

BINDINGS

THE UNIVERSITY OF IOWA LIBRARIES MAGAZINE



SUMMER 2019

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BINDINGS is the University of Iowa Libraries' magazine, published twice annually to highlight the efforts of its librarians who work to support the successes of students, faculty, and community members.



ON THE COVER: An item from the Sackner Archive of Concrete & Visual Poetry titled *Couve le Feu*, part of a series published by Atelier des Grames, 2000. The egg is engraved with the title and embellished with an original engraving enclosed with a text by Michael Gluck. The texts are egg-shaped and printed on Tibetan paper with a gilded initial on each page.

Read about the Sackner Archive and its recent move to the UI Libraries on page 22.

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

BINDINGS

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Changing environments

UI LIBRARIES ANTICIPATES & RESPONDS



JOHN CULSHAW

We live in a world of changing environments. To aid researchers and students whose current and future work will help society navigate the coming challenges and opportunities, the UI Libraries offers access to information that shows where we've been, where we are, and where we're going.

In the midst of that work, the Libraries' environment is also changing. Shifts in materials, technologies, systems of delivery, and methods of access define our work as a 21st century research library. Our job is to anticipate advancements and remain nimble to serve our users. In this issue of *Bindings*, read how the UI Libraries anticipates and responds to changing environments:

Reflecting changes in societal views—Our behind-the-scenes librarians in cataloging think deeply about evolving societal views and how that evolution is reflected in our libraries' online cataloging practices. Catalogers balance using standard, historical terminology against advocating for new terminology to reflect changing societal views, prevent the proliferation of outdated ideas, and enhance discovery. See page 8 to learn more.

Helping citizens respond to climate change—Events at the Sciences Library help educate the public on the basic science behind climate change research (see page 10). Librarians in our Preservation & Conservation department are committed to outreach programs that help Iowans deal with the aftermath of flooding (read about their efforts on pages 16 and 18). This community work helps Iowans care for their archival materials and family treasures, which is especially important as natural disasters become more frequent.

Teaching students about fake news—In a rapidly shifting landscape of digital media and information proliferation, fake news is everywhere. With so much dialogue on this topic in classrooms, online, and in social media chat spaces, our librarians have developed coursework and workshop sessions to increase UI students' awareness of the problem and teach them to discern credible information sources from propaganda. Read about one librarian's efforts on page 12.

Bringing literature to the public—The UI Libraries has invested in Literary Kiosks. These innovative machines dispense literature for free on slips of paper, engaging readers in the tactile experience of holding the written word. The Kiosks allow writers to share their talents, train editors to curate and customize, and spread the joy of reading to members of the public. Learn about our Literary Kiosks on page 14.

Assisting first-generation students—About one in five UI undergraduates who received their degrees this spring was a first-generation student. The UI Libraries has a history of supporting campus efforts to serve first-generation students. Read a personal account of this important work from one of our librarians on page 20.

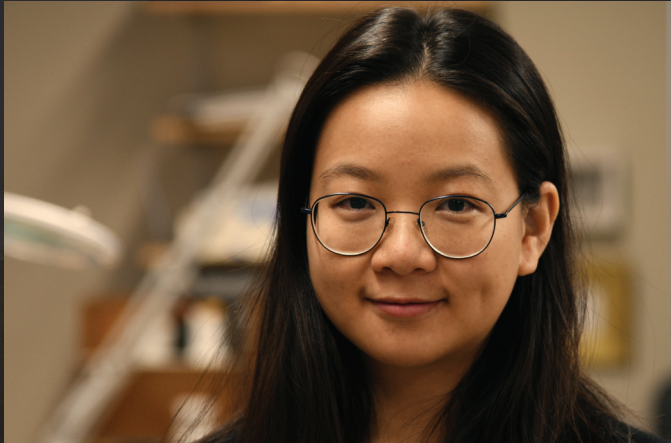
Finally, I am pleased to announce the recent arrival of the **Sackner Archive of Concrete & Visual Poetry**, an important collection containing original pieces by noted US and international artists whose works have done much to redefine ideas about poetry, literature, art, and books.

Thank you for continuing to support the University of Iowa Libraries' work as we evolve to enhance research, learning, and living across campus and in our communities. In times of both relative stability and significant change, it is always a privilege to serve our library users.

—John Culshaw, Jack B. King University Librarian

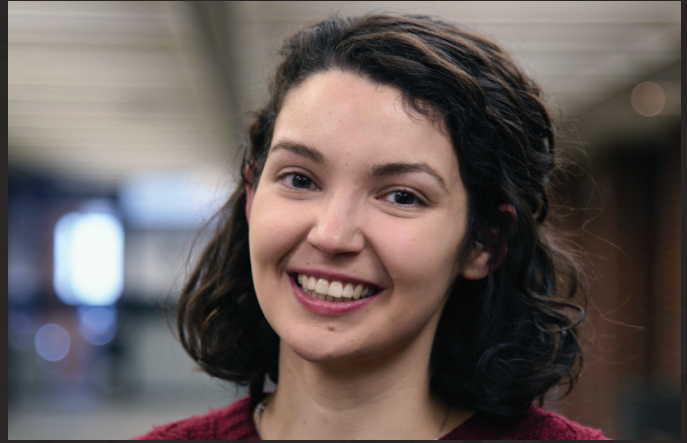
2019 AWARD WINNERS

ACADEMIC ENRICHMENT AWARD FOR GRADUATE STUDENT EMPLOYEES



DONG DONG

Works in Preservation & Conservation, Main Library
Pursuing an MFA in book arts
Guangzhou, China



EVA RICHARDS

Works in Bookstacks (Access Services), Main Library
Pursuing an MA in cello performance
Ballymena, Northern Ireland

The Academic Enrichment Award provides assistance for graduate students who work at the Libraries. Generally, two awards of \$2500 are given annually. Student employees are crucial for programs and services that benefit the entire UI community. This award allows the UI Libraries to recognize their substantial contributions. Students highly value their work at the Libraries, which allows them to gain scholarly experience and explore aspects of knowledge creation that occurs because of libraries.

“Repairing and restoring historical structures has not only inspired me to pursue a path in book conservation but also has influenced my own book arts practice. Coming from a mass communications background, I am interested in the transmission of information and carriers of information. My experience working in both book repair and the conservation lab expanded my exposure to modern and historical book structures. The materiality of the books tells so much of the history of the time and place that the books were made; it inspired me to research book histories. The conservator and the staff in the Conservation Lab are always open to teaching students new treatment methods, and they also encourage us to practice and experiment. It is not just about working; it’s also about learning. The work I have done as a student employee has led me to realize that conservation resonates with my art. It feeds into both my scholarly research and creative practice, further clarifying my professional goal to work as a book conservator.”

“Throughout my undergraduate degree, I assumed I would become a cello performer after I graduated. However, my work at the University of Iowa, both in the graduate school and the library, has encouraged me to broaden my horizons, and I have developed a strong interest in research. I am surprised by how much working in the library has impacted my research skills and helped determine the kind of projects I undertake. Having an awareness of the inner workings of the library has helped me research various interdisciplinary areas and ultimately contributed to my understanding of how my topics fit into other subject areas. Working at the Main Library has also had an impact on my academic life, and I have learned more about confidence, academic integrity, and responsibility. I have realized that asking for help is not an admission of failure, and through a continuous process of feedback, I have gained confidence in my own skills of judgment.”



Stewart is the primary special collections cataloger at the UI Libraries, focusing on rare books, artists' books, and ephemera. He is pictured here with some of his colleagues. **FROM LEFT:** Margaret Gamm, Bethany Kluender, Tim Shipe, Laura Michelson, Damien Ihrig, Duncan Stewart, Elizabeth Riordan, and Lindsay Moen.

Arthur Benton Award

DUNCAN STEWART WINS LIBRARIES' TOP HONOR

Duncan Stewart, cataloging librarian at the University of Iowa Libraries, is the winner of the 2018 Arthur Benton University Librarian's Award for Excellence. He accepted the award at a reception held in his honor this spring.

The Arthur Benton University Librarian's Award for Excellence recognizes a member of the UI Libraries' professional staff who has demonstrated outstanding commitment and leadership in furthering the Libraries' mission to serve the university community.

The honor includes a \$1,500 award for professional development that will support the recipient's research projects or publications related to library services.

The late Dr. Arthur Benton, Professor of Psychology and Neurology at the University of Iowa and University of Iowa Hospitals and Clinics, established the endowment to make this annual award possible.

