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CORNERSTONE

THE NEW SLETTER OF MORRIS LIBRARY • SOUTHERN ILLINOIS UNIVERSITY CARBONDALE



Morris Library Architect Offers Insight on Design and Renovation

With more than fifty years of experience Woolen, Molzan and Partners, Inc., of Indianapolis has designed projects ranging from residential renovations to multimillion-dollar public buildings, and WMP plays a key role in the vision and sweeping design changes that will transform Morris Library. The firm specializes in the design of libraries, performing art centers, museums, churches, and correctional facilities. Kevin Huse, president of Woolen, Molzan and Partners, Inc., is the principal architect for the renovation, and he answered the following questions:



Having recently moved into a new home, Kevin Huse appreciates the difficulties and challenges of moving a major research library.

becoming the technological and cultural hub of the campus. No other building is changing as rapidly; and, because it is rare for any construction project to take less than two years from planning to

occupancy, any design has to plan for these changes.

What unique problems or demands did the design for Morris Library present?

KH: Renovations and additions are always more complex than new construction. However, in the case of a library, the challenge is to phase the construction to allow for ongoing operation of the critical areas.

The existing building was built in two phases, which, I believe, partially contributed to a confusing perception of how to travel around the building. Even the original first floor traffic pattern was a circuitous "Z" and challenged the users to find the correct elevator to move through the building vertically. An important goal of the renovation was to make the building easier to navigate, easier to supervise, and optimal for self-service.

What are the unique demands of designing libraries?

KEVIN HUSE: The unique demand of designing libraries, in comparison to other academic facilities, is creating an environment that is flexible enough to meet the evolving program requirements of the library. What we once knew as a storehouse of printed material is now

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SOUTHERN
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Message from the Dean

Part of the Saluki Neighborhood

I am very pleased that readers of *Cornerstone* have an opportunity to gain some insight into the design philosophy for the New Morris through the interview with architect Kevin Huse in this issue. For me, one of the most interesting statements of the interview is, "What we once knew as a storehouse of printed material is now becoming the technological and cultural hub of the campus." This sums up the design change in libraries over the last decade and highlights a key value of the New Morris: community.



One of the most striking measures by which Morris will be demonstrating and supporting the value of community is a simple one: small group study rooms. The original Morris had no rooms for small group study—none. In contrast, the New Morris will have nearly forty small group study rooms!

Why are these rooms so important? First, faculty are making more and more assignments that require students to work together in groups. This is no short-term educational fad. Faculty know that when students graduate, they will be required to work effectively with all types of people with different skills and knowledge, each making unique contributions to complex problems and projects. Second, small groups are an important part of creating and supporting a larger campus community: a community of people who solve problems, discover knowledge, and come to know each other as individuals.

The new group study rooms will be distributed on nearly every floor of the New Morris. Some will be small, designed for four to six people, and others will be larger, accommodating six to eight. Some rooms will be reserved and scheduled (through the use of timed hotel-like card access keys), and others will be accessible on an as-available basis. The Library is seeking partners who will sponsor these rooms, which could have a theme. We envision rooms with the design of a business board room or stock market, for example. We also foresee rooms with a geographic focus, perhaps, a Chicago-themed group study room.

As technology such as cell phones, iPods, and video games create more of an insular environment, the Library plays an even more critical role in creating graduates who are not only skilled and technically proficient, but who can communicate, interrelate, and bring people together to solve problems. In his 1995 book, *Silicon Snake Oil*, Clifford Stoll writes, "I sense an insatiable demand for connectivity. Maybe all these people have discovered important uses for the Internet. Perhaps some of them feel hungry for a community that our real neighborhoods don't deliver." Through its application of technology and network-based resources, Morris Library is already a critical element of network connectivity; when it opens, the New Morris will be a vital part of the "real neighborhood" as well. This is important not just for career success and job productivity, but for humanity.

Save the date of April 22 for
the Friends Annual Dinner.


DAVID CARLSON

The Library Is Seeking . . .

With research library budgets strained by the increasing costs of electronic journals and databases, more traditional reference/replacement volumes are sometimes left behind. The Library is Seeking . . . looks for private funding for those items that would not otherwise be purchased by the library. If you are interested in underwriting one of these items, please contact Kristine McGuire at kmcguire@lib.siu.edu or 618-453-1633.



\$540 for *The Cambridge History of Libraries in Britain and Ireland*.

The first detailed scholarly history of libraries in Britain and Ireland, this set aims to provide the great variety of libraries since the medieval period, setting them in their social and cultural contexts and interpreting their roles as they have changed over time. Libraries of all kinds are included, from monastic libraries and other manuscript collections to the modern world of electronic information. Special attention is given to the purposes of libraries—in education, for professional use, for religious purposes and of course for leisure and general reading. Large libraries and small are covered, with examples from all over the British Isles of how needs have been met. Each volume includes an extensive bibliography of sources and secondary works.

The Adopt-a-Book Program encourages donors to purchase needed titles within which a personalized bookplate is placed.

For more information, please call 618-453-1633.

\$265 for *The Eleanor Roosevelt Papers: The United Nations Years*, two volumes. Human rights. Global relations. The role of women. U.S. politics. Eleanor Roosevelt was a trailblazer in many arenas. Her writings are essential tools to better understand American politics, diplomacy and policy, and the struggle to implement democracy domestically and internationally in the first two-thirds of the 20th century.

Chronicling her development as diplomat, politician and journalist in the years 1945 to 1948, *The Eleanor Roosevelt Papers Project: The Human Rights Years* is filled with original writings and speeches that have been thoughtfully annotated and made easily accessible through a comprehensive index. Enhanced with more than 130 illustrations and a chronology, Roosevelt's thoughts and experiences are deliberately connected to the wider cultural, political and historical context.



