vaudeville began in the early 1880s and continued through World War I, the Jazz Age, the Great Depression, and World War II. A powerful influence on the entertainment industry, vaudeville theatres dotted the landscape throughout the U.S. in cities as well as in smaller urban communities. It provided audiences and support for two art forms unique to the U.S. – jazz and tap dance – and promoted stand-up and skit comedy, serving as a model for radio, early sound film, and television.

Managers based in New York, although national and transcontinental, constructed vaudeville tours. The proliferation of these tours led to the growth of related industries, including theatrical photography and printing, popular music publishing and recording, radio, and film promotion.

PRESERVING DAMAGED PAPER

Candida Pagan uses a block of natural rubber to remove soot and debris from the surface of documents. After lifting contaminants from the paper, Pagan repairs frayed edges.

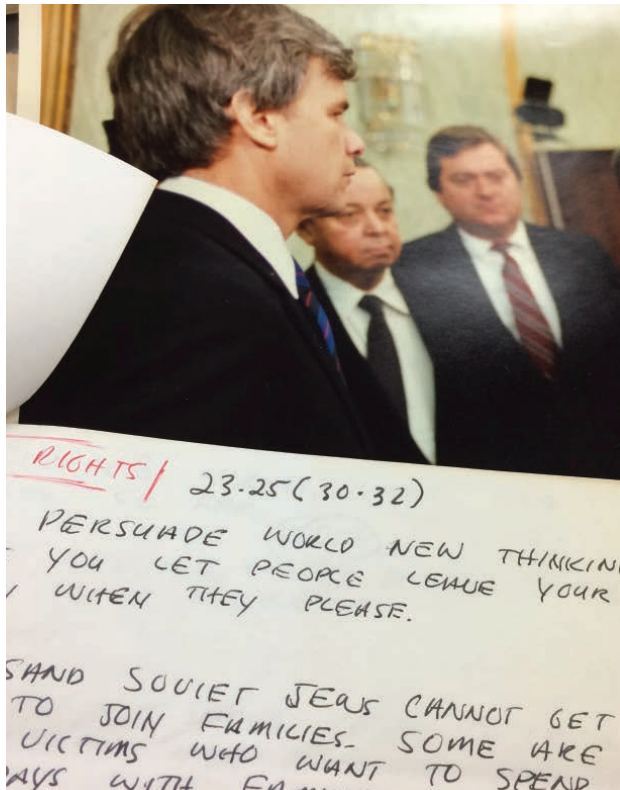
Brokaw

SHARES AN EVENING WITH UI LIBRARIES FRIENDS



OPPORTUNITY OF A LIFETIME. UI student Noah Goudie interviews a journalism legend in front of a packed house. *Photo by Barry Phipps.*

On April 27, 2017, the Friends of the UI Libraries' annual event featured Tom Brokaw, who spoke about his 50 years as a journalist with NBC. Noah Goudie—a UI journalism student from Burlington, Iowa—interviewed Mr. Brokaw, who shared personal stories related to several significant items from his professional papers, now a collection archived in the University of Iowa Libraries. Brokaw spoke for nearly an hour, talking about items in the collection—what they represent to him and what these and other items in the collection might contribute to the education of University of Iowa students.



INTERVIEWING MIKHAIL GORBACHEV. It took two years to procure the interview with Gorbachev. The interview was finally granted, and it was to take place Thanksgiving weekend in 1987. Brokaw found Gorbachev to be "a very personable man... ..but he surprised me. He began the interview with a tirade against the United States." In a split second, Brokaw decided to challenge Gorbachev's statement by asking the pointed question, "How do you persuade the world that there's new thinking unless you let the people in your country come and go when they please?"



COVERING THE FALL OF THE BERLIN WALL.

Based on a colleague's hunch, Brokaw erased his plans and went to Berlin the day before the historic event. At a routine news conference, it was revealed that "citizens of the GER can exit and return through any entrance of the Berlin wall. It was an astonishing statement." Brokaw rushed to verify the statement. Finding it was true, he immediately told his news colleagues, "'The wall is down!' The announcement went out from that news conference, and people were already collecting at various portals in the wall trying to get through."

 **WATCH THE VIDEO OF THE INTERVIEW**
bit.ly/brokaw-ui-interview

Tom Brokaw's 'stuff' in Iowa is a window into his life

BY KYLE MUNSON, DES MOINES REGISTER

IOWA CITY, Ia. — I stared at the black-and-white mug shot of a college freshman with what looked like an amused smile spread across his face. His intent gaze was instantly familiar, though much younger than I was used to. The student was framed by a flattop haircut and, beneath his mug, the number 85571.

This was the “State University of Iowa” identification card of Thomas J. Brokaw who in 1958 came to Iowa City from South Dakota. He spent just one year here in relentless avoidance of academics with what he likes to call his double major in “beer and coeds.”

Yet despite his short tenure on campus, persistent lobbying by UI Libraries’ Special Collections staff convinced Brokaw last year to donate his lifetime of collected papers and journalism paraphernalia.

I couldn’t resist a chance for an exclusive peek, before the librarians even had a chance to fully take stock. Here was a window not only into his life, but into the world as I once knew it, or at least thought I knew: the more rigid Cold War framework of my childhood. We had a pair of opposed superpowers