Based on letters from faculty nominators, the selection committee was impressed with Stewart's leadership in organizing mentoring for master's students in the UI's School of Library and Information Science (SLIS), as well as providing instruction in cataloging and classification for SLIS.

Elizabeth Cox, head of cataloging at the UI Libraries, supported Stewart for the award, citing his enthusiasm for teaching new generations of librarians.

“Duncan began working with the SLIS mentoring program at its inception in 2013. He has been active ever since and was asked to serve as the mentoring program coordinator beginning in 2016,” Cox writes.

“Each semester, he places an average of nine students in a variety of mentoring situations: job shadowing, meeting with librarians in a given area, or working on special projects to name a few,” she says. “Duncan is devoted to providing service to the SLIS students continuously demonstrates an outstanding commitment in assisting them with becoming new librarians.”

Carol Ives, program administrator for SLIS, writes of Stewart’s support for SLIS students, “I am aware firsthand of the services and support Duncan provides for SLIS and the UI.” In his capacity as liaison librarian to SLIS, a role he began in 2016, Stewart “has exhibited continued commitment and leadership in furthering the mission of the libraries by providing services, support, and instruction for our program.”

Bethany Kluender, special collections cataloger at the UI Libraries, comments on the professional development assistance Stewart provided, which helped her secure a position as cataloger at the Libraries.

“As a graduate student I benefited greatly from his practical cataloging class as I began cataloging the Smith Miniatures Collection in 2016,” she notes. “Duncan was a strong advocate for my transition to a professional position within the cataloging department, and he continues to be a great mentor in my first professional cataloging role. In addition to one-on-one training, Duncan assisted me with my application to Rare Book School at UCLA Berkeley, where I took an intensive week-long class to learn about rare book cataloging. With the completion of this class, and Duncan’s strong support and guidance, I now feel confident in my ability to catalog the rare materials in Special Collections.”

Brett Cloyd, UI Libraries research and government information librarian, has been a colleague of Stewart’s for 15 years. Cloyd echoes others’ remarks about Stewart’s commitment to mentoring, adding that Stewart’s

collaborative approach has enriched the mentoring program: “He has invited UI librarians to develop mentoring experiences with library science students and has given guidance to make these relationships successful.”

In what Cloyd calls “a testament to Duncan’s success,” the Libraries recently hired three of Stewart’s students. “[Stewart] has encouraged librarians to participate in the SLIS poster sessions for graduating students, and he has advised the School’s faculty and administrators on ways to better prepare students for successful transition into the profession,” Cloyd says.

Finally, Cloyd points to the remarkable dedication Stewart shows by looking for and acting on ways to take the UI Libraries—and librarianship in general—to the next level: “He identifies areas in need of improvement and takes them on. He sometimes challenges leadership positions, but he does so in the interest of students, colleagues, and the betterment of the profession.”



FROM LEFT: University Librarian John Culshaw and Stewart.

Diversity, equity, & inclusion

IN THE LIBRARY'S ONLINE CATALOG

BY ELIZABETH J. COX, HEAD, CATALOGING-METADATA



When you think of diversity issues at a university, you probably think of faculty and student representation, or maybe course topics. Rarely do people, perhaps even librarians, think of the online catalog or

those who put information in it: the catalogers.

Catalogers are highly trained, detail-oriented librarians and staff who succinctly describe the library's materials for students, faculty, and staff to find and use. We have particular databases and many sets of rules and guidelines to follow, from local to international. We provide subject headings or descriptors to every item in the online catalog (at the UI Libraries, our online catalog is called InfoHawk+).

For decades, librarians at the national and international levels have determined “authorized” headings. By using these headings, a library user can go into almost any library and find material on a particular subject, because most libraries use the same headings. In the United States,

most academic and research libraries use the Library of Congress subject headings list.

Because the burden of standardizing these headings lies with a single organization (the Library of Congress), it can take time for the headings to catch up with the culture. Over the years, catalogers have raised questions about this process, noting the importance of balancing the use of historical terminology against the need to adopt new terminology. In some instances, new terminology can reflect changing societal views and prevent the proliferation of outdated ideas.

In 2016, subject headings hit the national news. A group of Dartmouth College students, Dartmouth librarians, and the Coalition for Immigration Reform, Equality and DREAMers (CoFIREd) petitioned the Library of Congress to remove “Illegal aliens” as a subject heading. At first, the Library of Congress denied the request, citing use of the term in “authoritative sources for legal terminology.”

However, members of the American Library Association collaborated with the Library of Congress, forming a working group to review the issue. The group reached a compromise, agreeing to replace the term “aliens”

with “noncitizens” and to replace “illegal aliens” with “undocumented immigrants.” Members of the U.S. House of Representatives Appropriations Committee introduced a bill (H.R. 4926 – Stopping Partisan Policy at the Library of Congress Act) calling for retention of the headings “aliens” and “illegal aliens.” In April 2016, the bill was referred to the Committee on House Administration, but it went no further. The Library of Congress continues to use the terms “aliens” and “illegal aliens” as subject headings.

This is just one example of the lack of diversity, equity, and inclusion in subject headings. Sadly, there are many others, and the majority of them don’t get the same attention as this. The chart below shows an inconsistent application of subject headings regarding gender. All of the words and phrases in this chart are authorized headings. Using the currently approved subject headings, a book can be labeled as one about nurses generally, about female nurses, or about male nurses. A book can be labeled as one about librarians generally or about women librarians, but a book cannot be labeled as one about male librarians.

“GENERIC” HEADINGS	“GENDERED” HEADINGS
Librarians	Bisexual librarians Transgender librarians Gay librarians Transsexual librarians Lesbian librarians Women librarians
Nurses	Female nurses Lesbian nurses Gay nurses Male nurses
Prostitutes	Male prostitutes

This chart illustrates inconsistency in representing gender in subject headings. The chart is derived from one that appeared in a poster session by Texas A&M librarian Amanda Ros, titled “The bias in your library’s catalog,” which was presented at NCORE 2018.

Catalogers have also noted concerns with headings related to people with disabilities, as well as biases related to culture, class, or country of origin. This hits very close to home in Iowa when searching for the nearby community of the Meskwaki Nation, the Sac and Fox Tribe of the Mississippi. A search of the Library of Congress database for “Meskwaki” refers you to the heading, “Fox Indians,” listing “Meskwaki Indians” as a variant or unused term. Not only does it fail to refer to the Sac Tribe, but it uses the old terminology “Indians” rather than “Native Americans.”

Catalogers wonder what to do in situations such as these. The Library of Congress makes available a procedure to recommend addition or revision of a Library of Congress subject heading and provides a number of tips and instructions to assist in the process. Although the process is not onerous, it can be tedious and requires research on the part of the librarian, who must provide proof that the word or phrase is used in one or more resource. Each month, the Library of Congress publishes a list of proposed headings and invites comments. After considering the proposals and comments, the Library of Congress publishes its decisions along with its rationale in cases of rejection.

The Library of Congress does not give a time estimate for this process. As of April 2019, the Library of Congress had published a list of approximately 200 proposed headings. Of those, only seven have been approved and three proposals have been deemed incomplete.

Simply being aware of these issues is a good start, but librarians can be more vigilant about noticing the discrepancies in online catalogs and be more proactive in making positive changes to reflect the diverse world around us and provide more equitable, inclusive, and diverse databases for our library users.



FOR FURTHER READING

- bit.ly/bias-headings (bibliography)
- bit.ly/LC-subject-headings (LC subject headings)
- bit.ly/ros-poster (Ros poster session)

CLIMATE CHANGE is a global issue affecting local communities in different ways, so what does climate change mean for Iowans? The images here show a recent example: flooding near Des Moines.

UI students looking for credible, up-to-date information such as these images, turn to librarians, who help students find and use resources such as these images from the US Geological Survey, available online from NASA.



The bottom image, taken March 18, 2019, shows flooding of the Raccoon, Des Moines, and South Skunk rivers near Des Moines, Iowa. The top image, taken a year earlier on March 15, 2018, shows normal conditions.

This spring, heavy rain and rapidly melting snow overwhelmed the rivers, especially where thick river ice jammed and blocked the flow. Large amounts of water (dark blue) and ice (light blue) backed up behind the Saylorville and Red Rock dams on the Des Moines River. The Raccoon River's sharp bends made it especially prone to ice jams and resulting flooding.



PHOTO CREDIT: NASA Earth Observatory images by Lauren Dauphin, using Landsat data from the U.S. Geological Survey. Images taken by the Operational Land Imager on Landsat 8.