\$655 for the *Encyclopedia of Modern Europe: Europe 1789 to 1914*, five-volume set. *Europe 1789 to 1914* links the European experience to the history of the rest of the world. This detailed set touches on European history from 1450–1789, from the print revolution to the French Revolution. The 1,082 articles, written by eminent scholars, cover major topics in art, government and education as well as providing biographical entries on key figures of the period. In addition, the set covers topics specific to the era, such as apocalypticism, guilds, food riots, royal mistresses and lovers, the Spanish inquisition, Utopia and others.

The breadth and depth of coverage offered in this title will cover substantial geographic, historical, political, economic, social, and cultural history, providing an invaluable interdisciplinary tool to the many states and schools that have instituted requirements for teaching world history.

Library Affairs thanks donors who have purchased items from the previous list—

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\$2,175 for *Encyclopaedia Judaica*, second edition. Twenty-two-volume set. First new edition in 30 years. The landmark *Encyclopaedia Judaica*, lauded as the standard work on Judaism since first appearing in the early 1970s, has been extensively revised and expanded for this long-awaited new edition with 2,500 new entries and more than 11,000 updated entries.

More than 22,000 signed entries on Jewish life, culture, history and religion, written by Israeli, American and European subject specialists. Scholars, general readers and students alike will use this twenty-two-volume set. Extensive cross-referencing and large subject index are just two of the many features making this huge set easy to use. Quick references are also facilitated through place-name lists, a chronology, a Hasidism chart and lists of newspapers and periodicals. More than 600 maps, charts, tables photographs, illustrations, and other visuals concisely illustrate key textual elements, and among other features making this scholarly work accessible, are entry-specific bibliographies to help guide further research. Included in each volume is an eight-page full-color insert that provides a rich and thematic illustration of the many aspects of Jewish life and culture.

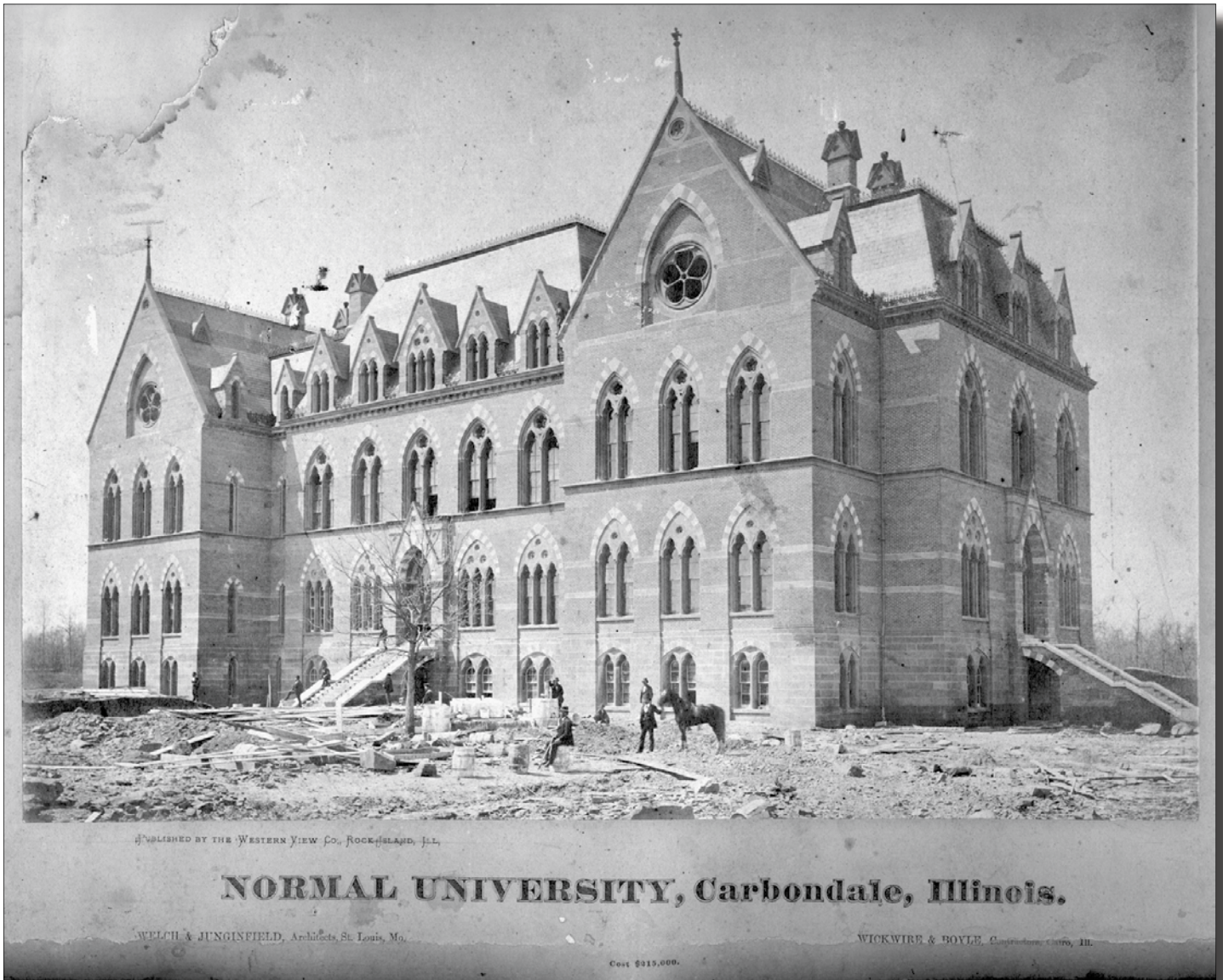
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A Special Vintage Image

This rare photograph of the University's first building was recently acquired at a Union County auction by Friends of Morris Library board member Judy Travelstead, who, along with her husband, Will, have been collectors of southern Illinois Americana for the past thirty-five years. It is believed that this is the first

publication of this photograph, as an artist's rendering has been previously used in publications. Too, this is thought to be the first photograph of the finished building, which would date this image to June 1874. The photograph's caption indicates that the architects were Welch & Junginfield of St. Louis, Missouri, and the contractors were Wickwire & Boyle

of Cairo, Illinois. The building's cost was listed as \$215,000. This building succumbed to a fire in 1883 and was eventually replaced by Old Main, which, too, was destroyed by fire in 1969. A description of the Normal Building, in vaunted nineteenth-century prose, is found in the 1878 *History of Jackson County, Illinois*:



Courtesy of Judy & Will Travelstead

“WORK BEGAN EARLY IN THE SPRING OF 1870, and progressed so rapidly that the corner-stone was laid, with appropriate ceremonies, on the 20th day of the ensuing May. It was estimated that not less than fifteen thousand persons were on the ground and participated in the exercises of the occasion, which were of a very interesting and impressive character. All the arrangements were in good taste, well planned and successfully carried out. The principal addresses

were delivered, *extempore*, by Dr. Robert Allyn and President Edwards [of Illinois State Normal University].

“It was at this time proposed to secure temporary accommodations and open the school at once, so that the work of instruction might be going on while the building was in progress. It is believed that this would have been the true policy. It was the course pursued in the case of the school at

[Illinois State] Normal, and with the best results. Classes would thus have been formed and the work well organized by the time the new edifice was completed, to which the school could have been quietly transferred, and the work of instruction would have gone on almost without a break, and nearly four years of valuable time would have been saved. Other counsels, however, prevailed.

“From the day the cornerstone was laid the work was pushed forward with great vigor, till it was suddenly and painfully arrested by a most lamentable disaster. A falling timber instantly killed the contractor, Mr. Campbell. He had been deeply interested in the enterprise from its earliest beginning, throwing into it all the energy of his nature. He had assumed the validity of the doubtful bonds and pledged his entire fortune for final success. His death of course terminated his contract, and the work was at once suspended. It was not resumed until after the session of the legislature of 1871, by the action of which body the contract of Mr. Campbell was assumed by the state, and three commissioners were appointed, with instructions to finish the building according to the modified plans, not materially different from the original designs. By these commissioners the work was at last completed and turned over to the trustees, July 1, 1874.

“The building is of the Romanesque-Gothic style of architecture. Its length from north to south is 215 feet, with two wings—one on each end—projecting to the front and rear—109 feet. There are: a basement story in height 14 feet, for the playrooms, furnaces, janitor’s residence and recitations, containing 8 large apartments and 4 smaller ones, of good size however. A first story embracing also 8 large rooms for classes and recitations, 4 teachers’ private rooms, and a large parlor or reception room, the height being 18 feet—a second story, 22 feet in the clear, containing the large Normal Hall, three fine study rooms, two class or library rooms, two rooms for the principal and one private room for a teacher—and finally a Mansard story 19 feet in height, which is occupied as a large lecture hall, 100 feet by 61 in the clear, capable of seating 1200—two large rooms for cabinets, or library, or art galleries—two also for the meetings of societies, and two

smaller rooms for laboratories or dissecting rooms, or work shops. The whole is surmounted by a flattened dome, which affords a wide perspective over the variegated country, from the hills beyond the Mississippi on the west, twenty-four miles, to the prairies of Williamson County on the east, and from the elevations of Union County on the south, to the plane of Du Quoin on the north. The corridors within the



Readers may be familiar with this artist’s rendering, which originally appeared in the 1878 *History of Jackson County, Illinois* and subsequently in John Wright’s *A History of Early Carbondale, Illinois 1852–1905*, published by SIU Press in 1977.

building, extending its whole length north and south with two cross-sections in the wings from east to west, are 14 feet wide, and are laid with alternate strips of light and dark wood, and their four easy and ample stairways and three wide doors, give convenient access to every part of the building, and impart to it an air of comfort and elegance. Externally, the edifice, being without spires or turrets, at first

disappoints the eye, especially as for some unfathomable reason the good natural elevation of some ten to twelve feet was cut away and the building set that distance below the surface of the ground. But a study of the fine proportions and harmonies of other portions of the structure relieves these unfavorable impressions. The basement is of brown sand-stone, hammered and laid in regular courses. Above the basement the walls are of pressed brick, trimmed with brown sand-stone and whitish lime-stone. The roof is a plain Mansard, covered with variegated slate, and surmounted by an iron railing. The windows are arched Gothic in a variety of styles, giving a richness to the exterior, which is fully equaled by the finish of the interior, in ornamental arches for doors and windows, and in heavy panels and finish for wainscoting and wood work.

“It may be safely pronounced in no respect inferior to any other edifice of its kind in the United States. Its elegant Normal Hall will seat five hundred students, and is now fitted with single desks and seats to accommodate over four hundred and fifty. It is a beautiful room, in keeping with the rest of the building, admirable in proportions, 100 feet by 76, and 22 feet in height. It, and indeed the whole edifice internally, is a visible inspiration to neatness, and to scholarly enthusiasm.”

continued from cover . . .



Courtesy of Plant and Service Operations

The Information Commons area of the first floor will feature computers at every desk.

The age and condition of the existing building required that the exterior be replaced almost entirely. Additionally new HVAC systems, toilets, and elevators were required to make the building more efficient and accessible.

What are the design secrets for creating a comfortable study environment in a university library?

KH: Variety. One size does not fit all, whether you are talking about study habits or furniture. Every library should provide places for individual study as well as group collaborative study. Seating should be hard and soft, wood and leather, firm and rocking to allow for activities and bodies of all types.



Courtesy of Plant and Service Operations

A necessary feature of every library, a new circulation desk will greet patrons.

Bright and dark spaces with individual control over task lighting can provide students with additional variety and choice whether reading or working on their laptops.

What are the design secrets for creating an efficient public area in a university library?

KH: The guiding premise is to always remember the user in every design decision. It's great if a design wins awards and gets published in magazines. But, if the student doesn't use the building, the design isn't a success.