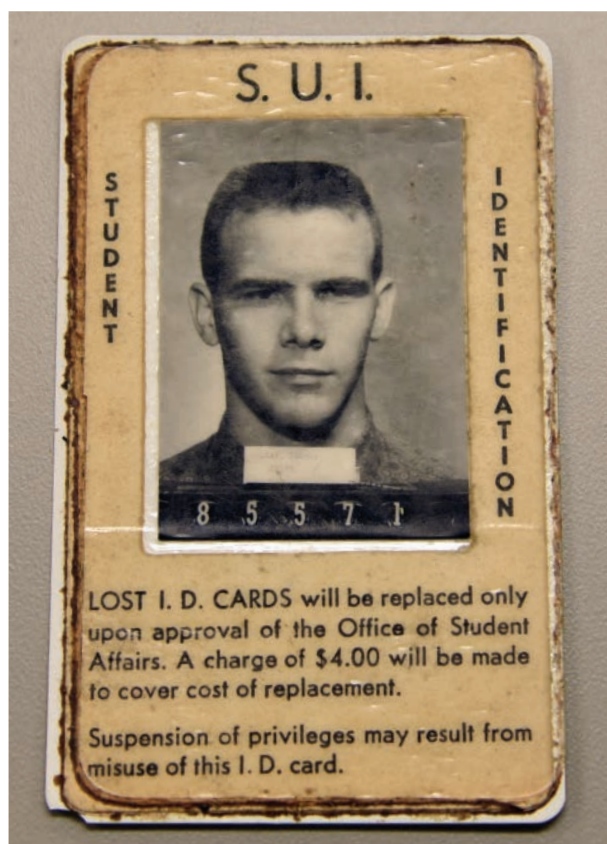
and just a few TV channels to monitor compared to the sprawling digital landscape that we now fumble through.

Brokaw's artifacts include everything from leather-bound calendars to homemade Valentines.

If his collected papers are a testament to anything, Brokaw said, it's that history must be studied from “the ground up as well as the top down.” His signature book, nearly 20 years old, is “The Greatest Generation,” which celebrated the everyday American men and women of World War II.

“Humankind is endlessly interesting,” he said when I caught up with the iconic NBC TV newsman Thursday on the phone from his home in New York. “I think that’s what comes out of all this.”

His year at the U of I “was still the Eisenhower era,” he added. “Castro was just beginning to come to power. The Civil Rights movement was just getting under way.” In other words, the entire world was radically different, not just this young pup.



Brokaw, now 77, admittedly took the long way around to earning his official credentials as a Hawkeye. He traveled the globe and became one of the most renowned journalists of network TV news before looping back to Iowa City in 2010 to receive his honorary degree.

BROKAW 'DID NOT HAVE AN ARCHIVAL PLAN'

Gregory Prickman, the head of Special Collections, led me into the heart of the storehouse inside the Main Library. We wound through narrow aisles between towering shelves where my shoulders grazed the spines of yellowed, historic books.

Brokaw's college ID was stashed with other items in a flat box labeled "early career."

"I did not have an archival plan, frankly," Brokaw said. "A lot of this stuff just went into a big drawer."

When prodded by his alma mater, at first the newsman was skeptical. Did he even have enough mementos to qualify as a collection?

As I took in all the boxes that filled a pair of 6-foot-tall aluminum shelf carts, that didn't seem to be an issue.

There was a McGovern-Shriver campaign button the size of a sunflower.

Appointment books from the Watergate years.

A calendar entry from Thursday, April 10, 1975: "Ford speech to Congress on foreign policy."

Brokaw apparently attended a screening of the movie "National Lampoon's Animal House" at 7:30 p.m. on Thursday, July 27, 1978. (Perhaps it was a sweetly nostalgic echo of his freshman year at Iowa.)

There was a phone number for "Babs" that I resisted dialing to see whether Streisand would answer.

A more recent journal entry: "Ten days from my 75th! From the outside looking in I'm 75; from inside looking out I'm 60 even with cancer." (Brokaw's memoir published last year, "A Lucky Life Interrupted," chronicled his battle with multiple myeloma.)

I turned up a handwritten note from Tom Hanks in the summer of 2006, in response to something Brokaw had written to the actor: "Yeah? So? I'm fifty now. I gotta tell you, with a good night's sleep, 3 cups of coffee, a nap in the afternoon and a few minutes of sluggishness when the kids ask too many questions, there's nothing I can't do now as when I was 35 — though I am limited to no more than, oh, 20 minutes of whatever it is."

A REASSURINGLY HUMAN ARCHIVE

This entire collection will be evaluated, piece by piece and box by box. A thorough index will be posted online so that faculty and researchers can decide what they prefer to explore.

It will not be digitized in its entirety for easy mass consumption. But indexing will help determine which subjects might lend themselves to wider online access, or dovetail with other university research.

The Brokaw collection represents a behind-the-scenes glimpse into what most of us once agreed was the impartial news of the day. He was among "the big three," as he put it, with Dan Rather of CBS and Peter Jennings of ABC.

Whenever a major news event played out anywhere around the globe, one or all three men would broadcast live from the scene to deliver their trademark alchemy of facts, perspective and reassurance. Perhaps the reassurance from a familiar, chiseled face was what viewers craved most of all.

Yes, these boxes held momentous "stuff." But Brokaw's lifetime of papers also struck me as reassuringly human. For as much as his snapshots and scrawled notes showed that he rubbed elbows with world leaders and celebs, there also were traces of what might be found in the dusty old shoe box of any American. There was Brokaw, his face beaming while bent down on one knee in some lake or river as he held up a fish. He has fished around the globe with his "great angler" buddy (and New Yorker writer) Tom McGuane, and that side of the news anchor seems just as crucial to understanding the man behind this archive.

Remember: from the ground up as well as the top down.

Even in the days when we put our news anchors on pedestals, it's not as if they had special foresight.

When Brokaw stood atop the crumbling Berlin Wall in 1989 to witness "the symbolic end of the Soviet Union," he said, he could not have imagined that a KGB agent named Vladimir Putin, who wept that night, would chart a course for Russia's return to power that did not rely on archaic Cold War economics and strategy.

ODDS AND ENDS

The Brokaw collection boasts a few oddities, such as elaborate tongue-in-cheek Valentines from Ethel Kennedy, Robert Kennedy's widow. She sent Brokaw the homemade greetings with her face cut out and attached to various celebrity torsos.

There's a handwritten letter from 1997, from a woman named Joyce in Brokaw's hometown of Yankton, S.D.: "We have not met, however I did play bridge with your mother years ago."

Another folder of photos is labeled "Rod Stewart party California 1981."

Not everything has made its way here. The collection includes a vintage Pan Am airlines bag stuffed full of press passes, but Brokaw still has a clutch of some 60 lanyards dangling from a hook in his bathroom.