SCIENCES LIBRARY HOSTS

Earth Day

BY LAURIE NEUERBURG,
REFERENCE & OUTREACH LIBRARIAN,
SCIENCES LIBRARY

The Sciences Library teamed up with UI chemistry, biology, and earth and environmental scientists to host an Earth Day event featuring hands-on experiments that helped members of the community understand climate change.

The activities brought lofty science down to earth, explaining phenomena such as how clouds form. The event helped people of all ages and backgrounds gain a better understanding of Earth's natural resources and processes, how we measure changes in the quality of our natural resources, and how we can make choices that support sustainability.

The Sciences Library's goal was to empower event participants with knowledge. "When citizens have opportunities to learn, especially through hands-on activities carefully designed by researchers, they are more likely to take action on a personal level," says Laurie Neuerburg, reference and outreach librarian at the Sciences Library.

EARTH DAY ACTIVITIES

- Creating a cloud in a bottle to learn how clouds form
- Building chemical structures to compare greenhouse gases with non-greenhouse gases
- Using a particle counter to learn about measuring air quality
- Evaluating the energy efficiency of different kinds of light bulbs
- Dissolving eggshells in acidic solutions to learn about ocean acidification
- Comparing differences in temperature between a white surface and a black surface
- Jumping to record and view data with a seismometer
- Performing tests to identify distinctive characteristics among different minerals
- Exploring water quality by modeling plant growth on a farm

VIEW NASA images online
bit.ly/iowa-flood 

Fake news makes news

TEACHING STUDENTS HOW TO RECOGNIZE DISINFORMATION

BY JENNIFER MASADA, STRATEGIC COMMUNICATION MANAGER

Today's fake news is an old problem fueled by new technology.

Also known as “propaganda,” fake news has long plagued human communication. Used in ancient and modern times to sway public opinion, propaganda wears clever disguises that deceive those who receive it.

When the printing press came on the scene in 1439, it accelerated propaganda dissemination. With the advent of the Internet and social media, spreading false news has become exponentially easier and faster.

For students at colleges and universities across the globe, it can be difficult to identify fake news consistently. It can be equally difficult to identify trustworthy sources. Awareness is key: students may not know when or how they fall prey to propaganda. And the stakes are high. The ability to differentiate between true and false statements is at the core of scholarship and research.

To address this pressing problem, librarians collaborate with faculty, visiting classrooms across the campus to help students understand the scope of the false news problem and learn skills to combat it.

Timothy Arnold, international studies librarian at the UI Libraries, refers students to studies that show just how

widespread and serious the fake news problem is. For example, authors of *The spread of true and false news online*, a recent article in the journal *Science*, studied 200,000 individual news stories posted on Twitter between 2006 and 2017, finding that misinformation spreads faster and to more people than real information.

As Arnold engages the students, they respond quickly, eager to learn a series of critical thinking skills that help them move beyond various forms of disinformation. Using a systematic approach called “lateral reading,” Arnold’s students analyze not only the news content at hand, but also the credibility of the authors. This technique, developed by a research group at Stanford, involves fact checking across other sources to understand the wider context and to spot potential biases. Students examine their own biases as well as those of the stories’ authors.

Through their careful inquiries, students learn to screen news stories, blogs, and social media posts, looking at the material from a variety of angles. In the process, students become better informed, take in much more information than they would have with a simple surface-level reading, and engage in fruitful comparisons of input from a variety of sources.

Timothy Arnold and his librarian colleagues at the UI Libraries collaborate with faculty to teach students skills in critical thinking to discern whether information they encounter is based on fact, opinion, bias, or misinformation.

Librarians teach students how to use and evaluate researched, peer-reviewed resources, while helping them examine information from many perspectives.



In short, the students learn to rely on their own intellectual processes of questioning and critical thinking while simultaneously connecting their findings with those of independently verified (peer-reviewed) subject experts.

Faculty and students who have worked with Arnold see the benefits of his approach. Frank Durham, associate professor of journalism and mass communication, says, “I really appreciate Tim Arnold’s professionalism and scholarly contributions to our students’ experiences here at Iowa. In the most engaging way, Tim presented a discussion on research skills to my senior strategic planning class. Similarly, he taught my students how to apply “lateral reading skills,” a practice of critical reading to debunk fake news. In his work with us, Tim strengthened my students’ learning by teaching essential concepts and skills that the students could (and did) use immediately. These are experiences that shape young students’ approaches to the world.”

Amy Chastain, lecturer in English as a Second Language (ESL) program in international studies, sought Arnold’s expertise after hearing him speak about the need to teach students how to find credible online sources. “I approached Timothy after attending his workshop in January. I knew it was something that had an even greater implication for our ESL students, as they have the additional linguistic and cultural barriers to discerning

website credibility. I was extremely impressed with the success of my students, as was Timothy. He said it was the first class to have a 100% success rate in the activities. I saw a great improvement over what I have gotten in the past for annotated bibliographies. In previous classes, I have gotten sources that were only tangentially related to the topic or not valid at all. This time, every source was relevant and reliable.”

Chastain’s students wrote about what they learned from Arnold’s presentation. One ESL student says, “I always believed something on social media in the past. After learning how to judge the information, I now think more deeply. Thinking like a fact-checker will help students to be more careful because it will keep good habits in students’ minds. It also leads people to be careful in our society. Don’t trust everything unless you can prove it.”

Another ESL student says, “I used to think all information on news websites are reliable, but in fact, the author may write their own bias in the article. In my writing class, I studied the method about how to judge an online resources. Thus, I always check the credibility of the online information that I will use in my essay. This skill helps me write my essay efficiently, which means I won’t spend time on inaccurate information. And also, this skill makes my essay credible.”

Literary kiosks

PARTNERSHIP BRINGS LITERATURE TO IOWANS

BY AMY CHEN, ENGLISH & COMMUNICATIONS LIBRARIAN

The University of Iowa has long been known as the Writing University, earning this distinction through its twelve writing programs—from the renowned Iowa Writers’ Workshop and International Writing Program to the Iowa Young Writers’ Studio for high school students and Iowa Summer Writing Festival for community members.

In 2008, Iowa City was designated a UNESCO City of Literature, recognizing excellence and placing an obligation on the community to nurture and support the city’s literary sectors.

In a natural partnership with the Iowa City UNESCO City of Literature, the UI Libraries has launched the Literary Kiosk project, a new route to reading. Collaborative efforts such as this help the community fulfill its promise to foster literary endeavors and ensure that literature reaches diverse audiences in Iowa.

The kiosks are the creation of Short Edition, a French company based in Grenoble. To use the kiosk, one simply presses a button to get a free, short read that prints out like a receipt. Each piece is limited to fewer than 8,000 characters, taking no more than five minutes to enjoy. And the physical piece of paper evokes the pleasure of interacting with non-digital texts in an era of excessive digital device use.

Since Short Edition debuted in 2016, the idea has taken off. Its kiosks can be found in prominent locales throughout the world. The first American machine went to Café Zoetrope, Francis Ford Coppola’s restaurant in San Francisco. (Coppola is an investor in the company.) American universities quickly picked up the idea, beginning with Penn State.

Upon learning of Penn State’s Short Edition program, Jack B. King university librarian John Culshaw recognized it as an inventive way to share literature and a love of reading with citizens in our literature-savvy region.

Thanks to support from the Friends of the UI Libraries, the first kiosk arrived in Iowa City last fall. The “Literary Kiosk” made its debut at the Iowa City Book Festival, dispensing free stories to festival participants before moving to the Main Library.

Since then, the Kiosk has toured the Creative Corridor, the area surrounding the Cedar Rapids and Iowa City metro areas that includes Linn, Johnson, Benton, Jones, Iowa, Cedar, and Washington counties.

Distributing more than 5,000 stories during the tour, the Kiosk’s most popular locations to date have been the Iowa City Public Library, whose patrons read a total



FROM LEFT: MariaJose (MJ) Eyzaguirre, Caroline Cavanaugh, and Eric Andrews enjoy a selection from the Literary Kiosk at the Cedar Rapids Public Library.

of 1,145 stories, and the Marion Public Library, whose readers consumed more than 600 stories.

In May 2019, the Kiosk landed at its first permanent location, the Eastern Iowa Airport (CID).

According to Amy Chen, Literary Kiosk project director and UI Libraries English and Communication librarian, “the plan is to refresh the kiosks once a semester with new stories on themes tied to campus and university interests. City of Literature, the first theme, will highlight the diversity of local writing talent. So far, high school

students, undergraduate English majors, and writers published in the *Iowa Review* have submitted content for consideration.”

