

# footnotes

PICTORES OPERIS,

Heinricus Kullmaurer.

Albertus Weher.



SUMMER 2008 VOLUME 33 NUMBER 2

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**On the cover and back cover** Illustrators' self-portraits and botanical images from *De historia stirpium commentarii insignes* by Leonhart Fuchs, Basel, 1542. Charles Deering Library of Special Collections.

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# One book at a time

The art and craft of conserving the Library's rare materials

Visitors to the Charles Deering McCormick Library of Special Collections are often shown one of the department's greatest treasures: Leonhart Fuchs's 800-page botanical encyclopedia, published in 1542, which catalogs hundreds of plant species pictured in full-page, hand-painted engravings that are still vibrant and colorful after 500 years.

"It's actually quite famous because, most unusual for a book of this period, it includes portraits of the artist, the engraver, and the author," says Scott Krafft, acting head of Special Collections. "So it makes a wonderful showpiece."

But frequent handling had taken its toll on the volume: The leather on both sides of the spine had separated and lifted, and a flap of the spine had nearly broken off. So last spring *De historia stirpium commentarii insignes* — or "The Botanical," as it's known — was sent to the Library's Conservation Lab. Like a bibliographic health clinic, the Lab triages, diagnoses, and treats about 8,000 items a year.

"It's a very individualized and labor-intensive process," says Scott Devine, head

of Preservation. "But it's critical to the mission of the library. As a research institution, we expect that people will be handling our books. Unless someone can use them easily and without damaging them, they aren't really available for scholarship."

## "The books talk to me..."

The condition of every book that comes into the Conservation Lab is documented in writing and photographs. Through this process, the conservation technician handling the case gets to know the book intimately, often discovering wear and damage beyond the originally visible symptoms.

"There's never a one-size-fits-all treatment," says Kitz Rickert, the technician assigned to *The Botanical*. "You have to look at each book and see the way it opens, the way it's sewn, the way it's been used. Was it dropped down an elevator shaft? Was it chewed by a dog? Or has it just

been handled too much? I had a teacher once who said, 'I just wait for the books to talk to me' — and that's what they do. They tell you about their history."

The treatments can sometimes be very simple, even for a book this old and valuable. "A lot of these books are just dirty," Rickert says. "They've been in people's attics or basements, sometimes in the era when there were still coal fires." *The Botanical*, for example, had water staining. Rickert will often wash the pages of a book this old to remove acid and other degradation for the sake of the book's long-term health. But that's not the treatment she chose for *The Botanical*. "Because of the hand-painted illustrations, I can't submerge the pages in water," she says.

Rickert ended up simply going through the book page by page, sweeping dust and dirt out of the gutter with a



special Japanese brush and sucking the mold off the paper with a delicate little vacuum. In addition to repairing the damaged spine, she reinforced the edges of pages that had worn away through frequent turning. In the end, the 15 hours she spent on *The Botanical* are less than she would have liked but enough to stabilize its condition for the foreseeable future.

“The treatment for each book has to be appropriate to the nature of its collection,” Devine says. So, for example, books from the general collection that suffer everyday wear and tear usually receive more standardized repairs designed to keep the books in circulation. “With Special Collections, it’s important to factor in the kind of use the item will get and also to make sure we fully understand the nature of the item’s value.”

### Trash or treasure?

Often the Conservation Lab staff consults with a collection’s curator either during the initial assessment or as questions arise during the repair. When a small 1783 edition of Portuguese poetry came down to the lab this spring, the leather covering of its spine was hanging loose, exposing the lining beneath. Technician Tedd Anderson could see that the original bookbinder had used a piece of 18th-century scrap paper to



line the spine. “It had printing on it, so it was probably a page from another book,” he says. “But what was scrap paper to an 18th-century bookbinder might have research value to a scholar today.”

The book came from the Greenleaf Collection, an extraordinary horde of books once owned by Prussian educator Johannes Schulze that formed the nucleus of the Library’s collection after the University purchased it in 1870. Anderson knew that the ancient “wastepaper” binding of another book from that collection had recently turned out to be an incredibly rare and valuable ninth-century manuscript fragment — one of the oldest specimens of European writing held by a U.S. library.

