



University of Dayton
Marian Library

Marian Library Oral Histories: Jean Nickelman

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Interviewees: Jean Nickelman
Interviewer: Kayla Harris
Recording by: Ryan O'Grady

00:00:06 [Kayla Harris]

So today is Tuesday, September 18th and we are in Roesch Library. This interview is being conducted for the Marian Library 75th Anniversary Oral History Project. The interviewer is Marian Library Archivist Kayla Harris. The video recording is being done by Ryan O' Grady. And our narrator today is Jean Nickelman.

00:00:29 [Kayla Harris]

So, thank you for agreeing to be a part of this project.

00:00:31 [Jean Nickelman]

No problem.

00:00:32 [Kayla Harris]

Could you start by telling us about your current or former occupation.

00:00:41 [Jean Nickelman]

Right now I'm retired but I worked primarily in religious education volunteering, as my husband did the military all over. And then when we finally settled, working as a youth minister and then I ended up getting my degree here in a Masters in Theological Studies, and then went on to teach a Carroll High School for 13 years. Then I retired, and that's where I'm at now.

00:01:09 [Kayla Harris]

And what first brought you to the Marian, who or what first brought you to the Marian Library?

00:01:15 [Jean Nickelman]

Okay, Sister Jean, Sister Jean Frisk. I'm sure you're gonna hear that a lot. But while I was studying for my Master's degree, she was in a class that I was in and we started talking. We found out, number one, that we both probably went to Mount Mary College in Milwaukee, Wisconsin at the same time, although she was a novice and I was a student, you know, a regular lay student. And so we kinda hit it off and clicked and continued to meet, even while I was teaching, 'cause I taught after that. So this is quite a few years that I knew her before. And she actually had me do some projects for one of the things she was doing here, while I was teaching at Carroll. And so she finally said to me, she says, "Well, I know what you're doing when you retire. You and Bud are coming", my husband, 'cause she got to know my husband too. She said, "You and Bud are coming to volunteer at the Marian Library 'cause we're going to be doing something with these nativity scenes and I need volunteers." So I said fine, that's fine, and that's where it started. So she, you want me to continue on?

00:02:24 [Kayla Harris]

Keep going, yeah.

00:02:25 [Jean Nickelman]

Okay, she had big meeting and I'm thinking it was probably in either 2006 or 2007. And I'm sure somebody has the date somewhere. And at Connie Breen's house, which is a beautiful house in a beautiful section of Kettering. It was open to a big cocktail party and everybody invited was invited to come and talk about this project that was going to be starting and they were going to work on to get the creches out into the public. So we went and there was a sheet being passed around with 10, 12 different options, what would you like to be doing? And so we signed up for different things and, lo and behold, when we retired, we were ready. Sister Jean was ready for us and she took us in to the beginnings of the project of disseminating.

00:03:26 [Kayla Harris]

And what did you sign up for?

00:03:28 [Jean Nickelman]

I think I probably signed up to help with publicity and then also to do work, anything in the workshop. But I haven't done anything with publicity (laughing).

00:03:40 [Kayla Harris]

So what does, could you tell us a little bit about what a typical day would look like when you volunteer?

00:03:47 [Jean Nickelman]

When you volunteer?

[Kayla Harris] What type of tasks you do over there.

00:03:50 [Jean Nickelman]

Well for me, after the first couple years of going in and helping pack things up to go to different places and unpacking and cataloging, you know, and we did that at first, Father Roten approached my husband and I and said, I think you guys could take care of the outreach in the local community. And so we said, Okay, fine. So that meant our days were, and I do a lot of the initial work at home over the computer, contacting these venues, and I find out what they want, what kinds of things they want, approximate. And then I come in to the workshop and we start looking through the catalog or looking, just walking through the stacks back there of all the stuff. And I'll have a list, okay, this is a venue I'm working with, we'll pull out what we want for that venue. And then we have to pack it and get it ready. And so, the typical day is either I'm pulling things or packing things or getting inventories ready to go to places, and you just continuously do that until it's all done. And then, in November, you're here each time a venue comes to pick up everything, to help them pick it up and sometimes you have to go with them to their venue and help them make sure it gets put right. So that's a typical day.