University libraries are about disseminating knowledge and undergirding research. Creating an environment that encourages, rather than inhibits, learning is the primary goal. This generation learns differently than my generation and the generation of most professors. It isn't about one-on-one anymore. Students want to be together

around technology. Many students find it difficult to concentrate in the traditional reading room setting—they need to have the buzz of activity around them. If they can't find this in the library, they will find it elsewhere. The entire library—and, especially, the public areas—should support collaboration.

Have design elements for Morris been tried and tested

in other university libraries of your design? Which ones?

KH: WMP has been designing libraries for forty years. Personally, my focus has been library design for over twenty years. Each library has been a unique building, with its own unique staff and focus. Some of the changes incorporated in the new Morris are administrative, such as centralized reference. Other features have proved extremely successful in other libraries including many more group study rooms; an information commons adjacent to the reference desk; and a more open social commons located in the building, but outside the library zone, possibly including a coffee counter. This will help make the library a place to meet and interact as well as a place for



Courtesy of Plant and Service Operations

The Information Commons area is an integral part of the additional 50,000 square feet of new space.

research and study. Many of these same functions can be seen at the new Rice Library at the University of Southern Indiana and the renovated Park Library at Central Michigan University. Both of these have proven to be extremely well received by students, administration, and visitors.

Have there been unforeseen issues in the renovation of Morris?

KH: Any time a building at the scale of Morris is involved in such an extensive renovation there are conditions uncovered during demolition and

reconstruction that are unforeseen. Without x-ray vision, we depend on what we can see and what was drawn originally. As you move into construction and can actually remove soil, ceilings, and walls, you inevitably find issues that need further coordination. But we plan for this from the beginning, setting aside contingency dollars for unforeseen conditions, and working together with the contractors and University to find appropriate solutions. This is the customary and normal process.

Can you elaborate on the idea of libraries being “portals of knowledge?”

KH: Technology has seemingly made knowledge ubiquitous. However, fast information is not necessarily good



Courtesy of Plant and Service Operations

An Internet café, part of the 50,000 square foot expansion, will feature a variety of work, study, and social areas.

information; and, when it is free, you often get what you pay for. Not only has technology given the library a new function as this “portal of knowledge,” but it has changed the role of the librarian. They are now teachers and integrators of information—facilitating the student’s search in a sea of data overload. When information is almost universally available, it is that much more important to have some expert guidance. I love this quote from Nancy Pearl, a librarian in Seattle, “The role of a librarian is to make sense of the world of information. If that’s not a qualification for superhero-dom, what is?”

How will the library of the future differ from those of the past?

KH: I wish I had a crystal ball and could answer this one with certainty. Ten, even five, years ago everyone thought the “library of the future” would be a virtual one—books would be gone and the need for the built environment would be no more. But, I don’t see that in the future; although I see the library becoming a greater hub for technology research. Copyright issues will continue to get in the way of eliminating the printed copy and I don’t see society putting aside the chance to curl up in a comfy chair with a good book. I do, however, anticipate a louder environment. While we design group study rooms now for collaboration, I foresee the entire library becoming the collaborative space and the former group study rooms becoming “quiet” spaces.

With wide access to digital information on the rise, it is logical to think that the printed document, while not eliminated, will be accessed less frequently. In ten to twenty years, it is conceivable to think that libraries will no longer gauge their size by “volumes” but rather by a new measurement of

“access” to information. As this becomes more evident, storage of volumes will change—driving a more compact approach. As these stacks take less space, I believe a cultural phenomenon will take over; art galleries with revolving exhibits, reception spaces for large campus cultural gatherings, archival areas becoming museum-quality exhibit areas—I see all of these increasing. In a way, the Library is a metaphor for the physical campus: if one becomes completely virtual, can the other be far behind? I believe the social aspect of our society will keep both around indefinitely. 📖

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*New Member

On the 70th Anniversary of the Ohio River Valley Flood

Originating in Pittsburgh, Pennsylvania, with the joining of the Allegheny and Monongahela Rivers, the Ohio River winds its way westward, ending at Cairo, Illinois, where it merges with the Mississippi. In January 1937 excessive precipitation, existent high water levels, and the runoff of snow melting created one of the worst natural disasters of the twentieth century, flooding fields and farms, streets and towns for the 1,000 mile length of the Ohio in the East and Midwest. Locations south of Cairo in the Mississippi River valley were also imperiled with the onslaught of water rushing southward.

In southern Illinois, the Ohio overran its banks at Shawneetown, extending an additional twenty-three miles into Harrisburg. The Associated Press reported on February 1st, that 80 percent of Harrisburg was inundated by four to nine feet of water covering all rail and highway outlets with only the center part of the city above water. That same day James Beirne, a Cincinnati golf professional and driver for an AP cameraman, reported that Jim Williams and his five children had butchered and

eaten a pig on the roof of their house near Shawneetown to avoid starvation. The golfer turned disaster driver added ominously to his report, "There were other similar instances." In Gallatin and Saline Counties a number of coal mines filled with water, and the trapped air produced underground explosions. The entire town of Mounds was evacuated save for fifty individuals who took refuge in school buildings at the higher, northern end of town. In Anna, Illinois, the state hospital "served an average of 1,000 meals per day during the several day period when the city was swarming with refugees from the flooded areas of southern Illinois," according to the *Cairo Evening Citizen*. The same newspaper published the names of more than twenty-five Cairo residents who were missing on January 31st and reported that an all-time high crest of 59.5 feet—19.6 feet above flood stage—for the Ohio at Cairo was attained on February 4th, a figure that has not been eclipsed in the seventy years since. Across the river in Paducah, Kentucky, police and military authorities evacuated more than 8,000 individuals from downtown office buildings. A flood summary released by United Press and published in the *Daily*

Register of Harrisburg on February 2nd estimated the damage at 500,000,000 Depression-era dollars, the dead at more than 385, and the homeless at more than 1,000,000.