Anderson explains: “From a usage standpoint, if the book was going to be

opened and closed without falling apart, it really needed to have the spine relined with more durable paper. We’d then reattach the boards with a new spine covering.” Since that would involve covering up the old printing on the “wastepaper” lining, Anderson called Krafft for an assessment of whether the paper had any scholarly value.

“Scott said most likely it didn’t, so I went ahead with the structural repair,” Anderson says. “The paste I used won’t harm the old paper that’s still underneath, and even though you can’t see that the old paper is there now, it’s all in the notes I kept on the book, in case it does actually turn out to be of value to someone. That’s part of why we keep really detailed records on every book we touch.”

**Top** Kitz Rickert brushes dust from the pages of *The Botanical*.

**Right** The “scrap paper” binding of an 18th-century book might turn out to be a future scholar’s treasure.

**Left** A nontraditional musical score by Brazilian composer Jorge Antunes.





### In with the new

It's not just the ancient items in the Library's collections that end up visiting the lab for a checkup. One recent morning, Music Library head D. J. Hoek was helping contract conservator Susan Russick examine an unusual artifact from the John Cage Collection: a set of materials by Brazilian composer Jorge Antunes, who was, Hoek explains, a key innovator in South American avant-garde music during the 1960s and is still active as a composer and teacher. The set contains what appears to be a six-foot-long musical score handwritten on a rolled plastic film — except that the graphic symbols representing musical notes aren't actually notes. On accompanying papers these notes are painted on small plastic windows, with annotation.

From Russick's point of view, just handling the materials raised a series of conservation issues: The document seemed to have utilized an early photoduplication

process that is chemically unstable, and the paper was yellowing — actually browning — to a point where it might soon obscure the legibility of the writing. Treatment to deacidify the paper might actually worsen the problem, depending on the chemicals involved. The plastic film windows seemed to be shrinking unevenly, which caused the ink or paint used for the notations to begin flaking off. Before she could figure out how to treat these issues, though, she needed Hoek's analysis of what this artifact actually was, how it was meant to function, and what its value to future music scholars might be.

It took Hoek a while to figure this out, turning the pieces over in his hands until a few ingenious tricks became apparent: The graphic symbols painted into the little windows can be read either forward, in which case they are to be played according to the instructions on the front of the annotation key — or backward, if the key

is flipped over and the note is read through the reverse side of the window. A diagram suggested that the six-foot scroll was designed to have its ends attached to form an infinite loop — like a Möbius strip — so that the piece has no beginning and no end, with the notes sometimes appearing forward and sometimes backward.

Hoek and Russick laughed when they got the joke. "This is so typical of experimental works like this," Hoek says. "You have to spend much more time reading the instructions than it probably takes to play the piece. It's inventive, and it leaves a lot of room for the performer to interpret it. But it's not free improvisation, and it's significant that Antunes dedicated it to Cage and sent the score to Cage, because Cage was never an advocate of improvisation."

Russick explains that, without knowing what chemicals are in the paper or the plastic, any intervention designed to preserve the materials could also

**Left** Susan Russick diagnoses Jorge Antunes's score.

potentially damage them. Like a physician, her guiding principle has to be "First, do no harm."

Russick says she was inclined to take a conservative approach with the materials, but she asked Hoek how much use he thought they would get. Hoek replied that they were relatively obscure items in the collection and that he wasn't expecting regular requests from researchers. Like so much specialized material these days, its greatest chance of finding the scholar who can make use of it lies in thorough cataloging and making that information available on the web.

"From a conservation standpoint," says Russick, "the best possible thing we can do is to make a copy, so if the paper continues to brown we'll still have the content preserved in another form. And then we'll flatten it out and store it so it won't disintegrate some day when someone tries to unroll it."

Hoek appreciates the irony of the situation. "Most of these materials weren't created with longevity in mind," he says. "Quite the opposite, because many avant-garde composers weren't trying to create 'music for the ages.' It was supposed to be fleeting, of its moment."

But there Hoek and Russick were, trying to outwit the composer and ensure that the score stays intact for another century or two, when a scholar may come along, puzzle out the joke just as they did, and use it to explain 20th-century music to a 23rd-century audience.

That's the little joke the Conservation Lab plays on time, decay, and literary mortality ... one book at a time.