Chen is recruiting more submissions from authors affiliated with the UI graduate writing and translation programs, undergraduates, and student publications, as well as writers from community organizations. Her goals are to make these Literary Kiosks into a publishing venue for beginning as well as advanced writers in all genres and to provide opportunities for students to select and edit stories, giving them valuable editorial experience.

SEEKING KIOSK CONTENT PARTNERS

If you direct a program or initiative that could partner to provide content for the Literary Kiosks, please contact Amy Chen at amy-chen@uiowa.edu. You can integrate short form writing into your classes, encourage students and colleagues to submit their pieces, and inspire students to work for the project through a fellowship in the Iowa Center for Research by Undergraduates (ICRU) or through other volunteer or internship opportunities.

 Follow using #litkiosk!

Flood response in Iowa

ASSISTING AFTER NATURAL DISASTERS

BY NANCY E. KRAFT, HEAD OF PRESERVATION & CONSERVATION

*Nancy E. Kraft is part of a group that founded **Iowa Museums, Archives, and Libraries Emergency Response Team (IMALERT)**, a network of people throughout the state who are trained to aid cultural institutions during emergencies and disasters. Kraft is credited with spearheading IMALERT and has been instrumental in its development. She continues to contribute to its efforts, responding to emergencies and training other responders throughout Iowa.*

On April 22, just after major flooding along the Missouri River in Iowa and Nebraska, Iowa Museums, Archives, and Libraries Emergency Response Team (IMALERT) members assisted the Pacific Junction Railroad Museum (PJRM) with retrieval and salvage of collection items in the flood-damaged building. Our team was able to make positive contributions to the museum's flood recovery, thanks to the organizing efforts of Steve Hunt, director of the Mills County Historical Museum from nearby Glenwood.

While the PJRM building was still under water, Steve assembled a team to bring trucks and assist with rescue efforts. He also obtained supplies and cleared an area in a Mills County Historical Museum building where

collections could be stored. After the water receded, he worked with others to clear out the debris (fallen ceiling tiles, upended office furniture, etc.) so we could get to the collections. He retrieved as many of the photographs as he could, as well as a couple of uniforms from the PJRM and City Hall, which he rinsed and laid out.

Team members from the University of Iowa—Nancy E. Kraft, Cindy Opitz, and Tiffany Adrain—joined team member Joy Stortvedt in Shenandoah and caravanned to Glenwood to join Steve and his team. Steve led the way to Pacific Junction, as there was only one way in and it was hard to find. We loaded the collections into the trucks and hauled everything to Glenwood, where we unloaded, sorted, and laid out the collections by material type. The team spent the rest of the day rinsing material as needed. Several notebooks of research material had to be rinsed, wrapped, and stored in a freezer. Freezing flood-damaged materials is an important step, since freezing prevents further damage, saving items until they can be properly assessed for repair and preservation.

The collection is now stabilized. Materials can be worked on as time and resources are available. Team members from the UI Libraries are discussing a possible return for further assistance.



IMALERT members in front of the Pacific Junction Railroad Museum.

IMALERT

Mission—Respond to the needs of cultural institutions in Iowa during emergencies and disasters through coordinated efforts with first responders, state and local agencies, vendors, and the public.

Goals—Assess damage to collection materials, make recommendations for collection recovery, assist with decisions on drying out buildings, demonstrate salvage techniques, and/or provide initial organization of salvage operations.

IMALERT offers a 24/7 hot line at 319-384-3673. Anyone in Iowa can call for advice and assistance with collections damaged by disasters large and small.



Flood damaged materials were sorted by material type.

Preserving family treasures

If you've ever wondered what to do with family photos, scrapbooks, and other treasures, you're not alone. Even in this age of digital photos, figuring out how best to store content can be a puzzle. Brad Ferrier, Frances Owens, and Shelby Strommer from the UI Libraries' preservation and conservation department offer answers to common questions about storing family memories.

This spring, they shared their expertise at the Iowa City Senior Center and Marion Public Library, guiding attendees on the best ways to store and handle delicate materials to preserve them for generations to come.

STORAGE ENVIRONMENTS

Maintaining proper storage conditions is one of the most important aspects of good preservation practices. Keep items relatively cool, below 75 degrees, and avoid extremely dry or extremely humid conditions. Most importantly, avoid storing items where they would be exposed to extreme swings in temperature and humidity, such as damp basements, garages, or attic spaces.

It's also a good idea to minimize or avoid exposure to light, which can cause fading. Keep items away from food and free of other dust and debris. Check materials periodically to look for signs of mold or insects.

Signs of insect activity include holes in paper, cloth, or leather; sawdust on bookshelves or storage boxes; insect droppings; and sometimes casts of larval insects.

To avoid pest damage, dust regularly to remove any debris and keep collections out of hot and damp areas.

STORAGE MATERIALS TO AVOID

When storing items, remove metal fasteners like staples and paperclips, which can rust. Glue is also a problem, as the adhesive properties can change over time, and not all glue is acid free. To keep multiple pages together, use an acid-free folder.

Avoid lamination; to protect items in a clear enclosure, use a plastic sleeve. Plastic sleeves can provide support and protection while allowing item visibility without unnecessary handling. Avoid plastics that contain PVC or cellulose, which can damage photos. Mylar, which is made of polyester, is a great option. Uncoated polypropylene is a good, lower cost alternative. Polyethylene is less expensive, but isn't quite as clear or as rigid.

Post-it Notes can leave trace amounts of adhesive, or they may pull off portions of fragile items. Rubber bands tend to become gummy and sticky over time. Newspaper is made from a cheap wood pulp paper that is not acid free, so avoid storing important photos or documents with newspaper clippings to avoid acid migration.

Do not use albums that sandwich photos between a clear plastic layer and a sticky sub-surface. Over time, the photos become permanently stuck, and the adhesive can discolor. Instead, use photo corners.



LEFT: Frances Owens shares information about preserving photos at the Iowa City Senior Center.

RIGHT: Brad Ferrier consults with a seminar attendee seeking information on the best ways to preserve a family photo.

STORAGE MATERIALS TO USE

No industry standard exists for using the word “archival,” so don’t trust it. Instead, look at the label closely to see if it lists specific qualities. Choose materials that are acid free, lignin free, and fade resistant. Be sure photo enclosures pass the Photo Activity Test (PAT), which is an international standard indicating the material is free of chemicals harmful to photos.

Choose the storage materials that are best for the items you are storing. For example, store plant-based fibers such as cotton, flax, and linen in buffered material, which has been impregnated with an alkaline substance.

Animal fibers such as wool, silk, and leather fare better in unbuffered material. Blueprints should never come in contact with buffered material, and they should be stored in the dark. Charcoal and pastel drawings should be placed face up in an acid-free folder.

HANDLING

Handle items sparingly to minimize the risk of damage and deterioration. When handling is necessary, start with clean, dry hands free of lotions or creams.

Keep in mind that the natural oils on skin will transfer to items. To protect items from skin oils, use nitrile gloves rather than cotton. Cotton fibers can snag and tear paper. Store items flat whenever possible as items are much more likely to crack and break along creases.

IMPORTANCE OF PRESERVATION

Family mementos hold not only personal history but also can shed light on shared human experiences such as immigration, rights of women and children, and access to education and medical care. Preservation protects such cultural property by minimizing chemical or physical deterioration to prevent loss of information.



PICTURED ABOVE: This archival box went through a flood, taking the brunt of the damage while the items inside were fine. This is a great example of how a little preservation work up front can prevent damage and loss.

Serving first-generation students

The UI Libraries has long been an active campus partner in assisting first-generation students. Working closely with TRIO, librarian liaisons have hosted drop-in sessions on library and research skills. TRIO is a group of eight federally funded outreach and student services programs. TRIO programs serve and assist low-income individuals, first-generation college students, and individuals with disabilities, helping students progress through the academic pipeline from middle school to post-baccalaureate programs.

“TRIO Student Support Services began working with Katie Hassman at the UI Libraries in 2016—early on in the development of the ‘Steps to Success for TRIO’ courses,” says Cody Pritchard, project director for TRIO Student Support Services at the UI. “We have continued to grow this collaboration over the last several years and look forward to continuing to offer opportunities to our TRIO SSS students to connect with UI Libraries in and out of the classroom.”