00:05:19 [Kayla Harris]

What type of venues or locations do some of these, do you work with that they go to?

00:05:26 [Jean Nickelman]

Well, we have several parishes. St. Luke's is one and Ascension, where I am, is one, that's an example, but there are others. St. Rita's and, actually, one of the very nice ones, they're not all Catholic. Germantown United Methodist has been a faithful borrower every Christmas. And they got very creative with funding it. They have each of their, they ask their parishioners to sponsor something. And so they collect the funds by having... So their parish is very involved. Harmony Creek Church in Kettering is another one. Oh, let me think, yes. And then we have some places like Oakwood Library, takes some. We have also, oh, the Base, the Chapel at the Base will take some. I know St. Adalbert's takes some. Oh, trying to think of some of the others. For a couple of years, we really worked hard because we had two venues that wanted lots of creches. So we're talking 40, 50 things to pick and choose and pack, and that's while we're still doing the other 10 or 12 venues. And one was out in Greenfield, Ohio, the Historical Society. And they had a little house and they set everything up there, it was fun. My husband and I would go visit the venues, you know, and see what they were doing and all, so it was really a fun thing to do. And then the other one was up in, Maria Stein, up at St. Charles. Not

Maria Stein, what was that, through Charles Seminary, Carthagena, or how to you say it in Ohio? Carta-jean, I don't know, how do they say it in Ohio?

00:07:32 [Kayla Harris]

Uh, yeah.

00:07:33 [Jean Nickelman]

You know what I mean (laughing)!

00:07:34 [Kayla Harris]

I'm not sure of the correct pronunciation.

00:07:38 [Jean Nickelman]

But anyway, they had tables and they just set all these, and then the two people, you know, there was little Sister involved up there at St. Charles and there was a particular woman in Greenfield. When they left, then nobody continued, so...It's alright, it was quite a lot of work because we have to inventory everything and then make sure it's all packed securely so it makes, you know, you've got 17 crates and you gotta make sure you've got a list of what's in that crate and is it right, and all that. It gets to be a little bit of a headache sometimes. I gotta go back and unpack them because I think I missed a number, you know. Because it's important to keep track of all this stuff.

00:08:28 [Kayla Harris]

Have you ever had any mishaps when packing or you mentioned you have to pack them very securely to keep them safe. Has it ever gone wrong?

00:08:45 [Jean Nickelman]

The only, well, I'm not around when they unpack them, so sometimes it goes wrong because the venue doesn't pack them the way we do to send them back. And so I'm gone for the winter and Rochelle will send me a picture and she'll go, Guess how this came back? And there'll be all these pieces. And then wonderful Mike, he just does a great job of putting them all back together. So we've had that happen.

I have had a venue that, they were, they took our plexi cases and, the first year, Bud and I went over and we said, Okay, you can put some here and here. And some of the places they wanted to put them, we knew were not good, like the room where the kids played basketball. We said, No, no, no, no, you know. So we have to help them decide where to put them and then we always asked for them to bring people to help us. Well, this lady brought just an old man, so my husband and I did a lot of the work on that one. And so then the next year was the same thing but we

knew we had to go and make sure they actually got put in the places because we knew that they could put them someplace. And so we were gone, I think, for, I don't know, 4, 5, 6 hours. We were gone for a long time helping her downloading them. And when we came back, Sister Jean was still here and she goes, What are you guys doing here? We said, Well, we just got back. She said, You mean, you spent that many hours helping them? We said, Well, they didn't have anybody else. I mean, we had to. She goes that's it, no more. So that was a, my big thing.