On the day we spoke, Brokaw seemed busier than ever. But he recognizes that he hails from what now can be viewed (and studied by academics) as a distinct, bygone era.

If his collected papers are a testament to anything, Brokaw said, it's that history must be studied from “the ground up as well as the top down.”

"The people who had their hands on the control switches were all white middle-aged males," he said of TV in his heyday.

Also in the Brokaw collection is a copy of the Washington Journalism Review and its January 1982 cover story: "Television news enters the Redi-Whip era." The story notes Brokaw's "stainless steel voice and endearing speech quirk" as well as his rise to prominence via morning TV as "the brash, young 'Today' show host."

The story also pegged a trend: "Cable television, pay TV, video recorders and discs, and a variety of other new home entertainment systems are subdividing the networks' traditional territory."

Video discs? How quaint considering the endlessly splintered news subdivisions all of us must now navigate.

Brokaw's "continuing sermon," he said, is stern advice to the modern news consumer: "You just

can't set back and take whatever is dished out to you."

And this comes from one of the guys whose job was to dish out the news daily so that it could be taken as gospel. So we had best heed his warning.

Before I left Special Collections, I noticed that the giant globe in the library was a vintage model with Cold War boundaries intact, including a divided Germany and Berlin.

I couldn't help it: I held the bygone world of Brokaw in my hands and gave it a nostalgic spin.

This article first appeared in the Des Moines Register April 10, 2017 and is reprinted here with permission.

KYLE MUNSON can be reached at 515-284-8124 or kmunson@dmreg.com. See more of his columns and video at DesMoinesRegister.com/KyleMunson. Connect with him on Facebook, Twitter and Instagram (@KyleMunson).



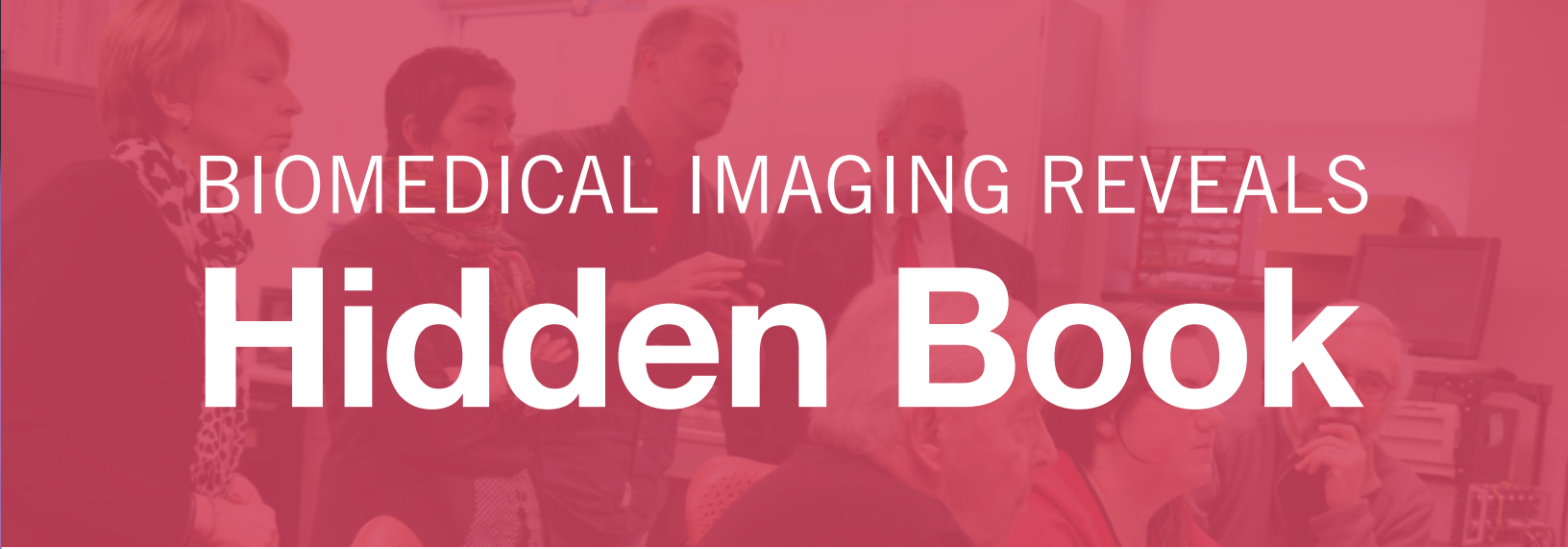
GIVE TO THE UI LIBRARIES

Support programming that features this collection - www.givetoiowa.org/libraries



FRITZ JAMES holds an Ethiopian talisman encased in leather as it is about to enter a CT scanner. The item, owned by James, was scanned at the University of Iowa Hospitals and Clinics by Drs. Eric Hoffman and Jessica Sieren to determine its contents without physically opening the object. Scans revealed a tiny book inside — a three-sectioned text block bound to wood covers with Coptic-style stitching.

James—chairman emeritus of LBS, a book binding and archival products business based in Des Moines, Iowa—comes from a long line of family members in the book binding trade. He and his father collected exquisite examples of book bindings from many eras and styles of bookmaking worldwide, including the talisman featured here. James has gifted his family's collection of bindings to the University of Iowa Libraries.



BIOMEDICAL IMAGING REVEALS Hidden Book

The following two articles are excerpts from the *Archival Products* newsletter, Volume 20, No. 3, 2016, chronicling an interdisciplinary, collaborative project to study an artifact owned by Fritz James.

A Discovery in Africa

BY FRITZ JAMES

In 1987, friends and I traveled to Africa on a journey that included two weeks discovering the beauty of East Africa's savannahs, game preserves, and parks. We allowed one week in Tanzania to climb to the 18,760 foot summit of Mount Kilimanjaro with a group of climbers and guides. Standing on the highest peak in Africa, the sense of accomplishment is great, and for a while you feel like there is nothing you can't accomplish.