Special Collections Research Center (SCRC) of Morris Library holds over 100 images of this calamity taken by Associated Press/Wide World photographers. Many of these images appeared in newspapers locally and around the globe, and they have served as a visual chronicle of this disaster. SCRC also holds a large scrapbook assembled by A. G. Foote of McLeansboro, a Captain in the National Guard and the Assistant District Director of the Work Progress Administration. This unique record of events in southern Illinois contains dozens of unpublished snapshots of the people and places challenged by the 1937 flood.

Wherever possible the original captions accompany these photographs, as provided by either A. G. Foote or by Associated Press/Wide World. Any additional wording has been enclosed in brackets. **GP**



Coast Guard boats on Ohio River. Looking north from 25th Street. Illinois Central railroad bridge in distance. Cairo, Illinois. January 27, 1937.

Courtesy of Special Collections



Works Progress Administration (WPA) men filling sand bags at entrance of subway on Route 51, Cairo, looking north. January 27, 1937.

Courtesy of Special Collections

WPA men loading sand bags on railroad car for bulkhead on Ohio levee. Halliday Hotel [and Illinois Central Depot] in background. January 27, 1937.



Courtesy of Special Collections



Courtesy of Associated Press / Wide World

WORKERS ON THE LEVEE AT CAIRO, Ill.—Two of the army of relief workers, shipped in by the government, busy piling sandbags on the levee, here, to hold off the rising Ohio River. Warriors of a city under siege, these men have so far been successful in their efforts to keep back the mighty river.

Jimmie Rogers of Cache, Illinois, rescuing his dog "Pepper Martin" from flood waters. Home is in distance. January 28, 1937.



Courtesy of Special Collections

ILLINOIS FLOOD SCENE. Harrisburg, Ill.—A Harrisburg street inundated by flood waters after Illinois creeks and rivers overflowed as a result of the heaviest rainfall in years. A total of 6.6 inches during the first fourteen days of January was recorded by U.S. weather observers to have fallen in Saline County.



Courtesy of Associated Press / Wide World



Courtesy of Associated Press / Wide World

AN ISLAND IN THE FLOOD AREA Mt. Carmel, Ill.—A strip of snow-covered high land surrounded by flood waters after the Wabash River overflowed its banks.

FLOOD SURVEY HEAD WITH REFUGEE FAMILY Forrest City, Ark.—Harry L. Hopkins (center) Works Progress Administrator, who was directed by President Roosevelt to go into the heart of the flood region and survey needs for rehabilitation, talks with a refugee family outside their tent at a concentration camp, here. Mr. Hopkins is on an inspection trip, with a committee of experts, which will last about two weeks, coinciding with the start of a great rehabilitation program, which will be financed largely by the Red Cross and government agencies and will be aided by a great force of WPA workers.



Courtesy of Associated Press / Wide World



Courtesy of Associated Press / Wide World

WATER COVERED PADUCAH Paducah, Ky.—Some 1,000 persons were trapped in their homes and a hotel. Twenty persons were known dead, including fourteen who drowned January 25th when their rescue boat overturned. Refugees were moved out by boat.

1,000 TRAPPED IN PADUCAH HOMES AND HOTEL Paducah, Ky.—Some 1,000 persons were trapped in their homes and a hotel here today as most of Paducah was covered with water. These rescue workers move their outboard motorboat and flat bottom boats right into the lobby of the Irvin Cobb Hotel to evacuate those marooned there.



Courtesy of Associated Press / Wide World



Courtesy of Associated Press / Wide World

WAIFS OF THE FLOOD Nashville, Tenn.—Unmindful of the hardships after being forced to flee from their home in flood-swept Paducah, Ky., little Lou Nell Love, with young but experienced fingers, attends to the needs of her three-month-old sister, Vera May, at one of the concentration camps here.

RESCUED. East Prairie, Mo.—Carrie Abner (left) and Nettie Hale, typical Missouri flood refugees, photographed after they were taken from their home near East Prairie to be hauled to a place of safety in a pickup truck.



Courtesy of Associated Press / Wide World

The Library Is Seeking . . . *continued from page 3*

\$2,980 for *Locus*, an online journal archive serving mathematics. Julie Arendt, science librarian, offered, “Many of Morris Library’s older materials are not available online, but journal archives are becoming increasingly accessible online. Over the past decade, Morris Library has worked diligently to acquire online versions to many of its journal subscriptions.”

The Society for Industrial and Applied Mathematics (SIAM) has created *Locus*, an online archive of its journals from 1952 to 1996. In addition to delivering easy access to older articles, *Locus* also provides hyperlinks that allow readers access to the review of a cited item. *Locus* will assist mathematics faculty and students by providing easier access to these older materials.



\$440 for *The Encyclopedia of African-American History, 1896–2005: From the Age of Segregation to the Twenty-first Century*. This work traces the transition from the Reconstruction Era to the age of Jim Crow, the Harlem Renaissance, the Great Migration, the Brown ruling that overturned Plessy, the Civil Rights Movement, and the ascendant influence of African American culture on the American cultural landscape.

This four-volume set will allow our Special Collections Research Center to continue to offer the most current resources to researchers using its rich collection, such as those detailing the lives and careers of such figures as East St. Louis native and former SIUC artist-in-residence Katherine Dunham, Paul Robeson, Ira Aldridge, and the Beatrice Stegeman Collection of Civil Rights materials. Rare Books Librarian Joseph Ripp noted, “This encyclopedia will serve as a central resource for supporting our collection’s particular strengths in 20th century literature and history.”

\$1,625 for *Frames of Reference: Reflections on Media*, a curated six-volume collection of works from important U.S. and Latin American artists working in film, video, and digital imagery, all of whom are recipients of Rockefeller Media Arts Fellowships. This exciting collection is an ideal resource for understanding media and its influence in contemporary culture. Curator Maria-Christina Villaseñor writes, “At the foreground of each piece is the effort to make the work not an entertainment or diversion but a means to understand and more subtly engage the complex of issues informing and changing our world today.”