Oh, one other one, too. And this venue had been taking them long before Bud and I took over, you know what I mean? Because we took over in 2008 or 2009, and we'd already been for two years working with it. And so this venue had been doing it and he came to pick up all the 10 cases. And Bud and I had already figured out how they should be packed in the back of the truck. And he said, No, no, no, no, no, I've been doing it all these years, I pack it differently. And we're both looking at it and going, What do we do? This man's telling us we don't know what we're talking about and he knows because he's been doing it for years. I think 3 or 4 of the cases toppled before they got to the venue. So it was rather sad. So those were the two horrible experiences. But when we first came, we were downstairs in the Fit Center, I don't know if you knew, I'm sure you knew about that down there. And so we would just come in and try and arrange everything on shelves so we could find it and pack things, and that's all we were doing the first couple years. It was after that that Father Roten approached us to do the outreach.

00:12:03 [Kayla Harris]

So would you say that your work has kind of shifted as things, when you first started, you were on the second, was it the second floor, I believe?

00:12:13 [Jean Nickelman]

We were on the second floor. We had a lot stored down on the first floor. So this was really like, okay, so this venue wants this. So let's see, we'll go downstairs and we'll find the cases and mark them. And then we'll come upstairs and do the paperwork. And then we'll go downstairs. And we had a couple places where we had stuff. And it was just like, Ahhhh! It was really crazy, you know, up and down the stairs all the time and trying to keep everything together. And we finally got it where we thought we were working okay and then they tell us we're moving. And we didn't want to move at first! And so Sister Jean had to do a sell job on us. The fourth floor is going to be so much better, we're gonna have all this room and we're gonna...

I looked it over and we're gonna be good... We're going, Ooookay, if you say so, but. So yeah, it took us awhile to get that set and then to find out we had to move again. And then we're all going, are we gonna have to move again? Is this gonna be it? Are we gonna get to stay here? So, yeah, that was...

00:13:21 [Kayla Harris]

Do you have a favorite or is there a particular nativity or creche that you really connect with, or that you enjoy going back to?

00:13:39 [Jean Nickelman]

There are quite a few that I like, so I really have a hard time with that. I mean, everything from the one with Mary changing the Baby Jesus. Some of the other cultural ones are just absolutely beautiful. Some of the African ones with the figures, so regal looking.

00:14:01 [Kayla Harris]

Tell me a little bit more about the Mary changing Jesus one. I'm not familiar with that.

00:14:05 [Jean Nickelman]

Oh it, it's a square and it's, it's just Jesus laying in the straw. Mary kneeling next to him, changing his diaper, and Joseph standing there. It's just sweet, I just, I love that one. And then the other one with the Icelandic people, that's in a big square and the, just the figures are doll-like. Doll-like in a homemade way and they're, it's just a neat little story of Christmas on it. So I always like that one. I can't remember what other ones. I mean, there's so many, I'm just kinda going... The Mexican brass with the musicians and, I don't know if you've ever seen that one. And it's beautifully displayed, I mean, just gorgeous, with red and black and these brass figures, it's gorgeous.

00:15:09 [Kayla Harris]

Do you have a nativity or nativities in your own home?

00:15:14 [Jean Nickelman]

Yes (laughing), yes. I tried to count, I have probably about 20, which is not a lot compared to some people. But I've also made sure my kids and grandkids have them, so, the typical wedding present from me for anybody that gets married is a nativity set. So my whole family knows that they can expect that. And last year, I just gave all my grandchildren one. I just decided, I've been giving their parents them. Now it's time to give them some, so, so they're starting a collection. Actually, Sunday night, our grandson called and asked me, So Grandma Jean, I have this project for school, and he had all these questions to ask me. He says, What family tradition are you trying to keep going? So we talked about the nativities. Oh yeah, I remember! You gave me one last year, yeah. And we have all of them, we put a whole table of them up and I think they're all from you. So yes, I think it's a beautiful way for the kids to see the story. And actually, most families, when they have their first baby, I gave them one of them that the kids could play with, you know. I forgot who put it out, but. So I just think it's

beautiful way for kids to learn the story, for families to keep the story alive, in the midst of Santa Claus.