## Donor spotlight

### **Margaret Clover Symonds: Tending the gardens of future readers**

The Library's conservation program was established in 1985, when the late Margaret Clover Symonds, a Northwestern alumna and former trustee, designated an endowment for years for that purpose. Her gift enabled the Library to hire its first full-time conservation technician, to fund positions for student workers, and to microfilm rare and fragile materials from the Africana collection.

Born in Chicago in 1905, Margaret Clover graduated from Northwestern in 1926 and married Gardiner Symonds in 1928. They had five children: Henry Gardiner Jr., Williston Brandreth, Jonathan Taft, Samuel Millberry, and Susan Clover. In 1943 Mr. Symonds became president of the Tennessee Gas Transmission Company (later renamed Tenneco). After their move to Texas that year, Mrs. Symonds remained involved with Northwestern, which presented her with an Alumni Service Award in 1970. Her civic involvements included the Houston Symphony Society and the Philosophical Society of Texas, but her real passions were gardening and flowers. She was a supporter of the Gardens of Bayou Bend and the Houston Arboretum, as well as of the National Tropical Botanical Garden.

Mrs. Symonds's letter designating her fund for conservation noted, "For years gardening books have been a consuming pleasure. To have this literature available for future generations will fulfill some obligations I may feel for the many exciting hours spent, vicariously, in far-flung



gardens which were shared through books."

"The repair of the 15th-century botanical encyclopedia [see accompanying story, page 2] is just what mother would have endorsed with enthusiasm," says her daughter, Susan Symonds Bodin. "She was an omnivorous reader who read three or four books a week, but it was books on gardening and horticultural subjects she liked best, and she felt that the gift she was giving the Library would ensure that books would be well cared for."

Says Preservation head Scott Devine, "The Margaret Clover Symonds endowment provided the seed that has allowed the Library's conservation program to grow and flourish." The Conservation Lab now employs a conservator and two full-time technicians, as well as a flexible staff of contract conservators and student workers, without whom it would not be possible to give each book the careful, individualized attention a thorough conservation program must provide. To recognize and commemorate her generosity, the lab completes the work on each of the volumes it treats by placing in it a bookplate that reads: "Conservation of this book provided by the Margaret Clover Symonds Preservation Endowment."

To learn more about philanthropic opportunities at University Library, please contact Alex Herrera at 847-467-7129 or at [aherrera@northwestern.edu](mailto:aherrera@northwestern.edu).

# The obscure, the quirky, the undervalued

Gifted collections expand the scope of University Library



Digitization has dramatically increased the visibility — and the value — of libraries' special collections. Most libraries' general collections — both physical and digital — have become very similar, containing the same classics, reference works, and periodicals and providing access to the same constellation of research databases. Meanwhile, through large union catalogs such as WorldCat as well as the digitizing and posting of content online, it's become possible for scholars to discover their particular goldmine of material anywhere in the world — those musty collections of photos, letters, pamphlets, menus, programs, and seemingly obscure books that will become the meat for researchers reconstructing times both recent and ancient.

One consequence of this development is that research librarians are changing the

way they think about building their collections. "People tend to assume that we're looking for nice editions of the world's classics," says Jeff Garrett, assistant University librarian for special libraries. "In fact, our research community already has access to those. Often, it's the obscure, the quirky, the undervalued material of today that is going to make a unique and valuable collection down the line."

A few recent gifts to the library have notably enhanced the value our collections will have for future scholars:

## **Photochroms by W. H. Jackson.**

Thanks to a generous gift from Michael J. Gottlieb, the Charles Deering McCormick Library of Special Collections now has a trove of more than 350 Photochrom prints by W. H. Jackson, a significant photographer

of late-19th-century America. "These are valuable both for historical and aesthetic reasons," says Scott Krafft, acting head of Special Collections. "We collect examples of different printing and photographic techniques, so we were very happy to add these to the collection, particularly since — despite their fragility — these are in such splendid condition."

Predating the invention of color photography, Photochroms are color renditions of original black-and-white photographs created by a complex process of multiple lithographic impressions. Vibrantly and exquisitely tinted, the prints in this collection include a diverse array of landscape panoramas, urban street scenes, recreational and labor activities, and architectural highlights from coast to coast.

**Left and right** W. H. Jackson's Photochroms: Colorado cowboys and view of the corner of Wabash Avenue and Adams Street in Chicago. Courtesy of the Charles Deering McCormick Library of Special Collections.