Daren Callahan, liaison to the Dept. of Cinema and Photography, added, “Faculty teaching classes in the areas of multimedia art, the history of experimental film, and contemporary interdisciplinary art practices are eager to have more current work to share with their students.” Complete information about the series is available at <http://www.vdb.org/packages/framesofref/framesofref.html>.



\$315 for *What Do Children and Young Adults Read Next?, A to Zoo: Subject Access to Children’s Picture Books, and Best Books for Children: Preschool Through Grade 6*—three reference volumes critical to The Curriculum Materials Center at Morris Library’s McLafferty Annex. The CMC provides resources for SIUC student teachers and Education faculty. According to Chris Desai, librarian for children’s literature, “It would be extremely helpful for the CMC staff to have access to these reference volumes. The CMC would benefit from a small reference collection of its own for advising students and faculty on appropriate resources.” CMC collections include fiction and non-fiction children’s books, posters, games, software, story aids, etc. for use in K-12 classrooms.

\$385 for the *Encyclopedia of Western Colonialism since 1450*, first edition, three-volume set. A comprehensive resource on colonialism and expansion from a global perspective. This set traces many facets of colonial growth and imperialism, including Europe’s overseas expansion into the Americas, Asia, Africa and the Pacific, beginning in the 15th century; the collapse of empires; race relations in decolonized regions; and current examples of continuing dependence by much of the developing world on Western nations. Also addressed are the ideology and theories behind colonialism and imperialism.



\$655 for the *Encyclopedia of Modern Europe: Europe since 1914*, five-volume set. The tumultuous recent century of Europe’s history is traced in this five-volume set, which picks up the story begun in its companion set, *Europe 1789–1914*.

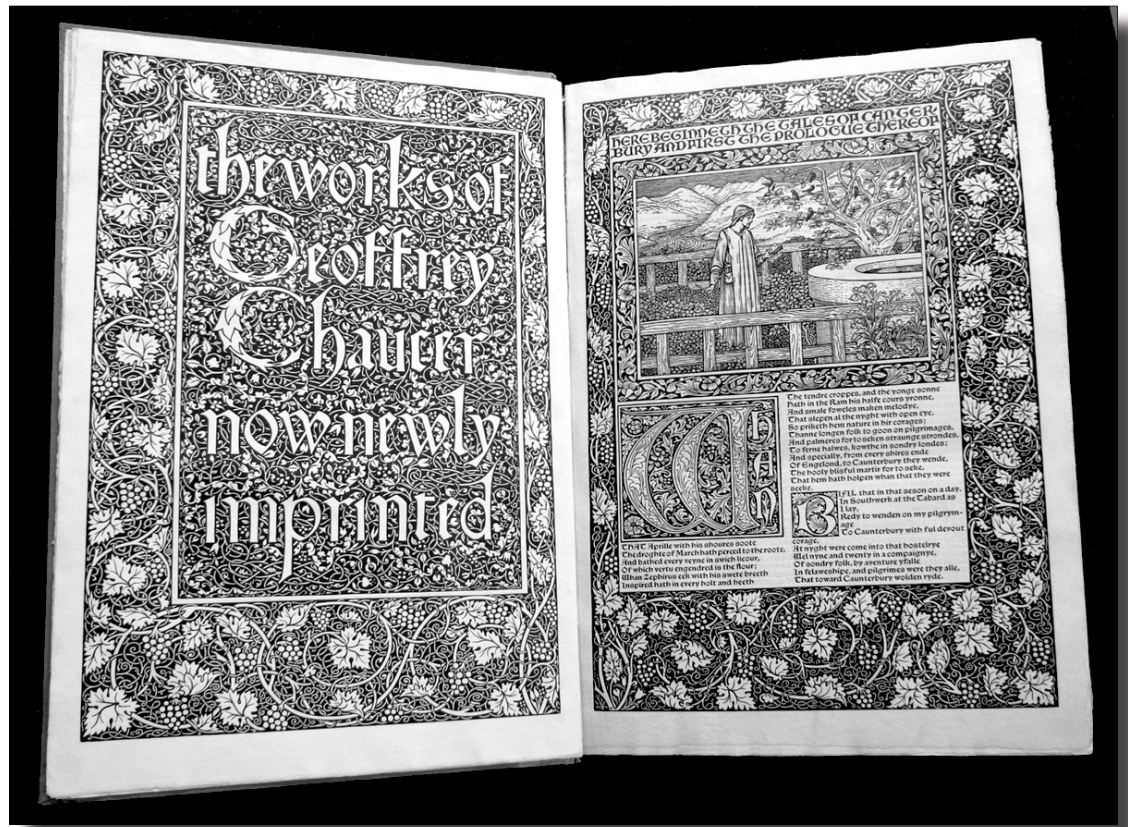
Profiling the age of war and reconstruction, *Europe since 1914* details European history from the Bolshevik Revolution to the European Union, linking it to the history of the rest of the world. Many transformations in the European story are covered in this easily accessible collection of about 675 illustrations and 920 articles: Europe sundered by war and genocide, Europe reconfigured after World War II and the Cold War, and Europe making a new place for itself on the world stage. Written by over 500 leading experts from universities all over the world, the set effectively covers a broad scope, encompassing the period’s scientific and economic, social and cultural, political and military developments. Users will find the major facts about the period and clear explanations of the main lines of scholarly interpretation.

To underwrite any of these items, please contact Kristine McGuire at kmcguire@lib.siu.edu or 618-453-1633.