00:16:50 [Kayla Harris]

Could you tell me a little bit about some of the events that the volunteers do together, the social aspect of it.

00:17:04 [Jean Nickelman]

Well, I think part of the attraction for volunteering, is when we sit down at lunch every day. We're all together, I mean, it is a social event. We share with each other what's going on in our lives. I think that's a huge part of it that's so nice. 12 o'clock, everyone, you scour through and make sure you get everybody there. And sometimes we have 15 people sitting around the table, sometimes it's 5 or 6, depending upon the day. But that's a big part of it. And Sister Jean started that, and community is important. And so we've become our own little community, kind of. And we have these luncheons and things that we go to and such, but that's not the social. The social part is that hour, and then it's the whole time, I mean, because we're talking all the time. We're not talking about creches all the time. So we're talking and sharing a lot, so we've become a community just by the work we do together. And it's a fun thing, we all love doing it, so, if you don't like it, you're not gonna be there. And it's something we have in common, and, so yeah, we've developed a community and I appreciate that. I don't know if you want this on film, but my husband died November 21st and the funeral was the Monday after Thanksgiving weekend. And so I'm in the back of the church, you know, getting ready for it and, Father Tommy Thompson just comes right around and goes, I'm here! I said, Oh. And I knew our parish people didn't know who in the world he was. So I had to go introduce him. And so he can celebrated for my husband's funeral. So I thought that was, I mean, that's how people feel. And of the course the big social thing, though, that we have that is just ours is, Ginny Whalen has this, I'm sure you've heard this probably, Ginny Whalen has this summer garden party at her house. And her family helps her put it on. And we come, we have, it's outside, and, my husband and I used to come early to help her set it up, but everybody shows up and we have food and talk and sometimes there's some games around to play. And then Tommy Thompson leads us, Father Tommy leads us in song. And it's just a really nice, nice, nice get-together. And there'll be more people then just us there. Sometimes some of the students who are here at the Marian Institute for the summer will be there. So it's usually a gathering of 30, 40 people that, just real nice. We all look forward to that party. So that's strictly a social thing, it's not... So those are the social.

00:20:28 [Kayla Harris]

Why do you volunteer?

00:20:32 [Jean Nickelman]

Why do I volunteer? Well, I guess when you retire, you have to decide what you're going to do with your spare time. You have to have something meaningful to do. And over the years, I've volunteered for all kinds of things. And with my association with Sister Jean, I just felt like, I wanna work with her. I just wanna work with her, and, it has become the kind of thing that I feel like it gives me, well, for one thing, it gives me this beautiful community that I'm part of. But it also gives me something to do that helps me put this out into the community, something I believe in. If it wasn't something I believed in, I wouldn't do it. So it's something I believe in, the way of teaching through these. And to see how delighted the people are when we bring them, or when they come up to look, I love it. The gal from Harmony Creek comes up to pick her stuff and she's just, Oh! She gets so excited and it's so exciting to be with people who are like that. And also, it's, there's a little bit of a challenge now in working with the computers. Because I have to do some work on the computers. So I feel like it's helping keep my brain going too. So it's as much for me as for the people that we're doing it. But I love seeing how people love them, and, it makes me feel good to see them all go out, especially when you look how many we have that don't see the light of day. They're all packed away there, so, the more people we can get them out to, yeah.

00:22:29 [Kayla Harris]

Do you volunteer with any other groups or other organizations?

00:22:35 [Jean Nickelman]

Yeah, I volunteer at my parish with twinning primarily, although I like to do a few other things. And then I'm gone in the winter time and I have an organization there that I volunteer with that works with children, so. But I have six children and 15 grandchildren, and so I can't be, you know, I'd love to do some volunteer things but it would mean I couldn't be with my family when I want to or I leave for the winter, so. As much as I'd like to do some other things, I'm kinda of restricted that way, but that's okay.

00:23:22 [Kayla Harris]

Where do you go for the winter?