**Below** An 1874 volume that includes engravings of 242 chateaux in the wine-growing regions around Bordeaux was among the books in the Underbrink gift.



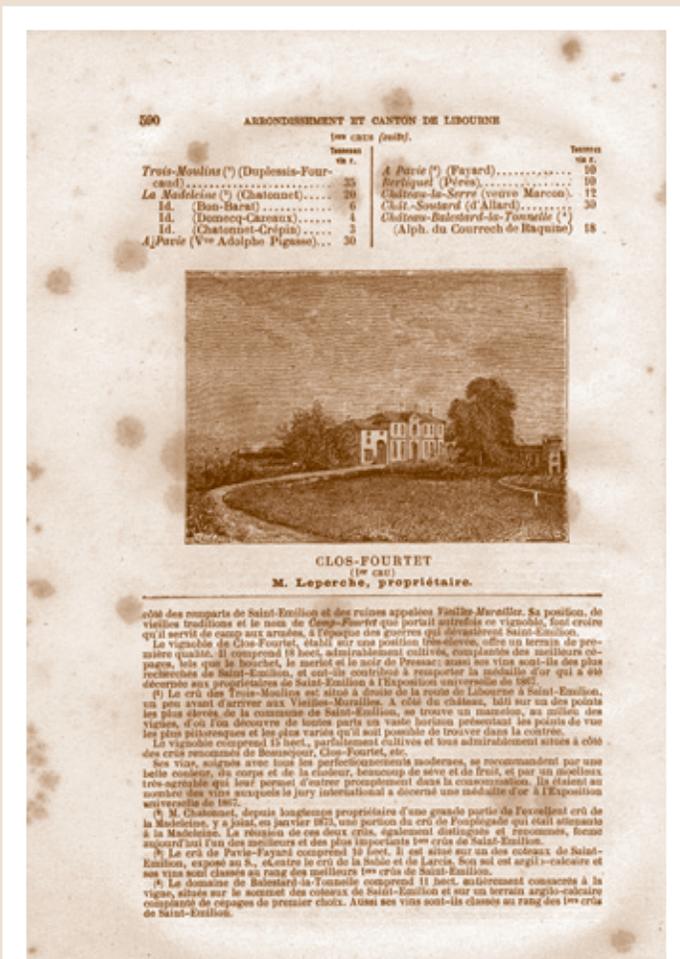
**The Underbrink Collection.** Frank Keith Underbrink, who received a master's degree in history from Northwestern and then taught history at Libertyville High School in Libertyville, Illinois, willed his extensive collection of French history books to the University. When Harriet Lightman, who is Academic Liaison Services head and whose doctorate is also in French history, first set eyes on this collection of about 900 books, she says it immediately evoked for her a "world of Left Bank bookshops." She says she could tell from notations Underbrink had made on many of the book flaps which shops he'd been in. "These represent an

incredible set of secondary sources on the Second Empire and the Third Republic [circa 1852–1940], which is an area where our collection is already strong," she says. "These were almost all purchased in shops in Paris in the late 1950s and early 1960s, and if I tried to track them down now, even through an out-of-print dealer, it would be virtually impossible."

**The Frankfurt Gift.** As it has annually for nearly a decade, the Library this spring received a gift of about 450 international professional books in the fields of book and publishing history from the University of Frankfurt Library. Every year this German library organizes an exhibit of titles on media- and publishing-related topics from all over the world for display at the Frankfurt Book Fair. In 1999 Jeff Garrett proposed to the exhibit organizers that these books be sent to Northwestern at the end of the fair — and they immediately agreed.

"There are books — from places like India, Poland, and Hungary as well as Germany, France, and Italy — that our selectors might never otherwise come across. Generally the books sent to Northwestern are going to be the only copies of these titles available in a U.S. library," Garrett says. "The subjects are highly specialized but significant in their areas, and they're exactly the sort of thing we need to have because they create the possibility for the kinds of delightful, serendipitous discoveries scholars should be making in a first-rate research library."

The gift not only enriches Northwestern's collections but also promotes productive partnerships with other libraries: Northwestern passes on about half the Frankfurt books to the University of Illinois at Urbana-Champaign; and, as of three years ago, it began reciprocating the gift by providing the University of Frankfurt Library with regular shipments of duplicate titles accumulated by the Melville J. Herskovits Library of African Studies.

