



# BUILDING KNOWLEDGE

FALL  
2017



UNIVERSITY OF  
OREGON

Libraries



## RESULTS THAT MAKE A DIFFERENCE: THE LIBRARIES' TEACHING AND ENGAGEMENT PROGRAMS



**OPENING AN EMAIL FROM A STUDENT** recently, I was happy to read, “The library is synonymous with education!”

The student who sent me this email is not alone. Receiving one of our Undergraduate Research Awards, another student described the Libraries as a “big, amazing machine, full of people and knowledge” all set into motion to help him achieve his goals. And a first-year student shared with me her observation that the Libraries stood for “so much more than technology and books,” that for her it was our dedicated librarians and staff who represented the Libraries’ “true soul.”

These students recognize the importance of the UO Libraries’ extensive teaching and engagement programs, and know that our work is integral in helping them meet their academic goals. In hundreds of sessions each academic year, we provide interactive learning opportunities in the areas of information literacy, critical thinking, and digital fluencies. A recent study from the Greater Western Library Alliance affirmed that library instruction of this type plays a valuable role in student success, contributing to improved retention rates and better grade point averages.

As you will see in this issue of *Building Knowledge*, the Libraries’ teaching and engagement efforts are embedded in many areas of the campus and beyond – sometimes in surprising ways. Librarians can be found on the Oregon coast, advancing science with digital resources. Or in the School of Law, teaching students about legal research and analysis. Or partnering with the Center for Latina/o and Latin American Studies to help students create and make accessible short video documentaries about their families and lives. Library faculty are involved in collaborative teaching that starts from the beginning of students’ residential experiences, with instructional sessions for Freshman Interest Groups and Academic Residential Communities, and carries through to students’ upper-level courses and, if applicable, their graduate studies.

UO librarians understand that the needs of students throughout the learning process are as diverse as the student body itself, so we take care to provide them with multiple ways to access our assistance and guidance. Those who visit one of our libraries in person can obtain face-to-face, expert guidance at our research desks and technology support areas. In the past year, over 100 research consultation sessions were held by UO librarians, providing in-depth support for more than 600 students and faculty members. Additionally, library faculty members have created online research guides to supplement learning, and they have provided library-specific modules for professors who wish to “flip” the classroom experience.

While teaching is only one aspect of our role in libraries, my colleagues and I are proud to highlight this important part of our work in this issue of *Building Knowledge*. We’re also proud to share the news about several honors awarded to the Libraries, including a design excellence award from the American Institute of Architects and the American Library Association (ALA) for our new Price Science Commons & Research Library, and an award for Best Print Advocacy/Fundraising Materials given to us by ALA in recognition of this vibrant *Building Knowledge* publication itself.

I hope you enjoy reading about our latest exciting initiatives and adventures. We want you to be as proud of us as we are proud to be associated with you. We could not achieve the amazing results evidenced in the following pages without your advocacy and support.

With appreciation,

Adriene Lim  
Dean of Libraries and Philip H. Knight Chair

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## C-SPAN Cities Tour comes to Eugene; UO Libraries featured

**THANKS** to a series of documentary segments captured by a three-person C-SPAN crew last April, an international audience can learn more about Eugene's history, get to know some of the personalities that have shaped it, and explore the community's literary scene.

A number of the *C-SPAN Cities Tour* segments highlight materials from the UO Libraries' Special Collections and University Archives. Manuscript Librarian Linda Long and Solari University Historian and Archivist Jennifer O'Neal are featured on screen.

"We like to spread the word about the collections to the widest audience possible so people know they can come here to use these materials," Long said.

"The library is extremely pleased for this opportunity to showcase our incredibly strong holdings on Oregon's history and its people," noted David de Lorenzo, the Giustina Director with Special Collections and University Archives. "We were also thrilled to have our curators speak about this rich history and the place of the UO archives in the making of this historical narrative."

Other *CSPAN Cities Tour* in Eugene segments include features on Bill Bowerman, Ken Kesey, the Oregon Rare Books Initiative, and a number of authors from the UO faculty.

"Maybe it's something in the water, but the Eugene-Springfield area is full of gifted writers," said Andrew Bonamici, the library's associate dean of strategic initiatives and program development. "The UO Libraries plays a vital role in supporting writers and researchers in their work, and preserving and providing access to literary manuscript collections. It's a perfect circle."

The segments on Eugene first aired on C-SPAN throughout the weekend of June 3-4, 2017. If you're lucky, you may catch them in reruns on cable—but an easier way to watch is by going to [www.c-span.org/citiestour](http://www.c-span.org/citiestour), where all the clips are now archived.



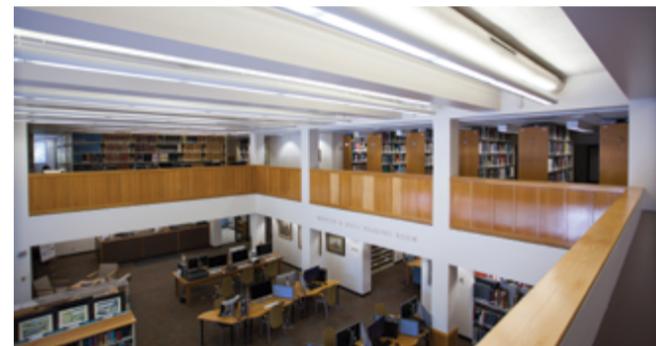
## Introducing the Design Library

AN OLD FRIEND HAS A NEW NAME!

As of July 2017, the former Architecture and Allied Arts Library has been renamed the Design Library. The change is in coordination with the renaming of the UO School of Architecture and Allied Arts, which became the UO College of Design on July 1.