Steps to Success for TRIO is a required, one-semester-hour course for TRIO students, who take it every semester except their final one as seniors. The UI Libraries’ role in Steps to Success for TRIO is baked into the course. Librarians from the Undergraduate Engagement department in the UI Libraries provide instruction on information literacy,

delivering course content that is fully integrated into the first three semesters of the curriculum. This allows students to build on skills and comprehension they gained during previous semesters.

In these sessions, students learn and apply crucial research skills, using library resources to write a research paper about concepts of personal identity, including information on ways in which laws, rules, and policies impact identity. Students also learn to evaluate information sources to avoid disinformation and use only information from credible sources.

For the UI’s participation in the National First-Gen Celebration week this year, librarian liaisons:

- Hosted a coffee session for first-gen students to come to The SEAM, meet librarians, and learn more about library services and resources.
- Created a display featuring books about first-gen experience, books by first-gen students, and novels that would relate to their interests.
- Worked with others across campus by serving on the UI’s first-gen task force.



First-gen success: A librarian's view

BY JENAY SOLOMON,
UNDERGRADUATE ENGAGEMENT LIBRARIAN

Celebrating student accomplishments and getting to showcase all the amazing services and resources the UI Libraries provides for students is always a great thing to do. Even on a Saturday!

In April, I attended the second annual “I’m the First” First-Generation Summit, celebrating the experiences and accomplishments of first-generation college students at Iowa. The Summit is entirely student-led and coordinated by the UI Student Government (UISG), which also provides the majority of funding. UISG did an amazing job of making the event very student focused, while also encouraging conversation and networking among students, staff, and faculty.

The day began with a panel of first-generation students. Dr. Melissa Shivers, VP for Student Life and a first-generation student herself, moderated a discussion about the challenges

of being first-gen at Iowa, while also reminding attendees of the many strengths and talents first-gen students bring. The day continued with breakout sessions and two keynote speakers who shared their own experiences as a first-gen and a continuing college student.

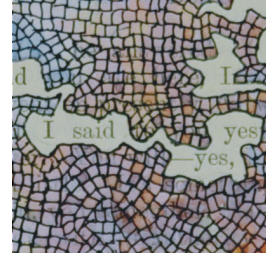
During the afternoon “task force town-hall” session, I participated in a panel discussion with staff from the departments of Academic Support & Retention, Academic Advising, TRIO Student Support Services, English as a Second Language, and University Counseling Service. Each of us discussed our roles in our departments and the different ways we reach out to first-gen students. It was interesting and informative to hear the others discuss their services and the various ways they reach out to all students, first-gen in particular. Despite our different backgrounds and distinct roles on campus, we all have commonalities when it comes to caring about student success and empowering students to reach their potential.

When it was time for me to speak, I decided to showcase all the ways the Libraries provides support for students through instruction, research consultations, collections, and spaces. As the Undergraduate Engagement librarian, I shamelessly promoted services in The SEAM, touching on the importance of offering flexible late-night and drop-in research help for students who have different needs, crazy schedules, and who no longer fit the “traditional” mold of what a first-year student looks like. I stressed the importance of how we all, as library staff, work hard to create a safe, comfortable, and judgment-free zone at the Libraries, whether that’s through our collections, our physical spaces, or our public outreach. I also took the opportunity to remind the students it’s our job to answer questions and help them find the information they need—so don’t be shy!

I’m hopeful the Libraries can continue being a part of the First-Generation Summit. As librarians and library staff, we always relish the chance to promote the services we provide and remind students of the importance of their Libraries as part of their success story at Iowa. Simply attending the Summit and being a part of the program was a great opportunity to do just that.

Guez Ricord by Christian Gabrielle, a series by Atelier des Grames, 1982.





SNEAK PEEK: THE SACKNER ARCHIVE OF

Concrete & visual poetry

BY JENNIFER MASADA, STRATEGIC COMMUNICATION MANAGER

The University of Iowa Libraries Special Collections is the new home of the renowned Sackner Archive of Visual and Concrete Poetry. Founded by Ruth and Marvin Sackner in 1979 in Miami Beach, Florida, the Sackner Archive currently holds the largest collection of concrete and visual poetry in the world.

The archive includes over 75,000 items that document the concrete poetry movement. Annotated books, periodicals, typewritings, drawings, letters, print portfolios, ephemera, and rare and out-of-print artists' books and manuscripts represent twentieth-century art movements such as Italian Futurism, Russian and Eastern European Avant Garde, Dada, Surrealism, Bauhaus, De Stijl, Ultra, Tabu-Dada, Lettrisme, and Ultra-Lettrisme.

Among many notable items, the collection includes materials by and about the founders of the contemporary concrete poetry movement, such as Haroldo de Campos, Augusto de Campos, Eugen Gomringer, Öyvind Fahlström, Décio Pignatari, and Ian Hamilton Finlay. Also among the richly varied cross section of artists

and poets represented in the archive are Dom Sylvester Houédard, Henri Chopin, John Cage, Johanna Drucker, Yoko Ono, and Nam June Paik.

"It's a great honor for the UI Libraries to become the new home for the Sackner Archive, which will enrich scholarship, inspire generations of students, and draw visitors from around the world," says John Culshaw, the Jack B. King university librarian at the UI.

According to Margaret Gamm, head of UI Libraries Special Collections, the Sackners' extensive work with item descriptions makes the archive of even greater value to scholars.

"We will soon be able to make a truly remarkable assortment of materials available, thanks to the dedication of Ruth and Marvin Sackner, their love of collecting, and their determination to create a complete archive by creating descriptive item records for each piece," says Gamm. "I cannot wait to see how our students, faculty, and community use these materials in their research and classes."

—Continued on page 24

—Continued from page 23

The entire archive has been moved to the UI Libraries, where it will be housed and maintained. The Sackner family has arranged for a scheduled donation of materials to be transferred to the UI Libraries' ownership. The archive will be open by appointment to students, scholars, and the general public starting January 2020.

In addition to housing the archive in Special Collections, the UI Libraries will maintain the condition of archive items, including fragile materials and rare or one-of-a-kind items. The Libraries Conservation department has begun repairs on items damaged during Hurricane Irma in 2017.

In its new home, the Sackner Archive will continue to function as a living record of the concrete poetry movement, as new works are accepted into the collections. The UI Libraries will house new items and work to make the material available to all.

"It's a pleasure to collaborate with the University of Iowa Libraries staff to ensure the safety of the collection during the move and into the future," says Amanda Keeley, who has served as associate curator of the Sackner Archive for three years. "Margaret [Gamm] has been a particularly helpful partner, allowing a smooth process for moving this substantial archive to Iowa City."

The Sackner family chose the University of Iowa Libraries as the new home for the archive due to the Libraries' reputation as a center for the study of Dadaism, with its substantial holdings in the International Dada Archive. In addition, the Libraries' world-class conservation program, the UI's nationally recognized Center for the Book and the Writers' Workshop, collections in the University of Iowa Stanley Museum of Art, and location in Iowa City (a UNESCO City of Literature) were also factors influencing their decision. The Sackners' first encounter with Iowa was to loan work for the 1983 exhibition

Lettrisme: Into the Present, not knowing that those items would eventually find their way back to the Midwest.

"My beloved wife, Ruth, and I had the dream that one day our efforts to build our collection into one that would reside in a world-class educational institution like the University of Iowa would come true," says Dr. Marvin Sackner. "Our dream has finally become a reality. I am just sorry that Ruth is no longer with us to witness this monumental moment."