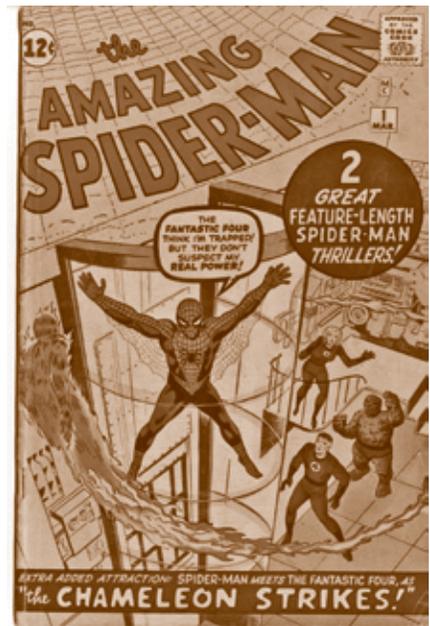




**What is it?** A manuscript of a section of Gustav Mahler's Third Symphony. This early sketch documents Mahler's creative process by showing a number of changes he made in rhythms and harmonies while composing the final movement's opening section. The Music Library has submitted images of this manuscript to the Royal College of Music in London for an online project that will provide international access to Mahler's original works.

**Where is it?** Music Library

**Why do we have it?** The manuscript came from a collection assembled by prominent musicologist Hans Moldenhauer, author of the book *The Death of Anton Webern*. Moldenhauer's archive is now distributed among several institutions, including the Library of Congress and Harvard University, as well as Northwestern.



**What is it?** The first edition of *The Amazing Spider-Man* from March 1963.

This was the first Marvel comic issue completely devoted to the now legendary superhero and his alter-ego, Peter Parker. Created by writer/editor Stan Lee and artist Steve Ditko, Spider-Man had first been introduced as a character in the August 1962 issue of *Amazing Fantasy* (no. 15).

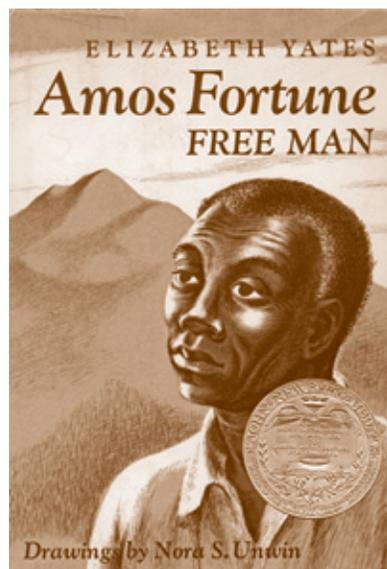
**Where is it?** Charles Deering McCormick Library of Special Collections

**Why do we have it?** Stan Lee, who is also the cocreator of the X-Men, the Hulk, the Fantastic Four, and many other Marvel characters, came to Northwestern to dedicate the Library's comic book collection.

**What is it?** A rare first edition of the book *Amos Fortune: Free Man* (1951) by Elizabeth Yates, the first book with African content to win the prestigious John Newberry Medal for children's literature. It tells the story of the title character, who was captured in West Africa at age 15 and transported to Massachusetts, where he lived as a slave until age 60, when he purchased his freedom. He also purchased the freedom of several other slaves, including his wife.

**Where is it?** Melville J. Herskovits Library of African Studies

**Why do we have it?** The Africana collection includes children's books about or published in Africa. This was acquired in 2001 with money from the Africana Gift Book Fund.





**What is it?** A print of a silent black-and-white film documenting one of the first Western expeditions to the then-forbidden land of Tibet. The film is a companion piece to the book *To Lhasa in Disguise* (1924) by William Montgomery McGovern, an American scholar of Buddhist thought and prayer who disguised himself as a Tibetan coolie in order to sneak into Tibet's capital city. A digitized version can be viewed at [www.library.northwestern.edu/dc/mastervideo/publicvideo/087-256.html](http://www.library.northwestern.edu/dc/mastervideo/publicvideo/087-256.html).