Back in Nairobi, Kenya, I still had this elevated feeling when I walked into an antique shop and discovered about a dozen Ethiopian prayer books. They were hundreds of years old, printed by hand on goatskin, and sewn onto olive wood board covers. The cost was reasonable, so I purchased the lot.

I have enjoyed examining these prayer books and feel privileged to have such artifacts in my library. I can only imagine the time, skill, and patience it took to create each volume. It has been estimated that each book required one and a half years to letter and bind. Among the objects in the lot was a small leather talisman that had been worn around someone's neck for protection and luck. I assumed there was something inside, but did not want to ruin the integrity of the artifact by cutting into it.

The Talisman has tempted me several times to cut into it to discover its content, but I've resisted. A few years ago, while talking with the University of Iowa Libraries about donating my book collection to their Special Collections, I showed UI Librarian John Culshaw and Conservator Emeritus Gary Frost the talisman. John asked if he could borrow the object and possibly have it x-rayed to see what was inside.

A High-tech Dive into the Talisman

BY GISELLE SIMÓN

Early last year, Fritz James and a group of us from the University of Iowa Libraries met with researchers in a CT scanning room, hidden in the basement of the UI Hospitals and Clinics.

Our "patient" was tiny, and in fact, I carried it in a small clamshell box. The object was small and squareshaped (2.25 inches x 2.75 inches), wrapped in dark brown leather with some blind tooled decorations. The leather created a loop at the top, sewn into place for a cord to run through it.

Because of its size and shape and what we do know about similar Ethiopic objects, it was fairly certain that the leather pouch contained a book. Of course, because

it was sealed, and undoing the sewing would alter the object forever, the questions remained: Is it really a little book? What does it look like? Is it a manuscript?

Led by Eric Hoffman of UI Radiology Department, we entered the CT scanning room. The technicians were excited to scan something other than a human body. I prepped them a bit, indicating that we probably have leather, wood, animal skins, maybe paper, maybe other fibers, and thread.

As we placed the small object on a large pillow, everyone was curious to see what the scans would look like on the screen. There was a bit of adjusting, and the whole thing seemed quite blurry to me. I was skeptical. And then the supports showed up. There they were, typical Ethiopian sewing, the chain of the linking stitch. The wooden boards appeared as a strange skeleton because the CT scanner was capturing the wood grain. Ah ha! The wavy text block indicated parchment. Sure enough, it was a small book.

News spread that a book was being scanned, and Jessica Sieren, from the Iowa Institute of Biomedical Imaging (IIBI) at the University of Iowa, showed up on the scene. She and her team operate a CT micro-scanner capable of very high resolutions to pinpoint minute areas of an object. They were extremely interested in scanning a variety of materials, and Fritz was fascinated by the possibilities.

The detailed imaging at IIBI revealed the tiny book's structure, enabling us to verify that it is an example of Ethiopian binding, possibly from the 19th Century. Ethiopian binding is very close to Coptic binding, which originated from the Coptic Christians in Egypt starting as early as the 4th century. Objects like the one we were examining are also known as a ketáb (document) or metshaf (book). The ketáb provides protection and is worn around the neck or shoulders of the owner. In Ethiopian bindings, the covers tend to be made of wood.

The pages are generally parchment skin, usually goat. Parchment, along with many other uses, is a form of writing substrate prepared by scraping and drying the skin under tension. There is a long history of Ethiopic Orthodox Christianity using talismanic text and imagery for healing and protection. The amulets or talisman seem to be non-liturgical and considered “magic,” although this is a part of the tradition of Ethiopian culture and accepted in the Ethiopian Orthodox Church.

Using an example in the UI Library's Conservation Lab Book Model Collection, the team was able to study another small Ethiopian binding that had already been removed from its sewn leather pouch. By comparing scans of the example with those of the sealed artifact, the scanning team was able to examine layers of the book by making fine adjustments to the equipment and the direction of the scans.

This project showcases a new and unique interdisciplinary relationship found within the UI community; the Iowa Institute of Biomedical Imaging (IIBI) and the University of Iowa Libraries Preservation and Conservation department. In this project, multi-resolution, x-ray computed tomography (CT) imaging technology was used to provide insight into the structure and contents of a sealed artifact. This was a creative way to bring together people with strengths in physics, radiology, image analysis, bookbinding, and book history.