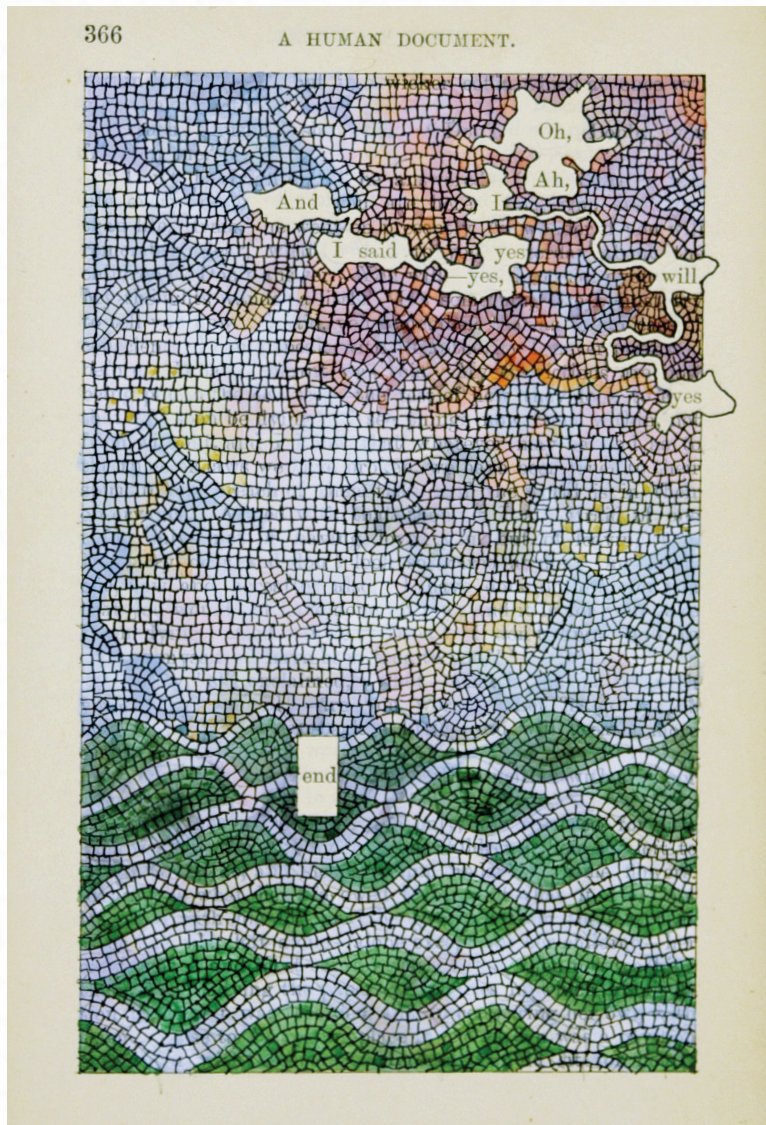
The University of Iowa Libraries plans to host a celebration of the Sackner Archive in the near future. A more extensive article about the Sackner Archive will appear in an upcoming issue of *Bindings*, and UI Libraries staff will mount an exhibition of select archive items in the Main Library Gallery.



ABOVE: Engraving by Albert Dupont, from Isidore Isou's *Concerto pour œil et oreille* (Paris: Atelier Dupont-Visat, 1984).



LEFT: *Kyoto Grids* by Margaret Ahrens Sahlstrand, 1984. Unique artist's book, which captures the grids of Kyoto's streets in original drawings contained within an unusual circular shape.



LEFT: *A Humument* Fourth Revision Page 366 by Tom Phillips, 1997. The drawing depicts a varicolored stone mosaic, which, based on the content of the poem, may be an abstraction of the facade of Morro Castle that opens James Joyce's "Ulysses." The poem adapts Molly Bloom's closing soliloquy that ends the book: "Oh, Ah, And I said — yes yes — I will yes — end."



VIEW MORE ONLINE

Archive catalog
bit.ly/sackner

Movie "Concrete!"

by Sara Sackner
bit.ly/concrete-movie

New acquisitions in Special Collections

‘SECESSION’ IN THE INTERNATIONAL DADA ARCHIVE

BY TIM SHIPE, CURATOR, INTERNATIONAL DADA ARCHIVE

As evidenced by the recent move of the Sackner Archive to the UI Libraries, the International Dada Archive in Special Collections is receiving increasing attention worldwide as one of Iowa’s premier resources. This international attention is manifesting in a number of ways, from acknowledgments in practically every new book on the Dada movement to testimonials from faculty in dozens of countries stating that the Archive’s Digital Dada Library is essential to their teaching and research.

Every year, the library adds to the holdings of this renowned collection, and the past year was no exception. From among numerous recent acquisitions, I would like to highlight just one: the magazine *Secession*, published in Europe and America from 1922 to 1924. A total of eight numbers were published, and the UI Libraries is one of few libraries in the world to hold a complete run.

Secession was the brainchild of the American critic Gorham Munson, and it grew out of his encounter with several American expatriates in Paris in the early 1920s. Munson was hoping to establish an influential literary review that would promote a certain brand of modernist literature in opposition to the socially engaged writings of authors like Theodor Dreiser and Upton Sinclair. He admired French symbolism, so he was happy to meet

younger Americans like Matthew Josephson, Kenneth Burke, Malcolm Cowley, and John Wheelwright, with their personal connections to the latest generation of French writers. Munson’s idea was to run the magazine from his home in New York, publishing the American writers he most favored and including some samples of the latest French writing from his compatriots in Europe. Also—very importantly—the magazine would be printed in Europe, where printing costs were about a quarter of those in America.

However, Matthew Josephson had attached himself to the Dadaists in Paris, and these were not exactly the French writers Munson had in mind. And while Munson was sitting in New York, supposedly making all of the final editorial decisions, his collaborators in Europe were taking care of all the typesetting and printing. In true Dada fashion, they began taking over the magazine for their own purposes. This was the beginning of a literary feud sometimes known as the “Wars of Secession.”

Numbers 1 and 2 went generally according to plan. Number 1 was published in Vienna and number 2 in Berlin. They published the American writers according to Munson’s wishes, and Josephson translated texts by Dadaists Louis Aragon and Tristan Tzara.

By number 3, Josephson had taken complete control of the contents. It was published in the little Austrian town of Reutte, Austria—briefly a center of Dada activities. He included one piece of his own that Munson had rejected. In number 4, he dutifully published a set of five poems by the minor poet Richard Ashton, admired by Munson but despised by Josephson and his cohorts in Europe. But, as a deliberate insult, he reduced the fifth poem to its final two lines, rendering it completely absurd:

The Jilted Moon

To me, you are no more than Chinese, o moon,

Are no more than Chinese.

When the magazine arrived in the U.S., Munson of course was furious, and he blacked out the poem in every copy, including the one Iowa recently acquired.

Josephson was quickly out the door and editing a rival magazine, *Broom*. But now the typesetting and printing was in the hands of John Wheelwright—and things went from bad to worse.

Wheelwright printed numbers 5 and 6 in Florence at his own expense. He printed two of Munson's pieces filled with typos that were probably deliberate, since they are the only typos in the issue. And he called the fifth issue number 6 and vice versa. There is some dispute as to whether this was a deliberate Dadaist joke or if Wheelwright simply forgot where he was in the sequence. But, tellingly, Wheelwright included a piece of his own titled "Poor at These Numbers." Regardless, Iowa's copies show the extensive handwritten corrections Munson made in every copy he could secure.

Finally, Munson lost all patience. He took back control of *Secession* and had it printed in New York, despite the cost. Number 7 is full of corrections to the previous issues and



ABOVE: This is the cover of *Secession* no. 5, which was accidentally printed with the Roman numeral VI on the cover (VI appears in the middle of the graphic), while no. 6 was printed with the Roman numeral V. The editors, who made handwritten corrections inside the front cover of every copy, may have originally intended these issues to appear in the reverse order.

angry comments directed at Munson's former co-editors. He reprinted some of the pieces that had been mangled in the previous issues. But the magazine only lasted for two issues in New York before it folded in 1924.

Secession serves as a vivid example of the dramatic tensions between the generation of American writers who sojourned in Paris in the 1920s and their more conservative peers who remained in the States. It is a highly significant addition to Iowa's literary collections that students and researchers will enjoy for decades to come.



Walt Whitman

A BICENTENNIAL CELEBRATION

April 5 through August 9, 2019, the Main Library Gallery features the exhibition “Walt Whitman: A Bicentennial Celebration” curated by Stephanie M. Blalock, Digital Humanities Librarian, Digital Scholarship & Publishing Studio, University of Iowa Libraries; Brandon James O’Neil, Ph.D. Candidate in English, University of Iowa; and Ed Folsom, Roy J. Carver Professor of English, University of Iowa. The following text is their description of the exhibition.

This year, the nation and the world celebrate the 200th birthday of one of the most influential writers in American literature, Walt Whitman (1819-1892).

During the past thirty-five years, the University of Iowa has gained international recognition as a major center for the study of Whitman. The UI Libraries Main Library Gallery exhibit *Walt Whitman: A Bicentennial Celebration* highlights Whitman’s writings across all stages of his life and showcases the significant Whitman-related scholarship produced at the University of Iowa.

The exhibit features works by and about Whitman from the UI Libraries Special Collections, making these materials available for public viewing (in many cases, for the first time). Many items on display represent significant eras in Whitman’s life and writing career, from his days as an upstart journalist and popular fiction writer to his moving accounts of his volunteer work in the Civil War hospitals

in Washington, D.C., and from his radical poetic experiments in publishing *Leaves of Grass* to his efforts to preserve his legacy as “America’s Poet” in his last years. Items in the exhibit also demonstrate his incredible literary afterlife, as his writings were translated and published worldwide and preserved in both physical and digital forms.