**Where is it?** University Archives

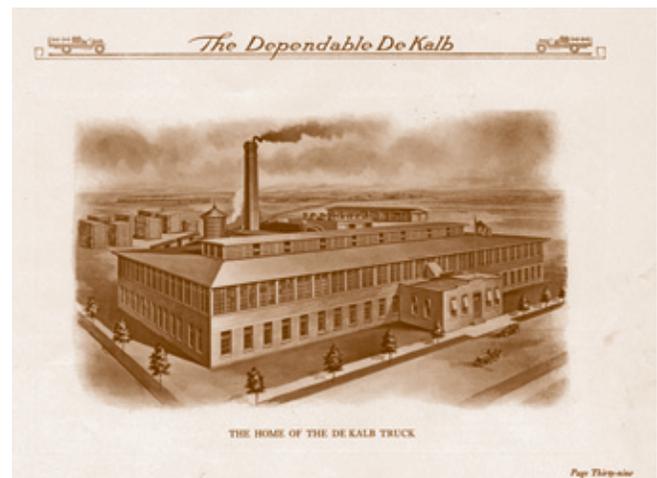
**Why do we have it?** Trained at Oxford, McGovern served on the Northwestern faculty from 1929 to 1964. The film came to University Archives along with his personal papers.



**What is it?** A catalog of DeKalb Motor Trucks issued by the DeKalb Wagon Company, apparently in the late 1910s or early 1920s. It features detailed specs for the “Dependable DeKalb,” a comparative analysis of the cost of operating a truck versus a horse-drawn vehicle, and a picture of the company’s DeKalb, Illinois, headquarters.

**Where is it?** Transportation Library

**Why do we have it?** The catalog was part of a gift from an anonymous donor. The Transportation Library has extensive material documenting existing and defunct motor-vehicle manufacturers, but until this catalog surfaced there was no record that DeKalb had ever been a site for this industry. No other library appears to hold a copy of the catalog.



# WALTER NETSCH, 1920–2008

## RECIPIENT OF THE 2008 DEERING FAMILY AWARD

Walter Netsch, architect of the Main Library as well as many other prominent and often controversial buildings around the country, died on June 15 at his home in Chicago. He was a lifetime member of the Library's Board of Governors. The board had hoped he would attend the May 15



Deering Society Recognition Dinner, where he was honored with the 2008 Deering Family Award. His health was too fragile to allow him to attend, however,

and the award was accepted on his behalf by University President Henry S. Bienen.

Netsch was perhaps best known for leading the team at Skidmore, Owings & Merrill that designed the Air Force Academy in Colorado Springs in the 1950s, including its dramatic chapel, which is now Colorado's top man-made tourist attraction. He designed the Chicago campus of the University of Illinois and several buildings at the University of Chicago. His influence on the Northwestern campus was sweeping, beginning in 1962 with his involvement with the Lakefill project, which added about 70 acres to the University's grounds. He went on to design the Rebecca Crown Center, the Frances Searle Building, the Seeley G. Mudd Library for Science and Engineering, and, of course, University Library among other buildings on campus.

His innovative approach to the Library's design was deeply influenced by the close relationship he formed with



Clarence Ver Steeg, chair of the library's planning committee. "We were very good friends," Netsch told *Footnotes* last July at the time of Ver Steeg's death, "and we made a very good team." The curvilinear stack system Netsch created, with book stacks radiating out from a central core and study carrels around the circumference of each tower, was revolutionary not only in its aesthetic design but also in its philosophy. Most libraries at the time still operated closed-stack systems, but Ver Steeg believed that scholars ought to have free access to their books and work in proximity to them.

In presenting the Deering Family Award at the May 15 dinner, Stephen Strachan, board member and representative of the Deering family, said, "Walter Netsch truly follows in the Deering footsteps with his incredible intellectual, creative, and philanthropic contributions to the Library and the University. We are proud to be part of an elite group of 15 academic libraries, including the Regenstein Library at the University of Chicago, that were designed by this outstanding architect."

Northwestern University Press recently published *Walter A. Netsch, FAIA: A Critical Appreciation and Sourcebook*, a collection of essays on the architect's life and work that

was edited by Art Library head Russell Clement. The book includes a chronology and list of projects and a comprehensive annotated bibliography of primary and secondary literature on Netsch. "We were grateful to be able to show it to Walter himself," says Charles Deering McCormick University Librarian Sarah M. Pritchard, "just as we're proud to live every day in the shadow, and the hallways, of this great architect."