The Kelmscott Chaucer Considered

by JOSEPH RIPP, *Rare Book Librarian*

The books created by William Morris (1834–1896) at the Kelmscott Press in London during the 1890s are widely considered to be among the finest ever printed. A craftsman, designer, writer, and typographer, Morris was a pioneer in the British Arts and Crafts movement. And while the style exhibited by Kelmscott books might not attract all readers equally, their enduring significance as historical artifacts comes from the attention lavished on every detail of their production—paper, ink, typefaces, ornament, illustration—and the extent to which this care represents a reaction against the increasing mechanization and aesthetic carelessness that Morris decried in contemporary



Writing for *In Quest of the Perfect Book*, William Dana Orcutt stated, “The Kelmscott Chaucer is his masterpiece and must be included wherever great typographic monuments are named. For this [William Morris] cut a smaller size of his Gothic font, secured the co-operation of Sir Edward Burne-Jones as illustrator, and set himself the task of designing the initial letters, borders, and decorations.”

book production. Without doubt, the pinnacle of achievement attained by the

Kelmscott Press was its issue of *The Works of Geoffrey Chaucer* (1896). In 1959, R. V. Thornton, a Tucson, Arizona, book collector, generously gave a copy of this book, a high point in the collection of any library, to Morris Library’s “Treasure Room” (the organizational origin of today’s Special Collections Research Center).

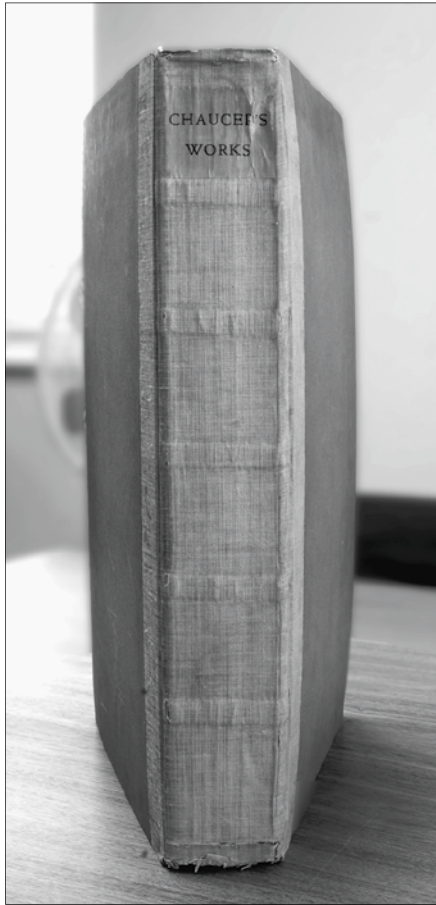


“The volume contains, besides eighty-seven illustrations by Burne-Jones, a full-page woodcut title, fourteen large borders, eighteen frames for pictures, and twenty-six large initial words, all designed by Morris.” —William Dana Orcutt, *In Quest of the Perfect Book*

Some appreciation for the Kelmscott Chaucer can be sparked by means of available facsimile editions made from it (SCRC owns both CD-ROM and print facsimiles of the book). However, reproductions, whether single images or full-length editions, do not fully convey the essence of the original printed books, which resides strikingly in their physicality as artifacts. In a statement that eloquently summarizes the importance of original objects to the mission of SCRC, one historian of printing argued that “nobody can judge the printing of the Kelmscott Press without handling the books themselves;

no reproduction, however good, can convey the color of the ink, the feel of the paper, and the impression of the types on the page.” In short, one might suggest that facsimiles are mere *two-dimensional* representations of the originals. Any scholarly assessment of the work must ultimately consider the aesthetic exhibited by the actual books.

This is especially true with the *Chaucer*, a truly overwhelming object both to handle—a folio volume of 556 pages, forty-four centimeters tall and weighing more than thirteen pounds—and especially to peruse. For it is within—with its dizzying decorative scheme and stately typefaces—that the book makes its real impression. The sheer mass of ornament is astounding. Edward Burne-Jones, the artist responsible for its illustrations, reputedly worked every Sunday for almost three years to create the eighty-seven drawings reproduced in the book, while Morris worked a similar period designing the large number of borders, frames, and initials used, many of which are unique to this volume. Burne-Jones afterwards described the book as “a pocket cathedral—it is so full of design.” He also opined that the *Chaucer* was “the finest book ever printed; if W. M. had done nothing else it would be enough.” The veracity of this assertion necessarily remains dubious, but the book demands a response.



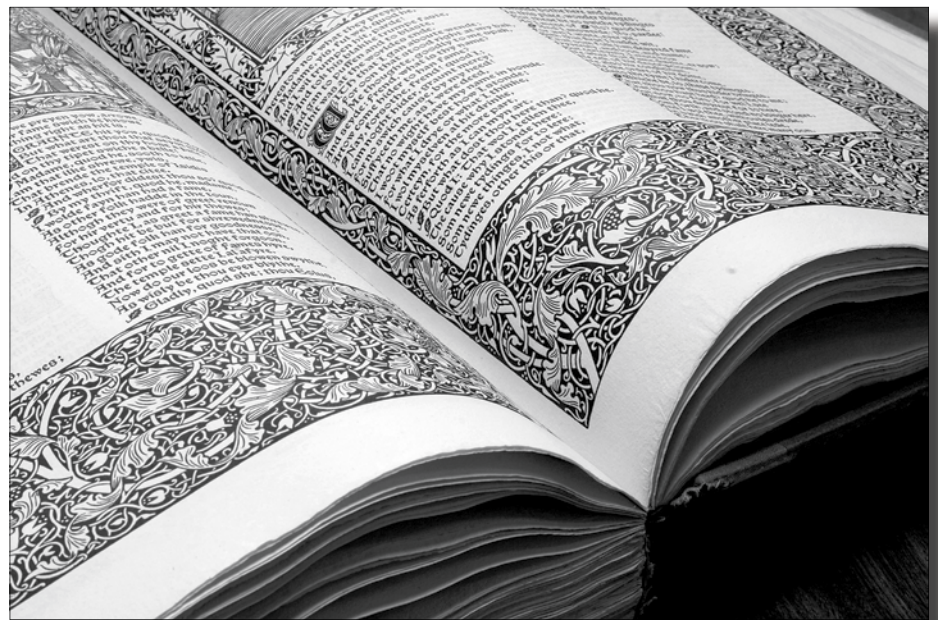
Burne-Jones’s characterization of the volume as a cathedral is apt for more than aesthetic reasons, however. Morris and his coterie were staunch medievalists, men to whom “the Middle

Ages were an immediate reality,” according to bibliographer William Peterson, and they recognized in the Gothic the vital heritage of a legitimately English culture. That Morris drew many of the texts that he published from the medieval era, and, especially,

The “quarter holland” binding of blue paper-covered boards with linen spine, thought temporary by William Morris, adorns the copy held by Morris Library’s SCRC.

that Morris envisioned printing the works of Chaucer, the first great poet in the English language, from the moment he founded the Kelmscott Press, seems entirely appropriate. This profound personal connection to the texts explains how Kelmscott Press books diverged from those of other fine printers: Morris discerned the value of his texts apart from their function as simply contents around which to design precious vessels.