00:23:23 [Jean Nickelman]

Mexico. And I bring things back sometimes, too. I just brought back some prints that they want to frame, some prints of Mary but, yeah, I go to Mexico in the winter.

00:23:38 [Kayla Harris]

You can stay (mumbles) in winters.

00:23:40 [Jean Nickelman]

Yeah, yeah, yeah, so, anyway.

00:23:45 [Kayla Harris]

What would you like to see happen at the Marian Library in the next 75 years? This could be the Marian Library in general, the workshop, anything.

00:23:59 [Jean Nickelman]

Well, I am with my fellow volunteers in the desire to see a permanent larger exhibition space so that some of the stuff can be out on a permanent basis and visited as a, as a venue in Dayton, as a tourist attraction, even. To have something of a Marian exhibit area. I don't where, you know, I don't know what building, I don't know where, how, but I think that would be a statement of our Marian presence. I'm also a lay Marianist, so I have a lay Marianist group that I'm part of. And I just under, I've just come to understand this Marianist presence here in Dayton and how strong it is. And it's strong through the people and that', that's great, I love to see all the Marianists involved in so much in Dayton. But I also think that it would be nice to have on exhibit the artwork that speaks of that. Like I said, when this woman from Harmony Creek comes, she just, Oh my god, these things are hidden on these shelves and we're not showing them anywhere. They're stuck here, you know! And that's how I feel sometimes. Oh my gosh, it's just sitting up here and all the people that could be enjoying this and just coming and sitting and looking at it. I mean, it's not, it's art, it's real art. But it's beautiful art and it's inspirational art. And so I think I would like to see some kind of permanent place for a lot of this stuff to be... Not to mention we could use more room on the fourth floor (laughing)! Because we would like to put, and there is another thing, yes. We'd like to put more settings in cases, and have more cases. Because right now, we've reached a point with venues that I have to say, we don't have any more cases. And that's sad because we can't send stuff to them. And part of the reason is, number one, the funding for the cases. And number two, where do we store them then? You know, you saw, you were up there, you saw, we are crammed, there is no more room for more cases. So where do we put them? We need to have more place, more storage area somewhere up there on the fourth floor for more cases, if we're going to continue this outreach into the community. Because, yeah, I have two venues right now that I'm, we're hoping we can squeeze enough from somewhere. But we don't know. I can't promise them anything right yet. So that's something I would love to see, too, is more cases and more storage area. Because as more venues take it, then more people call and ask. And you can't lend them if you don't have the, display factor.

00:27:14 [Kayla Harris]

What has made this program grow, for example. You know, you said that as more cases go out, that in turn, do you think that's kind of how, is it word of mouth that these requests are increasing, or are there other efforts that are increasing the demand?

00:27:36 [Jean Nickelman]

First of all, I think exposure. When you see them somewhere else and you find out they're from the Marian Library, and then they'll be some advertising and the people will call. So that's how some of them have happened. Germantown United Methodist happened because one of the people who's an active part of that parish, his son went to UD, and he came to see the nativity thing the first year and he went, And we can borrow these? So that's the kind of, it's just been a very gradual thing. And there's some out at Mount St. John every year and so people see them out there. And so it's more exposure that people have and they find out, and then... Like on campus, and Ginny, I won't take her, she'll talk to you, the other Ginny, about that. And when they're all on campus too, they're disseminated around campus and people know about it. And these people live in the communities, you know. And so that's probably the biggest way, is by word of mouth. Trying to think of other ways. Repeat your question again, it'll pop it back.

00:28:58 [Kayla Harris]

Well just, yeah, thinking about how this demand has increased.