A copy of the Netsch book was presented to all members of the Deering Society who attended the dinner, as was a copy of *Deering Library: An Illustrated History*, the recent book by the Library's staff chronicling the history and architecture of the Main Library's older sibling, which this year celebrates its 75th anniversary. Copies of both books can also be obtained from online booksellers or directly from Northwestern University Press ([www.nupress.northwestern.edu](http://www.nupress.northwestern.edu)).



**Top** Dawn Clark Netsch and Walter Netsch, 1980s. (Photo courtesy of Dawn Clark Netsch.)

**Left** University President Henry S. Bienen accepts the Deering Family Award on behalf of Walter Netsch. **Above** Deering and McCormick family members Nancy and Zachary Vella and Stephen Strachan with University Librarian Sarah M. Pritchard at the Deering Dinner. (Photos by Mary Hanlon.)

# Aaron Betsky delivers some “Pragmatic Lessons”

LECTURE ILLUMINATES JAMES GAMBLE ROGERS

In celebration of the Charles Deering Library’s 75th anniversary, the Board of Governors invited architectural expert Aaron Betsky to deliver its spring lecture, titled “Pragmatic Lessons: Learning from James Gamble Rogers.” Betsky, the director of the Cincinnati Art Museum, is the author of numerous books, including *James Gamble Rogers and the Architecture of Pragmatism*, about the man who designed Deering as well as many other buildings on Northwestern’s Evanston and Chicago campuses.

An architect who became famous as one of the foremost practitioners of a style known as “Collegiate Gothic,” Rogers owed his success, in Betsky’s analysis, more to his pragmatism than to his art. “The real interesting thing,” Betsky told his audience, “is that he wasn’t an interesting architect. He was someone who could organize, who could sell commissions, who could attract the best people for the job.”

An unremarkable student who managed to squeak through Yale on scholarship, Rogers was shrewd about the alliances he formed. He married into one of the wealthiest, best-connected families in Chicago and befriended Edward Harkness, a philanthropist who used his substantial fortune to finance hospitals and building projects across America. “And wherever he went, he said, ‘Here’s the money, and here’s your architect: James Gamble Rogers,’” Betsky explained.

At Yale, Rogers designed the quadrangle that memorializes Harkness’s brother as well as a series of dorms and the Sterling Memorial Library. All of these buildings, according to Betsky, exemplify a principle

for which Rogers was to become well known: “Rational buildings that were dressed to say something about the institution.” Their skeletons were of steel, and they were laid out for functionality, but they were costumed in the aesthetic of Europe’s colleges and universities to look like ancient chapels and cathedrals. Betsky recounted one story, which he originally assumed was apocryphal, in which Rogers instructed the glaziers to break every seventh window in one of his buildings in order to lend authenticity to the building’s sense of antiquity. A note Betsky found in the Yale archives, though, proved the story was true.

After Yale, Rogers became “the go-to guy for academic buildings on campuses across the country,” Betsky said. He began work on Deering while he was still finishing Sterling, and Betsky called Deering “one of the most beautifully stated buildings Rogers ever produced” and “one of the most succinctly stated American university libraries I know.” While the project proved difficult for Rogers, who argued constantly with the University’s president and librarian over the design for the building, in the end he did what he did best: He designed a supremely functional building dressed up by his team of superb craftsmen to evoke the educational traditions of Oxford and Cambridge.

Rogers’s pragmatism, Betsky said, proved to be “one of the most productive ways you can engage in architecture” — defined, particularly in this case, as “the art of borrowing and stealing from the past.”



Aaron Betsky speaking and accepting a copy of the book *Deering Library: An Illustrated History* from Board of Governors member Julie McKinley. (Photos by Jim Ziv.)

## endnotes

### COLLECTIONS

#### **Africana joins Mandela birthday party**

Organizers of Nelson Mandela's 90th-birthday celebration turned to Northwestern's Melville J. Herskovits Library of African Studies for historic images of the South African leader. Africana curator David Easterbrook got a phone call one morning in late May from the art director of the Nelson Mandela Foundation, who requested high-resolution electronic files of four images he had found on the Library's African poster web site.