Thus, Morris and his editorial partner, the antiquarian bookseller and literary critic F. S. Ellis, took particular care to seek out the best possible text for the book as well. As plans for the Chaucer project materialized, Morris learned that Cambridge Professor of Anglo-Saxon Walter W. Skeat was working on a scholarly text of Chaucer (eventually published in seven volumes at Oxford’s Clarendon Press between 1894 and 1897). The Delegates of the Oxford University Press were wary of helping a potential competitor but relented after a steady campaign of persuasion by Morris, who pointed out that his book would have too limited a print run and too high a price to offer any



Combining the lavish ornamentation of medieval printing styles with contemporary concepts like “unity of the page” and “legibility of typeface” was a notable aspect of the Kelmscott Press, which produced fifty-three titles known for their fine paper and quality of printing.

real competition. Moreover, as his edition offered no scholarly apparatus, Morris argued that Kelmscott was producing, in his words, “essentially a work of art.” The OUP eventually agreed to allow “a limited number of readings from Professor Skeat’s Text of ‘Chaucer’”; in fact, apart from *The Canterbury Tales* (which followed the Ellesmere manuscript) the Kelmscott *Chaucer* ultimately reproduced the Oxford text “almost verbatim.” In a sense, this concern over the text seems almost unwarranted in a book that will certainly seldom be read. Nevertheless, it remains a telling demonstration that Morris—whether designing fabrics, furniture, windows, or books—never allowed the function of an object to be entirely overburdened by the form that he gave it. The Kelmscott *Chaucer*, like all editions produced at the press, must be evaluated as a book first and only afterwards as a work of art in the abstract.

The Kelmscott Press ultimately published *The Works of Geoffrey Chaucer* on June 26, 1896 (a scant three months before Morris’s death). Four hundred twenty-five copies were printed on paper at £20, while the press issued a further thirteen copies on vellum for 120 guineas (£126). Forty-eight copies in a white pigskin binding specially designed by Morris could be purchased, with the remainder of the edition appearing in the distinctive “quarter holland”

binding—blue paper-covered boards backed with a matching linen spine—that typically covered Kelmscott books. Morris conceived of the quarter linen as nothing more than temporary, imagining that owners would replace these simple covers with a bespoke binding to their own tastes.

The SCRC copy stands as truly representative of the edition, being printed on paper and retaining its

Special Collections continues to rely not only on such figures but on the genuine kindness of individuals and groups who recognize its suitability as a repository for historically or aesthetically significant documents and printed materials.

original quarter holland binding. Indeed, apart from showing a surprising degree of wear to its exterior, the Kelmscott *Chaucer* in Special Collections remains essentially as issued by the press. It is somewhat surprising that such a sumptuous book, which would attract buyers simply for pride of possession, contains no indications of previous ownership. The pristine state of this

copy renders it especially interesting in two distinct ways: first, it allows the most accurate possible assessment of the book as originally issued by the Kelmscott Press, and second, its provenance remains open to speculation, an unresolved riddle. (Interest in Kelmscott Press books generally—and in the *Chaucer* in particular—clearly continues unabated, as evinced by the forthcoming publication of a census that will record as many of the original 438 copies of the book as possible).

The Special Collections Research Center owes a great debt to the generosity of Mr. Thornton, who has allowed the SIUC community to own a copy of such an outstanding book, and to other notable collector-benefactors from the library’s history, such as Charles E. Feinberg, donor of internationally significant Walt Whitman materials (in addition to other Kelmscott Press books), Philip Sang who contributed significant items of Americana, and Harley K. Croessmann, whose great beneficence has recently been described in these pages. Special Collections continues to rely not only on such figures but on the genuine kindness of individuals and groups who recognize its suitability as a repository for historically or aesthetically significant documents and printed materials. On behalf of the university community and the public of southern Illinois generally, SCRC extends its sincere gratitude to the thoughtful and the generous. ✦

Renovation Webcam Goes Live

Plant and Service Operations’ webcam of the northern face of Morris Library went live the second week of November. Visitors to www.siu.edu/future/morris/control.html can view renovation activity and control the camera, if not in the use of a previous viewer. It’s available twenty-four hours a day. The webcam is just a small part of SIUC’s the “Future is Now” program, a dynamic undertaking that will enhance the learning and living environment in all corners of the campus, including the renovation of Morris Library.

Any questions about the webcam can be answered by David Biggs, architectural superintendent with Plant and Service Operations, at dbiggs@pso.siu.edu or 618-521-9147.





Library Affairs

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Save the date of April 22 for the Friends' Annual Dinner at which the speaker will be Tom Wheeler, author of *Mr. Lincoln's T-Mails: The Untold Story of How Abraham Lincoln Used the Telegraph to Win the Civil War.*

Library Friends

Financial gifts from library friends empower Morris Library and ensure its position as one of the top research libraries in the country. We appreciate this tradition of private support, which is critical to the quality of the library's collections, programs, and services. In furtherance of the goals of SOUTHERN AT 150, SIUC and the SIU Foundation retain six percent of all gifts to strengthen the advancement program.

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