Additionally, the exhibit reveals Whitman’s skills as a bookmaker and his enthusiasm for and involvement in printing and redesigning *Leaves of Grass*. It presents some of his most beloved and familiar poems, including “Song of Myself” and “Calamus,” as well as less familiar works, such as his first short story, “Death in the School-Room,” and his bestselling 1842 temperance novel *Franklin Evans*.

At the same time, the exhibit explores the long history of how the University of Iowa became known as the heart of Whitman Studies, and it celebrates Iowa’s significant role in the print and digital publication of Whitman scholarship.

—Continued on page 30

Iowa is home to the Iowa Whitman Series, published by the University of Iowa Press (UI Press)—a series of outstanding scholarly books on Whitman, with more than twenty-five titles published so far. In the 1980s, the *Walt Whitman Quarterly Review* (WWQR), the international journal of record for Whitman Studies, came to the university. The journal is in its thirty-sixth year and is now published as an open-access online journal that is freely available internationally to scholars, students, teachers, and general readers.

The UI has supported and collaborated to expand the Walt Whitman Archive since its inception in the 1990s. The university has also facilitated digital humanities research that sheds new light on Whitman's life and writings and asks us all to reassess what we thought we knew about America's Poet. Current digital projects in progress at Iowa, featured on the touch screen near the Main Library Gallery, provide a digital extension to the exhibit and illuminate some of the many exciting futures for Whitman Studies.

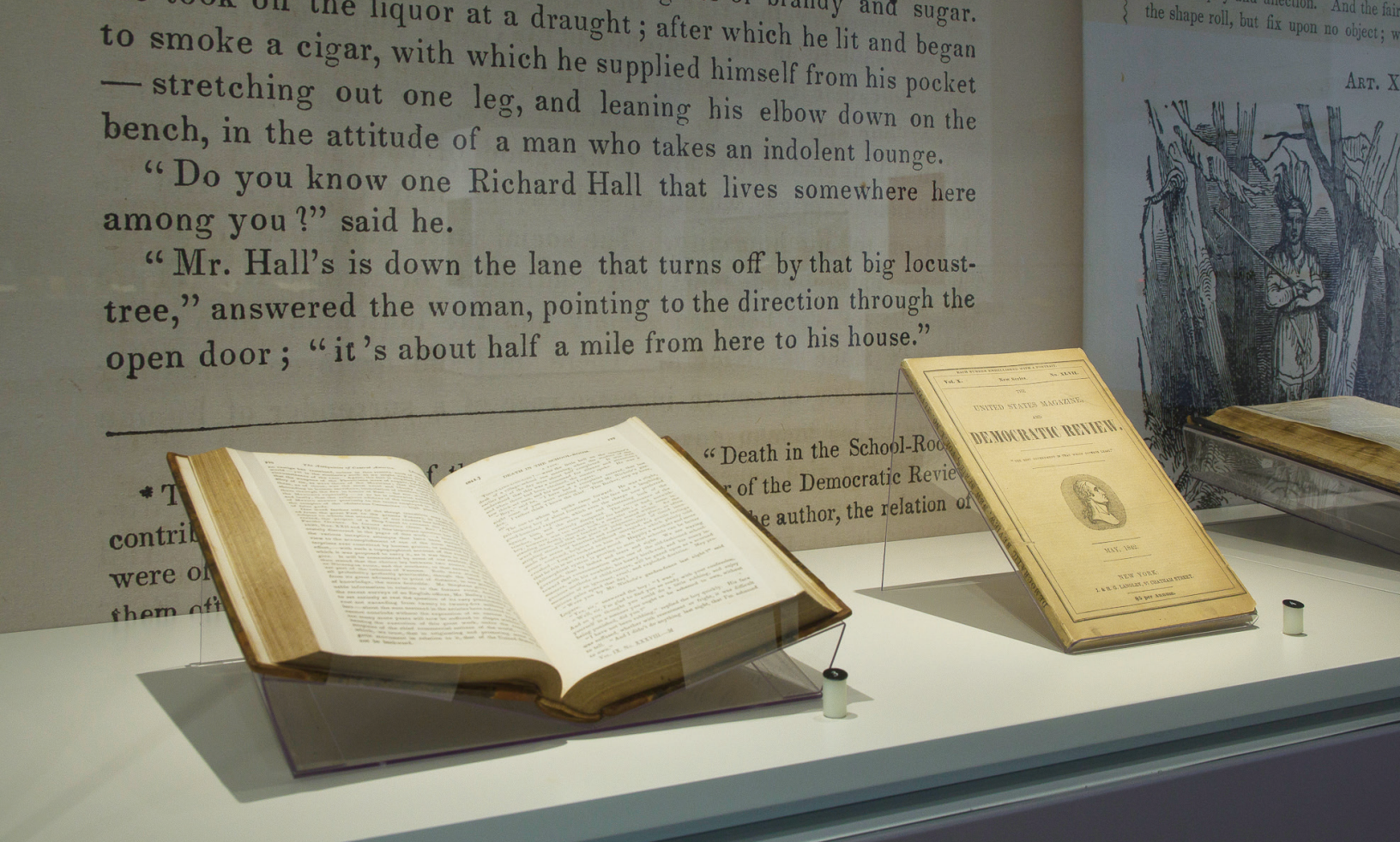
At a political and historical moment when American values and our understandings of what constitutes this nation are being questioned, the exhibit will facilitate discussion about Whitman as an American poet in the nineteenth century, about how we have read him and his writings over the past two hundred years, and about the place of Whitman and his writing in the future of American and worldwide democracy.

ITEMS FEATURED in the exhibit included materials from different eras of Whitman's life.

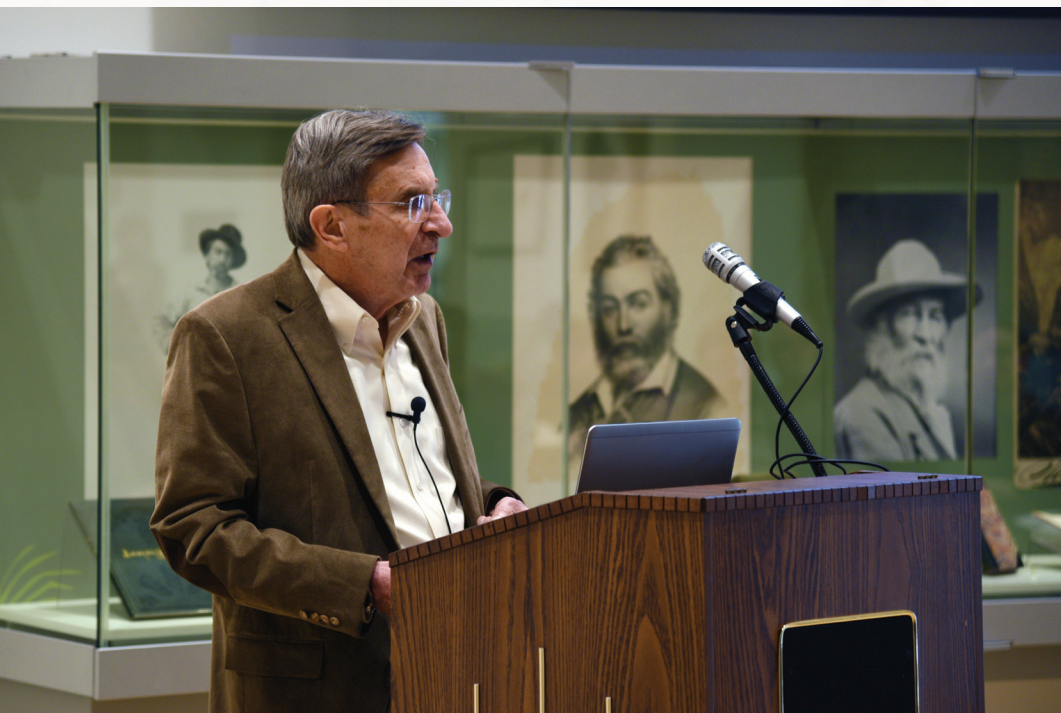
TOP RIGHT: "The House of Walt Whitman" (in Camden, New Jersey), an etching by Joseph Pennell (1857-1926), c. 1924

BOTTOM RIGHT: Masthead and front page of *Life Illustrated* (New York, NY), May 31, 1856, Whitman's thirty-seventh birthday.