00:29:02 [Jean Nickelman]

Right, right. The other thing is, yeah, and they used to be at the Art Institute downtown. And so people who used to go to the Art Institute to see them are going, Where are they? So it's kind of, it's just been out there enough to snag people. But the other thing that made it grow was as, there's this organization called Friends of the Creche, which I'm sure you've heard about. And Father Roten is a key person with that. And so all those people know about us here. And so that's, that kind of spreads it across the country, so, you know, the last couple years, we're sending them to Notre Dame, to another place, I forgot. I don't take care of those kinds of venues, I take care of the local ones. But we've had a couple of big places who found out about it and now they, they pay to have somebody come down and pick these things up and take them up there. Or they pay the people we use to do that. The other thing is that, as word of mouth, especially through Friends of Creche, and spread this, people who want to donate nativities have found out. And so, you know, everybody will talk about the year we got the Australia shipment, you know. That was like, Oh my gosh!

00:30:36 [Kayla Harris]

Tell me more about that.

00:30:37 [Jean Nickelman]

About that? Well, Father Roten came to us and said, Well, I have this lady in Australia who's been collecting nativities for years, and she, her husband actually, in Australia, built a separate house for her to keep them in, she had so many. And she wants to donate them to me and I'm not sure what this... Yeah, I thought, we've gotta see it first, I don't wanna pay to, because we would have to pay to have it shipped. And I'm not sure we should do this, and we're talking thousands of things, you know, lots of pieces. And so, of course, all of us volunteers said, We'll go down to Australia, just send us down there! We'll go down and check them out for you.

00:31:16 [Kayla Harris]

We can go on vacation on the side!

00:31:18 [Jean Nickelman]

Right, so something happened that he did decide to take them, and, so that was our first huge influx. I mean, it was just like amazing. And her husband worked internationally so she traveled with him and she bought, so she had them from all over. It was just, I think that, that started us really getting excited about sending a lot of them out. Because we had this huge resource. So we have lots and lots of things from Australia, from this lady in Australia.

00:31:54 [Kayla Harris]

That was, her name was Elizabeth?

00:31:57 [Jean Nickelman]

Elizabeth, oh, I wish I, we all wrote--

00:32:00 [Kayla Harris]

Bollingcome?

00:32:01 [Jean Nickelman]

Burlingcome, yeah, something like that, yeah. And we all, some of us wrote letters to her because we just loved it so much. It was just, Father encouraged us and we said, Oh yeah, no problem. Write and tell her all about it, her lovely collection. You know, for her to know that it had arrived and we're enjoying it and it wasn't in vain, so.

00:32:21 [Kayla Harris]

Did you ever hear back from her?

00:32:23 [Jean Nickelman]

I don't know, I don't know.

00:32:26 [Kayla Harris]

Okay, well, we'll ask Father Roten.

00:32:28 [Jean Nickelman]

that's be are, yeah, ask Father Roten if he's heard, yeah. That's your question for him.

00:32:30 [Kayla Harris]

Just curious.

00:32:32 [Jean Nickelman]

And then a few years ago, we got something from a woman in San Francisco, similar thing. She tried to donate it and she, I think she knew about the Friends of the Creche, and so she, and her collection, again, was also, oh! Her husband worked for Standard Oil, so she traveled with him all over and... So those are some of the big, the big ways. And then there's been other contributions, you know, that people have sent in. Did Harry and Phil and Mike tell you about the one that came in from somebody's attic?

00:33:12 [Kayla Harris]

They told us about the news that, they told us about one that had newspaper...

00:33:18 [Jean Nickelman]

Yes, yes, that was it. Oh, my gosh, you know, what a donation. This person brings it to Father and says, I don't know if you can use this, we found this in my mother's attic or my grandmother's whatever. And Father just went, Oh, yes! Yeah, the newspaper dated it but he knew exactly what kind it was and, I mean, Mike and Phil and Harry had to really work hard on that to put that all back together, and to paint it and to, you know. Because it was a mess, it was sitting in this box up in somebody's attic for Lord knows how many years. So yeah, we get these treasures now and then, you know. And of course, once you start volunteering up there, you find yourselves sometimes buying things and bringing them back (laughing). My excuse to buy some stuff sometimes.

00:34:15 [Kayla Harris]

As in nativities or supplies, or...