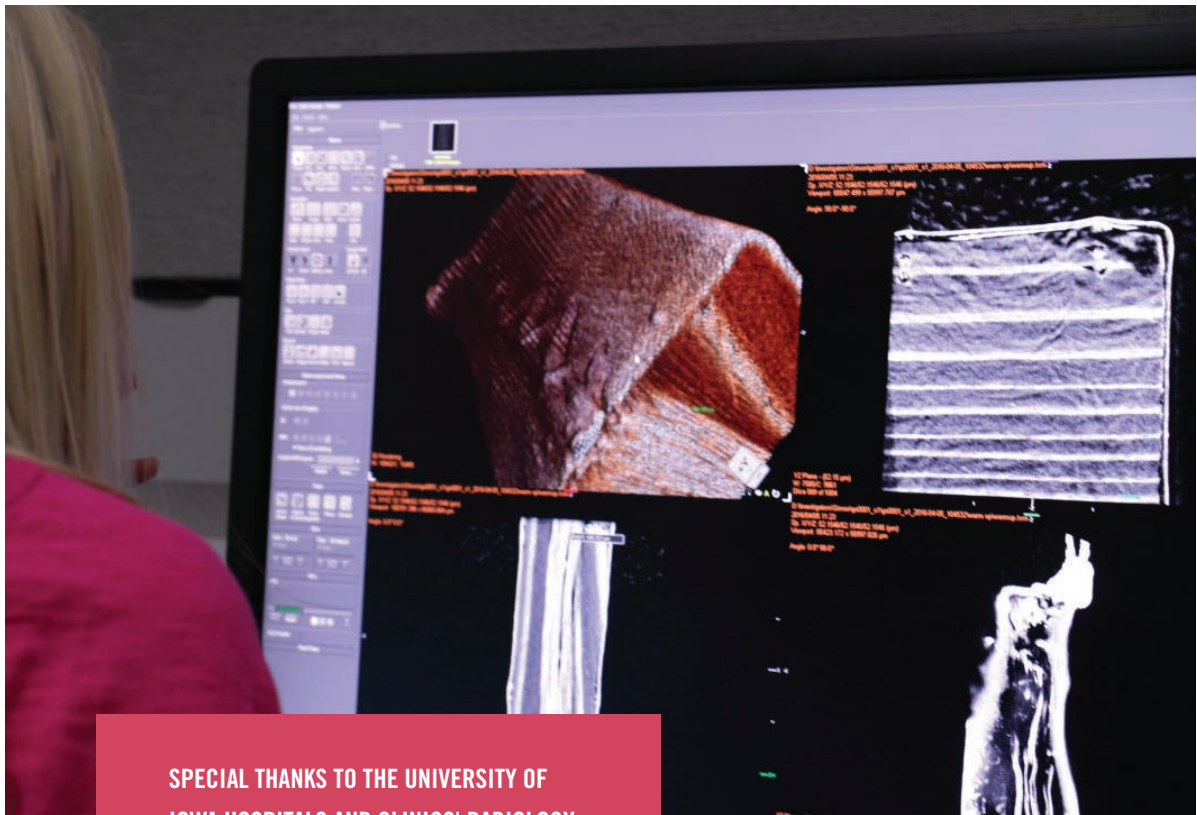
IOWA INSTITUTE FOR BIOMEDICAL IMAGING

IIBI fosters efficient and cooperative interdisciplinary and crosscollege research and discovery in biomedical imaging. Through IIBI, state-of-the-art computed tomography (CT) equipment is available for imaging research on biological and non-biological samples. The equipment was funded by a shared instrumentation grant from the National Institutes of Health to support ongoing and new research objectives both within the University of Iowa and the broader research community.

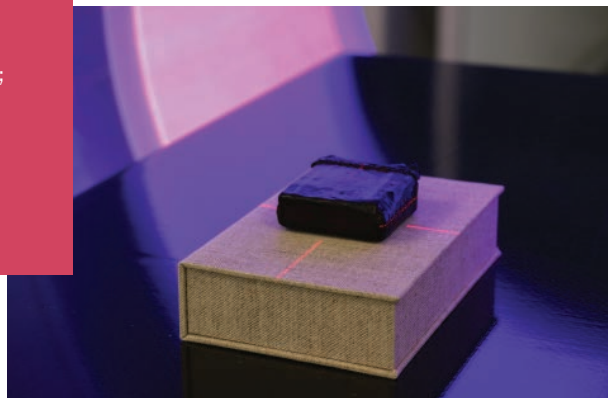
TOP PHOTO Fritz James examines the talisman with Robert Cargill, UI faculty in religious studies and archaeology. Among Cargill's research specialties are the Hebrew Bible, the Dead Sea Scrolls, near east archaeology, and issues of faith and science.

MIDDLE PHOTO Images from the micro CT scanner reveal details of the leather, wood covers, and stitching.

BOTTOM PHOTO The talisman in the CT scanner.



SPECIAL THANKS TO THE UNIVERSITY OF IOWA HOSPITALS AND CLINICS' RADIOLOGY DEPARTMENT AND THE IOWA INSTITUTE FOR BIOMEDICAL IMAGING: JESSICA SIEREN, PHD; ERIC HOFFMAN, PHD; SUSAN WALSH, MA; AND MICHAEL ACEVEDO, CNMT



Iowa Women's Archives

CELEBRATING 25 YEARS AT THE UI LIBRARIES

BY KÄREN MASON & JANET WEAVER WITH CONTRIBUTING WRITER MICHELLE MILLDYKE



MARY LOUISE SMITH & LOUISE NOUN

Founders of the UI Libraries' Iowa Women's Archives

Louise Noun had traveled to Cambridge seeking sources for her history of the women's suffrage movement in Iowa after a search of Iowa archives, historical societies, and libraries came up empty. Sitting in that reading room at Radcliffe, Noun thought to herself, "We need a women's archives in Iowa!"

FROM IDEA TO REALITY

In 1992, Louise Noun's dream of a separate space dedicated to preserving the history of Iowa women came true.

Two years earlier, Noun had enlisted her friend Mary Louise Smith in the cause, and the two approached University of Iowa President Hunter Rawlings. Rawlings and University Librarian Sheila Creth were enthusiastic about the idea of an Iowa women's archives in the UI Libraries, especially when Noun offered to sell one of her treasured paintings to create an endowment for the archives.

Frida Kahlo's Self-Portrait with Loose Hair sold for \$1.65 million when auctioned at Christie's, setting a record for a work by a Latin American artist and garnering considerable media attention for the future archives.

When Kären Mason arrived in July 1992 to begin work as the first curator of the Archives, she found that some collections had already been donated, thanks to the publicity surrounding the sale of the Kahlo painting. Among the earliest collections received were the papers of Mildred Augustine Wirt Benson, a UI alumna who was the first person to earn a master's degree in journalism from the UI. She went on to write 23 of the first 30 Nancy Drew mysteries under the name Carolyn Keene and to work as a journalist in Toledo, Ohio.

After the official opening of the Louise Noun – Mary Louise Smith Iowa Women's Archives (IWA) on October 28, 1992 – a symposium featuring Iowa women in political life – there was another flurry of donations. Over the years the staff of the IWA—including project archivists and students—worked to build collections representing the broad range

of Iowa women's experiences. Focused collecting initiatives gathered primary sources of groups often underrepresented in archival collections—African American women, rural women, Latinas, and Jewish women.

Today, the IWA holds more than 1,100 manuscript collections that take up 2,300 feet of shelf space and include personal papers, organizational records, and oral histories dating from the nineteenth century to the present. The rich and diverse collections in the Archives today reflect the desire of women to have their stories told and their histories preserved.

A RESEARCH DESTINATION

A wide cross-section of users visits the IWA. University undergraduates explore topics for short-term projects and class papers, graduate students research dissertations, and members of the public delve into family and community histories.