"He told me he wanted them for the big rock concert in London's Hyde Park, to project behind the singers," Easterbrook says. The concert, held on June 28, featured an all-star rock lineup that included Peter Gabriel, Annie Lennox, and Amy Winehouse.

The requested images included two posters issued during Mandela's incarceration, when he was a "banned person" in South Africa and it was illegal to publish his image. No photos were taken of him during the 27 years of his imprisonment, so both these images were artists' renderings of what they thought he might look like. A third image came from a campaign poster for South Africa's 1994 election — the nation's first free election. The fourth commemorated the first visit Mandela made to the United States, in 1990.

"We're the only library that has systematically collected posters of this nature over the years," Easterbrook says. "And when we cataloged them and made them available on the web, it became possible for people to find them and use them for wonderful purposes, just like this."



### PEOPLE

#### **Zellner is new Kaplan Fellow**

Dan Zellner, a multimedia service specialist in the Library's Digital Collections department, has been awarded the 2008–09 Alice Berline Kaplan Humanities Institute Library Fellowship. Zellner, who has been deeply involved in Chicago's improvisational

comedy scene for many years, plans to investigate the future of improv in the context of new digital media, including audio, video, computer programs, and virtual spaces.

"Chicago-style improvisation, which is the style practiced by Second City, has been incredibly influential worldwide," Zellner says, "and not just on comedy and theater. The business world and psychology and the other social sciences have borrowed its role-playing techniques, and it's also influential in the theory of human-computer interaction."

A graduate of Second City's Conservatory Program, Zellner says he was partly inspired by Jeffrey Sweet's book *Something Wonderful Right Away*, which documented

the creation of Second City and has guided and motivated many improv practitioners. The timing of the fellowship is especially fortuitous, he notes, since in 2009 the famous troupe will be celebrating its 50th anniversary. He plans to use some of the time afforded by the fellowship — which allows a member of the Library staff to work half-time for a year — to interview artists and educators currently in the Chicago improv scene about how new media may be influencing their work.

"I was recently talking to someone who teaches improv, and I asked him what he thought the future of improv would be," Zellner says. "He said: 'I think it will be improvised.'"

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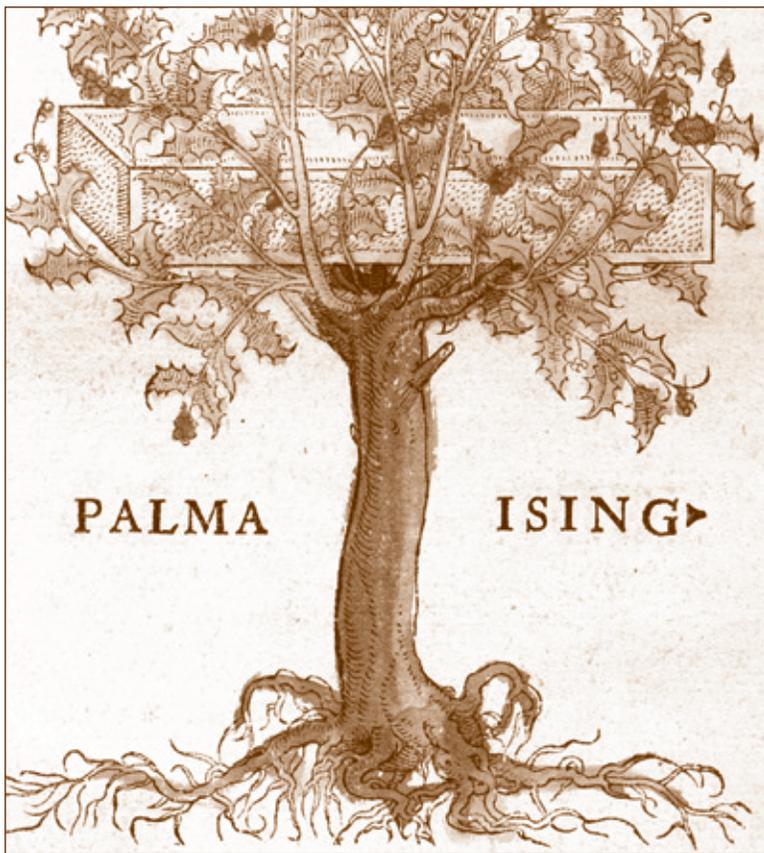
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