00:34:18 [Jean Nickelman]

Well actually, here's the UHU Story. I don't know, UHU Glue, Sister, Sister Jean spent a lot of time in Germany. And she found UHU glue worked the best to put some stuff back together. Well, UHU sold in the United States is not the same as outside of the United States because of

the restrictions on what can be in glue. And so when she found out I was going to Mexico, she goes, Oh, can you bring back UHU glue? So I think last year was the first year I didn't bring it back because I would bring it back every year from Mexico for her, for the guys to use in the workshop, so anyway. And then this past year, I went to a, what used to be a particular artist's house in Mexico. And he did a lot of Marian art and I just, I just went crazy buying prints to bring back here, so, hopefully we'll get those framed and up.

00:35:25 [Kayla Harris]

What are the prints, tell us about the prints.

00:35:28 [Jean Nickelman]

Uh, it's a, When I was growing up, I grew up in the Chicago area, my father had bought from some magazine these two prints, you know, about 12 by 18, of Mary. And they were very unique, very almost a little bit doll-like but in a, not sweet doll-like but just beautiful, beautiful. And I grew up with those in my living room, these two prints, and, they just kind of always haunted me. And I had no idea who did them or what. And then the little church that I go to in Mexico, the same kind of figures are painted on the altar in the Tabernacle. And I'm going, what is this? So I started investigating and I find out it's this Alejandro Rangel and that he's from this, the State of Colima where I go, and that his house is in the City of Colima and I can go there. And so I just had to pursue that and I went there, because I wanted to find the, I lost those prints from my family. So I wanted to find those. And when I saw the prints, oh my gosh. It's just beautiful, beautiful, beautiful. If you ever come over, I'll show you, I'll show you. So I started buying and when the gal at the little shop found out what I was buying them for, and I'm getting ready to leave, she says, Oh, pick another one, pick another one! Then another lady came and she's, Find another one! So I think I got two free ones out of the... But they were excited to think I was bringing them back here. And I think Father Roten wants to display them at some point together, so. So it follows us everywhere. It follows us everywhere.

00:37:32 [Kayla Harris]

Is there anything else that you want others to know about the Marian Library?

00:37:46 [Jean Nickelman]

I think it needs to be out there more in the public. And that's why I'm talking about the exhibition. I came to Dayton and I decided to go to Grad school. And I was in this building, I was studying in the department, the Theology. And I was just vaguely aware it's something up there on the seventh floor. I had no idea until I met Sister Jean in one of my classes of what kind of treasure is here. So I just think it needs to, I just want to see it more out there. And I don't know how else to do it. I mean, when I tell people everywhere I go, if we end up talking about it, I say, Well, it's the International Institute for Marian Studies, you know, research and studies.

What? I say, Yeah, people from, I mean, it's not full of hundreds of people. But people who are interested come from all over the world to study intensely about Mary because of the Library's facilities and Father Roten and all that. And they just go, I never knew such a place existed! So I may have put some people on to the website, because I tell them to go to the website and check it out.

For some reason, I just think it needs to be more, I don't know about advertised or out there, or somewhere, somehow people being made aware of, of what it is. Otherwise they think it's just this little hole in the wall and, you know, nothing special. And if we had some big exhibition place, then it would be quite obvious. I mean, even some of the rare books could be displayed in cases, you know, because we have those here.

00:39:46 [Kayla Harris]

Thank you so much!

00:39:46 [Jean Nickelman]

You're welcome! I'm sorry my voice was crackling.

00:39:49 [Kayla Harris]

No, no, thank you for telling some of these stories. I think it's really important to tell these stories and to tell the work that everyone in the Marian Library including the volunteers do.

00:40:02 [Jean Nickelman]

You know, another thing about my volunteering that was good, it was something my husband and I could do together. You know, not everything has that openness or availability. And there were other men volunteering, so he didn't feel like he was plunging into a woman's job, you know. So that was another thing that volunteers do, when we retired. Okay, thank you!