Attracting researchers from a distance is an important part of spreading the word about the rich collections in the Archives, and the Linda and Richard Kerber Fund helps do so.

THE IDEA FOR AN ARCHIVES THAT WOULD PRESERVE THE HISTORY OF IOWA WOMEN CAME TO LOUISE NOUN DURING A 1960S VISIT TO RADCLIFFE COLLEGE'S SCHLESINGER LIBRARY ON THE HISTORY OF WOMEN IN AMERICA.

The fund, established by Dr. Linda Kerber with the gifts she received upon her retirement, offers grants of \$1,000 to cover travel expenses for graduate students, academic and public historians, or independent researchers and writers who reside outside a 100-mile radius of Iowa City.

ENRICHING IOWA STUDENTS

The Archives isn't just for individual research, however. Faculty from a wide cross-section of departments regularly bring their students into the Archives for assignments that touch on everything from translation to sport history.

James Mestaz, visiting professor of Latin American and Latinx History, takes his Mexican American History and Latinx Immigration classes to the IWA. "I assign a research paper in both of these courses that requires students to use primary documents as a major component to their argument. They are allowed to use alternative primary documents, yet my experience has been that most students find relevant sources on our visit to the Archives that inspire them immediately and get them excited about local Latinx history," he states.

"Through letters and other correspondence, students get first-hand accounts of how local Latinas navigated challenges within both their community and in Iowa in general. These documents also show how Latinx members of the Iowa community approached such complex issues as immigration, labor rights, poverty, or wars."

"My hope is that several of my students will expand on their assignment in my class and utilize the Iowa Women's Archives to write articles and books that not only contribute to the existing literature, but, in fact, change the way we think about Latinx History in the Midwest and in the U.S. in general," Mestaz says.

The IWA welcomes younger students, too. Junior high students conducting research for National History Day projects often contact the IWA seeking information on the women's suffrage movement, civil rights activist Edna Griffin, and other Iowa topics.

One Saturday morning this past March—women's history month—a group of 9- to 14-year-old girls visited the Archives to learn about ordinary Iowa girls who grew up to do extraordinary things. The girls made quilt squares featuring writers, police officers, farmers, and athletes who persevered when told they couldn't do or be what they wanted to be.

This workshop was organized by WAVES, a group of local women who got together after the election to ask, "What can we do to help girls understand that they can do whatever they want to do? How can we provide role models of strong-minded women?" So, they set up visits to women-owned businesses, workshops with women in non-traditional occupations, and events like the one in the IWA to expose girls to the many opportunities and careers available to them.

IWA CELEBRATING 25 YEARS

The Archives regularly welcomes people who have donated collections to the Archives, including women's organizations curious about their history, families seeking to learn more about their ancestors or to remember a beloved relative, and local historians. IWA's 25th anniversary represents an opportunity to throw open the doors of the Archives and welcome the many friends who have made Louise Noun and Mary Louise Smith's vision a reality through their advocacy and support.

25TH ANNIVERSARY EVENTS

IWA's 25th anniversary celebration began May 15 with *Power to the Printers: The Alternative Press*

in Iowa City, 1965-1985, an exhibition in the Main Library Gallery. The exhibition features newspapers and publications from the Women's Liberation Front, the Iowa City Women's Press, and other feminist groups, as well as the protest movements and counter-culture of Iowa City in the 1960s, '70s, and '80s.

In mid-July many of the women whose publications are featured in *Power to the Printers* returned to Iowa City to reflect on the impact of their activism in the 1960s-1980s, and consider what work remains to be done. The Iowa City Feminists Reunion took place July 14-16 at the University of Iowa Libraries, where attendees visited the IWA to tell their stories and contribute additional materials to the Archives.

On September 11, the exhibition *25 Collections for 25 Years: Selections from the Iowa Women's Archives* opens in the Main Library Gallery.

The Iowa Women's Archives at 25, a two-day event on November 10-11, 2017, will be a chance for people to visit the Iowa Women's Archives, tour the *25 Collections for 25 Years* exhibition, and explore the many ways in which collections have been acquired and used over the past quarter century. Rekha Basu, columnist for the Des Moines Register, will be the keynote speaker for the Friday evening dinner at the Iowa Memorial Union. Saturday's festivities will feature speakers, discussions, and a reception at the Old Capitol Museum.

During the spring and summer of 2018, the focus will switch to sports, with a traveling exhibit about six-on-six girls' basketball, which was played in Iowa for a century until 1993. This exhibit will visit several sites across Iowa in conjunction with the Smithsonian's Hometown Teams traveling exhibit.

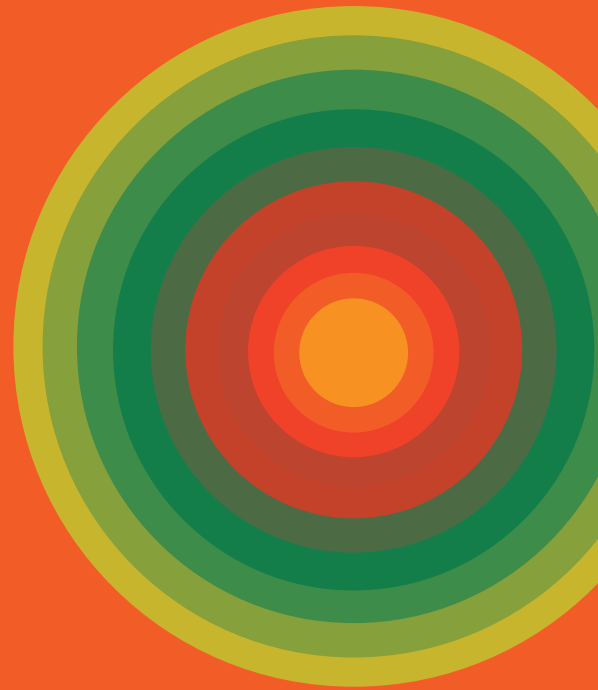


The logo for the **IWA'S 25TH ANNIVERSARY** is taken from a photograph of Mildred Augustine Wirt Benson diving into the Iowa River as a UI student in the 1920s. Her grace, pluck, and determination remain a fitting symbol for Iowa women today.