PICTURED ABOVE: items 3 and 4 in the exhibit, from the case containing items from Whitman's youth and early writing career. LEFT: "Death in the School-Room: A Fact," The United States Magazine and Democratic Review (New York, NY), August 1841. RIGHT: The United States Magazine and Democratic Review (New York, NY), May 1842. Photo by Derek Blackman.



LEFT: Ed Folsom, Roy J. Carver Professor of English, University of Iowa, delivers a lecture in the Gallery as part of the exhibition's grand opening April 5, 2019.



**MORE ABOUT THIS
& OTHER MAIN
LIBRARY GALLERY
EXHIBITIONS**

lib.uiowa.edu/gallery



The Presidential Portrait Gallery is in the Main Library on the University of Iowa campus. See the portraits online at lib.uiowa.edu/gallery/ui-presidents

The Main Library's fifth floor is now the permanent home for the Presidential Portrait Gallery, featuring artists' original portraits of the UI's 20 past presidents.

Most of the portraits were commissioned during each president's lifetime. Visitors will see a variety of portraiture styles done in various media, including oil, drawing, and photograph. The portraits are displayed with an overview of each leader's tenure and accompanying images showing the campus during that time period.

These portraits depict leaders who guided the University of Iowa from its humble beginnings to its prominence today as an institution that excels and innovates in scholarship, teaching, and service. In the first Report of the Faculty to the Board of Trustees, submitted on July 6, 1858, there was much optimism.

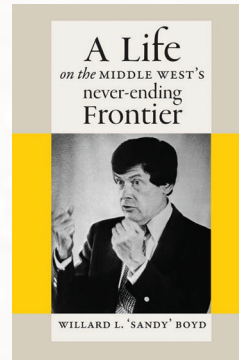
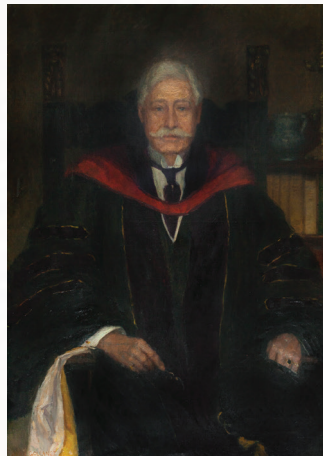
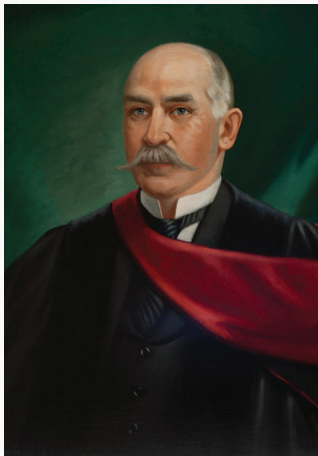
"We regard it as no small honor to have been the first laborers—the first working faculty organized in an institution which we believe is destined, at no distant day, to take a high and noble stand among similar institutions in our land."

The Presidential Portrait Gallery is dedicated to those laborers who strived—and are striving today—in pursuit of academic excellence.

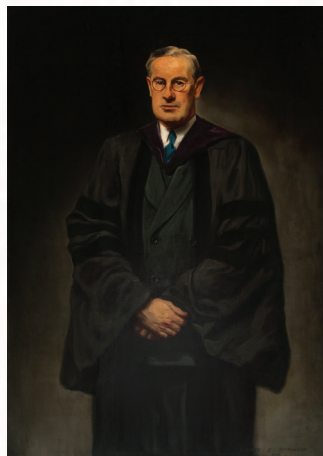
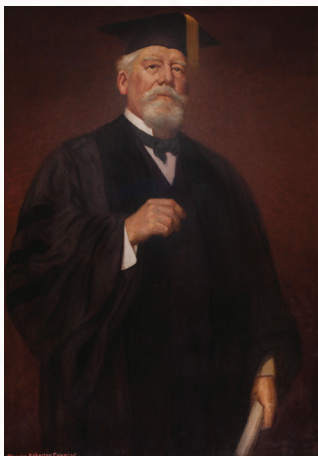
The UI Libraries, Office of the President, and Center for Advancement collaborated to commission portraits of Presidents Coleman, Skorton, and Mason, which will be unveiled this fall during Homecoming week. Going forward, the Office of the President plans to continue the tradition of commissioning a portrait of each UI president, adding it to the Main Library Presidential Portrait Gallery.

THE UI'S HISTORY IN PORTRAITS & PHOTOS

Presidential Portrait Gallery



NEW BOOK: This spring, Willard "Sandy" Boyd (portrait above right) published a memoir about his decades of service to the University of Iowa. The book is available at bit.ly/w-boyd



PICTURED ON THE LEFT: Four of the buildings on the University of Iowa Pentacrest are named after past presidents.

Upper left: Charles Ashmead Schaeffer (1887-1898)

Upper right: George Edwin MacLean (1899-1911)

Lower left: Thomas Huston Macbride (1914-1916)

Lower right: Walter Albert Jessup (1916-1934)

A new tradition

HONORING THE LIBRARIES' GRADUATING STUDENT EMPLOYEES



MARY RETTIG

We've recently completed commencement season at the University of Iowa, a time filled with a variety of traditions. Some of these traditions are as old as the academy itself, and others are specific to the UI. One of these traditions is the awarding of "honor cords"

to select groups of graduating students. The color of the cord signals affiliation with a college, connections with Greek or other student groups, or even university service (for example, campus tour guides).

Starting with the 2019 commencement activities, the Libraries are awarding a light gold honor cord to all of our graduating student employees. We know that working in the Libraries is an important element of the student experience for many. The cord is a way for the

Libraries to congratulate graduates on their success and also provide a memento that reflects their graduation day and their work in the Libraries.

Student employment at the Libraries not only helps students pay for tuition but also provides them opportunities to learn valuable professional skills. In return, our student employees enrich the Libraries with their time and talents, performing tasks and completing projects that make a positive difference in the services we provide to the UI campus.

Both students and supervisors are broadly smiling on the images shown here. We think that indicates how pleased the students are to share this memory with their supervisors who've made a positive difference in their time at the UI. Congratulations to our class of 2019!

— *Mary Rettig, Assistant University Librarian for Advancement* mary.rettig@foriowa.org

TOP ROW, FROM LEFT: Carlos Toro-Tobón [Bookstacks]; Todd DeGraff (staff), Garrett Kuhn [Business Library]; DeGraff (staff), Griffin Sweeney [Business Library]

SECOND ROW, FROM LEFT: Julie Smith (staff), Candida Pagan (staff), Dong Dong, Isabella Meyers, Melissa Lauer, Kathryn Rouw, Christian Kelly, Beth Stone (staff) [Conservation Department]; Michael Fitzpatrick, Kari Kozak, Sam Lovan [Engineering Library]; Emily Hestbech [Interlibrary Loan]

THIRD ROW, FROM LEFT: Abby Evans, Katelyn Foster [Preservation Department]; Alex Spenceri [Music Library]; Christian VandeLune, Brian Dankle, Alayna Dieter, Thomas Fischer, Sam Knuth [Sciences Library]

FOURTH ROW, FROM LEFT: Kathryn Heffner, H Pedelty (staff), Clarice Kelling [Main Library Service Desk]; Rebecca Furtado, Luciana Hontila [Music Library]

Congratulations to our class of 2019!



MORE ABOUT
THE LIBRARIES'
STUDENT EMPLOYEE
SCHOLARSHIPS
bit.ly/lib-scholarship

BINDINGS

THE UNIVERSITY OF IOWA LIBRARIES

125 West Washington Street

Iowa City, IA 52242

www.lib.uiowa.edu

libraries@uiowa.edu

SAVE THE DATE

OCTOBER 17, 2019 Main Library, 5th floor

PRESIDENTIAL PORTRAITS GALLERY—UNVEILING EVENT

Join us during Homecoming week as we unveil portraits of the three most recent past presidents of the University of Iowa: Coleman, Skorton, and Mason.

Email with questions about this event: lib-friends@uiowa.edu

MAIN LIBRARY GALLERY

THROUGH AUGUST 9, 2019

WALT WHITMAN: A Bicentennial Celebration

OPENING FALL 2019

RISING TOGETHER

A traveling exhibition by the College Book Art Association and the University of Iowa Center for the Book, *Rising Together* will feature zines, artists' books, and prints with a social conscience.

*Exhibitions in the Main Library Gallery
are open to all and free of charge.*

THANK YOU

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



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