POWER TO THE PRINTERS: *THE ALTERNATIVE PRESS IN IOWA CITY, 1965-1985*

**MAIN LIBRARY GALLERY
MAY 15 - AUGUST 25, 2017**

THE GALLERY IS FREE AND OPEN TO THE PUBLIC



In today's era of instant communication, it's hard to imagine a time when people relied on printing presses, the US Postal Service, and newspapers hawked on street corners to distribute information and calls to action. Unlike 21st century organizers of political action, activists in the 1960s and '70s relied on technology such as mimeograph machines and press type. Their medium was the printed word.

Iowa City was a hotbed of protest—and a hotbed of printing. Radical groups and individuals wrote newsletters and manifestos, printed fliers to post around town, and published literary magazines. Many of their newspapers were circulated nationally, creating space for local activists to engage with national conversations challenging the status quo.

The publications in this exhibition document many strands of protest in Iowa City: the anti-war movement, Chicana and Chicano liberation, feminism, black power, gay and lesbian rights. Visitors will see just a sample of Iowa City's activism, drawn from extensive collections in the University Archives and the Iowa Women's Archives.

This exhibition is the first of a year-long series of events to celebrate the 25th anniversary of the Iowa Women's Archives at the University of Iowa Libraries.



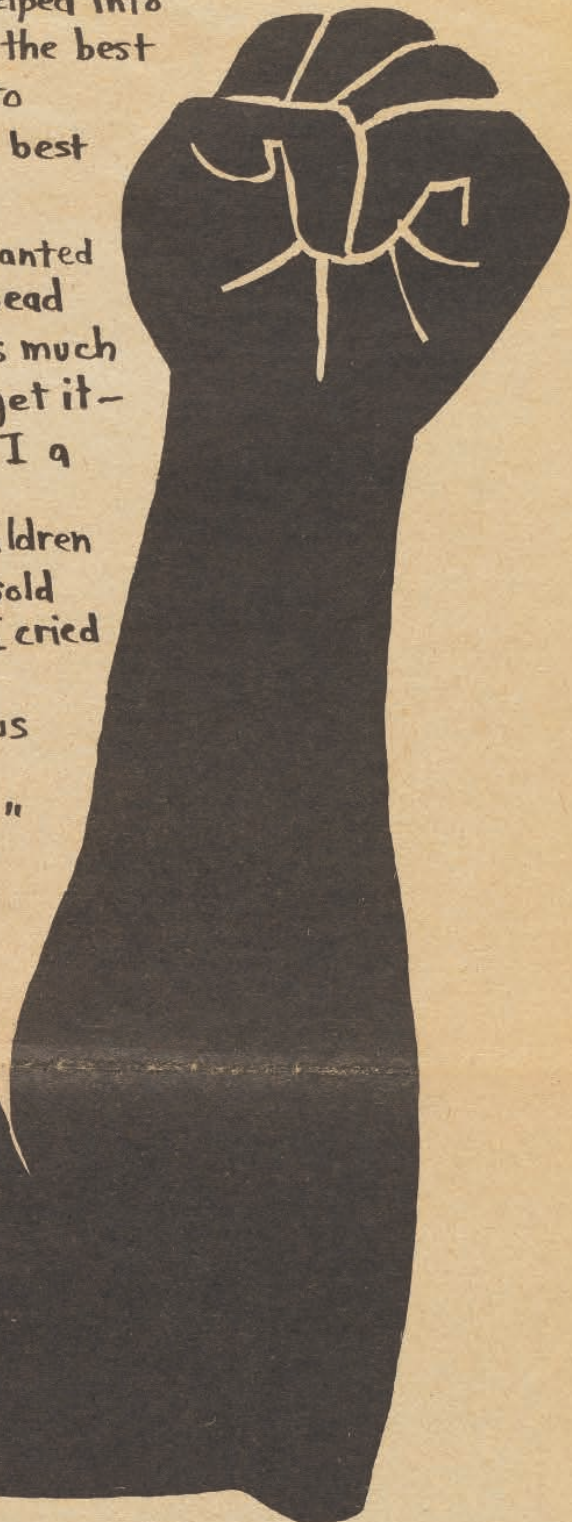
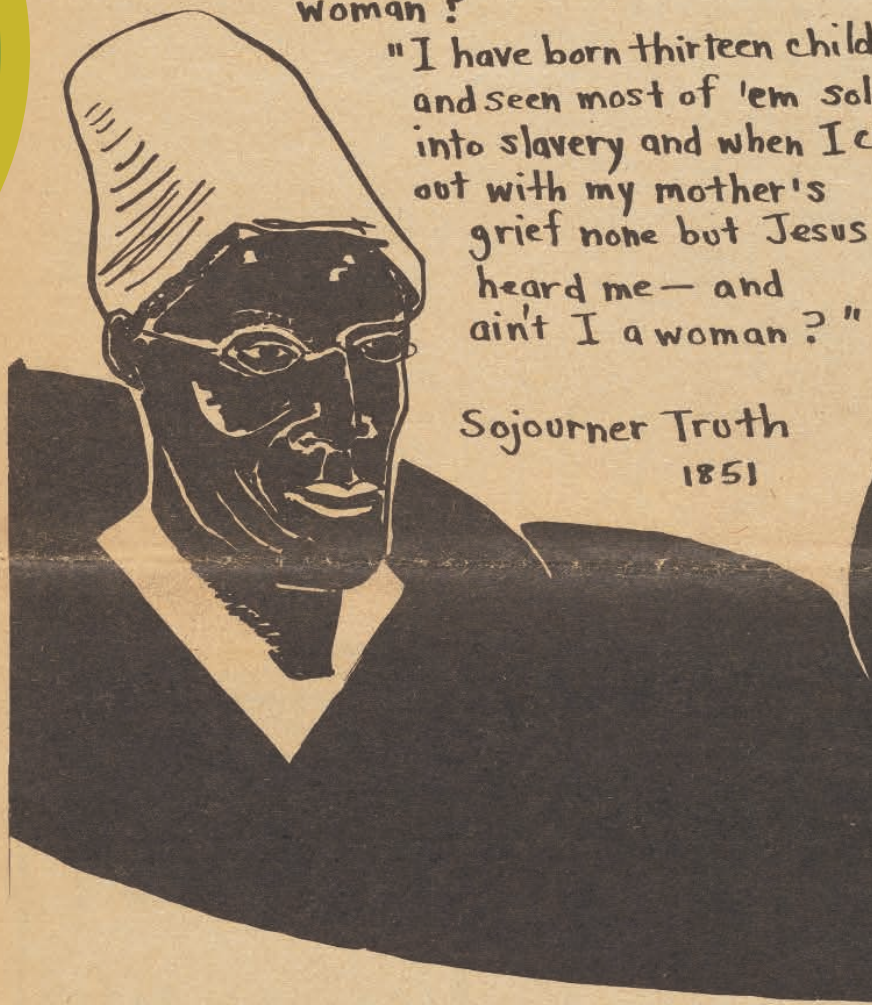
GALLERY HOURS & COMPLETE EXHIBITION INFORMATION
lib.uiowa.edu/gallery

"The man over there says women need to be helped into carriages and lifted over ditches, and to have the best place everywhere. Nobody ever helps me into carriages or over puddles, or gives me the best place — and ain't I a woman?"

"Look at my arm! I have ploughed and planted and gathered into barns and no man could head me — and ain't I a woman? I could work as much and eat as much as a man — when I could get it — and bear the lash as well! and ain't I a woman?"

"I have born thirteen children and seen most of 'em sold into slavery and when I cried out with my mother's grief none but Jesus heard me — and ain't I a woman?"

Sojourner Truth
1851



Ain't I a Woman?

25¢

Developing professionals

STUDENT EMPLOYEES IN OUR LIBRARIES



MARY RETTIG

Director of development for the UI Libraries

This issue of *Bindings* offers several examples of the UI Libraries' key role in gathering, conserving, and digitizing traces of our past. In doing so, the Libraries ensures the availability of valuable information for our students, faculty, and members of the global digital community.

Of course, getting that information ready for dissemination takes careful planning and the combined efforts of many dedicated people within the UI Libraries.

Especially vital to this endeavor are graduate students in paid positions, fellowships, or assistantships in the library. These individuals contribute essential work while learning key skills, gaining knowledge about the library profession, and networking with others in the field.

Former fellows, GAs, and student employees tell us the hands-on training they received at the UI Libraries helped launch their careers!

Jamie Nelson, currently Head of Special Collections and Archives in the DePaul University Library, worked as a graduate student in the UI Libraries' Iowa Women's Archives (IWA).

She credits IWA curator Kären Mason for mentoring that covered much more than the usual training for a graduate student employee. "She gave me a window into just about everything that I encountered professionally and served as a resource in my early years when I had questions. She introduced me to colleagues at conferences, and she's been a role model throughout my career," says Nelson.



JAMIE NELSON

FORMER FELLOWS, GAs, AND STUDENT EMPLOYEES TELL US THE HANDS-ON TRAINING THEY RECEIVED AT THE UI LIBRARIES HELPED LAUNCH THEIR CAREERS!

The training Nelson received enabled her to land a fulfilling job straight out of school. “Everything I know about processing archival collections comes from the hands-on work I did at the IWA,” she says. “This was the real application of what I’d read about in archival literature, which gave me the experiences I needed to become the head of a department, as I am now, and primed me for all that was to come.”



JULI MCCLOON

Juli McCloon's experience working at the UI Libraries gave her the opportunity to apply theory in practice. While at the UI, she received the Robert A. and Ruth Bywater Olson Graduate Assistantship. In her role as

an Olson GA, she supervised both undergraduate and graduate-student workers on a Special Collections project.

For McCloon, this practical, hands-on experience made a positive difference when she entered the job market. Her first professional position was at the University of Texas at San Antonio as the Rare Books Librarian. McCloon is now the Outreach Librarian & Curator for the Special Collections Library at the University of Michigan.

Another former Olson GA, *Jillian Sparks*, says, “I can't imagine how I would have started my career as a special collections librarian



JILLIAN SPARKS

without my experience as an Olson Graduate Assistant. My work in special collections teaching, curating exhibits, planning events, processing archival collections, and cataloging provided me with the essential professional skills that I use on a daily basis,” says Sparks.

Sparks learned much working closely with the librarians and archivists at the UI Libraries. “They are wonderful mentors who shared their knowledge and encouraged me throughout graduate school and as I entered the profession. Thanks to the assistantship, I was able to attend five conferences, where I learned about rare book librarianship, networked with peers, and presented my research.”

If you're interested in learning more about graduate fellowships, assistantships, or other library scholarship opportunities, I invite you to contact me. I look forward to hearing from you.

— *Mary Rettig, UI Libraries director of development*

BINDINGS

THE UNIVERSITY OF IOWA LIBRARIES

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www.lib.uiowa.edu

libraries@uiowa.edu



UPCOMING EVENTS

MAY 15 - AUGUST 25, 2017

POWER TO THE PRINTERS: THE ALTERNATIVE PRESS IN IOWA CITY, 1965-1985

Exhibition in the Main Library Gallery.

SEPTEMBER 11 - DECEMBER 29, 2017

25 COLLECTIONS FOR 25 YEARS: SELECTIONS FROM THE IOWA WOMEN'S ARCHIVES

Exhibition in the Main Library Gallery.

NOVEMBER 10 - 11, 2017

THE IOWA WOMEN'S ARCHIVES AT 25: A CELEBRATION

A 25th anniversary open house featuring IWA research and collections, plus a reunion of IWA staff, students, and friends.

Because of your support, University of Iowa students have access to world-class collections exhibited in the Main Library Gallery, exposing them to a broad range of literary, political, artistic, and scientific ideas.

Thank you for helping to boost our students' success through the UI Libraries!

GIVE TO THE UI LIBRARIES:

www.givetoioowa.org/libraries