Occupying three floors of Lawrence Hall, the Design Library is a major center for art and architectural information in the Pacific Northwest. Although the library is not officially a part of the College of Design, head librarian Ed Teague noted, its collections, faculty, and staff primarily support the diverse academic programs associated with that college. Teague also pointed out that the library's close affiliation with the college is a longstanding one.

"A library collection has served the College of Design since its founding in 1914, with Camilla Leach serving as its manager. Miss Leach was also the University's first registrar."



## UO Libraries' #DucksGive 2017 Tally = \$109,969!

**#DUCKSGIVE**, the University of Oregon's second annual giving day, ran from noon, May 17 to midnight, May 18, 2017.

For UO Libraries, the day (actually 36 hours) was another big success! We received 131 gifts totaling \$109,969. Generous UO Libraries supporters kicked in 10% of the total amount raised across campus. That's awesome! Thanks to all who supported us!

Special thanks to longtime library champions Sheryl Boese Steinke (BS '65, MS '68) and Clayton Steinke (BS '65)—their challenge pledge of \$100,000 creates the Sheryl and Clayton Steinke Student Employee Endowment Fund, boosting the UO Libraries' longstanding tradition of offering great on-campus job opportunities for students.



## Snacks, Beverages, and School Supplies

**IN PARTNERSHIP** with The Duck Store, a new vending machine in Knight Library is stocked with school supplies, office supplies, and personal-need items. Students' input was a vital factor in selecting the merchandise on offer.

During finals, we have a hard time keeping many popular items in stock! But it's all about offering convenience to library users.

"Our hope is that students will want for nothing when they come to the Knight Library," said Dean Lim, "not even a test form, a flash drive, or a couple of aspirins."

## The West Wing Reborn

**OPENED** with a ribbon-cutting last January, the entire area of the Knight Library west wing has been redesigned and renovated with new furnishings and carpets, creating a comfortable, flexible, and multipurpose space.

The number of seats has increased and the area has been transformed to take advantage of the natural window light. Twenty-four new workstations are available, and a mediascape area for small group presentations was created. The map area has a more user-friendly layout and feel.

Katy Lenn, head of research and instructional services with UO Libraries, was leader of the redesign task force.

"This project was right in line with the library's strategic plan," she said. "One of our stated goals is to 'create and maintain experiential, flexible, and inspirational environments for users of the Libraries' physical spaces.' I certainly think this bright, vibrant research space qualifies!"

The west wing renovation was made possible by a generous donor who wishes to remain anonymous.



## Who Donated This?

... WELL, NOBODY. Fear not; the quad remains dry and intact!

But Commencement Day was a scorcher this year, and the Class of 2017 seemed to appreciate our Facebook message: "Congrats to the Class of 2017. You've unlocked the final campus secret: a swimming pool beneath the quad!!! #DuckGrad17"

Graduates and guests dreaming of a cool-off made this @uolibraries post UO's most popular social media of graduation week.

## Jimmy Murray to serve on UO Board of Trustees

In April, Oregon Governor Kate Brown announced the selection of Jimmy Murray, a technology specialist and student supervisor with UO Libraries, as her nominee to the Staff Trustee on the Board of Trustees of the University of Oregon. The Oregon Senate later confirmed the nomination.

Currently working in the Allan Price Science Commons & Research Library, Murray has been with the university since 2004, serving in a variety of positions with UO Libraries. Murray is also an elected member of the University Senate—one of three classified staff members who hold seats—with additional service on the Senate Executive Committee.

“I am honored by the governor’s nomination for this amazing opportunity and responsibility,” Murray said.



## Kate Smith Receives Life Saving Award from UO Police Department

A University of Oregon student is alive today thanks to quick thinking and teamwork by a group that included a UO Libraries staff member.

On the evening of December 2, 2016, Kate Smith, the billing coordinator with UO Libraries, learned that a student had suddenly collapsed on the third floor of the Knight Library. She rushed to retrieve and use an automated external defibrillator (AED) to keep the student alive until police could arrive and take over. After several minutes of CPR and cardiac aid, medics transported the man to the hospital, where he eventually stabilized and began a slow recovery to health.

In recognition for her quick-thinking actions, Smith received the University of Oregon Police Department’s Life Saving Award and the “Heart Saver” Hero Award from the American Heart Association.

“There is no greater honor and no greater gift than saving the life of another,” Chief of Police Matt Carmichael said at the ceremony.

Awards also were presented to others involved in responding to the incident, including UO Police Officer John Loos, Officer Anthony Button, and UO students Marla Waters and Maisie Bailey.



## Digital Origami = Digital Wallpaper



Now in its sixth year, the UO Libraries’ annual digital wallpaper competition challenges students to design new digital wallpaper for our workstations and internet kiosks. Sponsored by the library’s Systems Department, the contest offers a \$300 prize and the glory of seeing your work on 500+ computers in all seven UO Libraries branches.

This year Kevin So, an architecture major, created the winning design that will grace the screens throughout the 2017-18 academic year.

Chosen by a poll of library student workers and the library’s Student Advisory Board, Kevin’s design features a family of origami ducks folded from the pages of textbooks and popular novels. (The designer offered his assurances that the images were created digitally and “no actual library books were harmed in the production.”)

Kevin explained that, in addition to embracing visual simplicity, scientific research and user experience influenced his work.

“The main design is high-contrast with a dark background to reduce glare and energy usage. The kiosk display offers a slight variation in design and a warmer tone that increases task efficiency and keeps the kiosks available for use.”

Sara Brownmiller, library systems director, said the library received more than 30 entries for 2017, making this the most competitive wallpaper contest yet. Congratulations, Kevin!



## UO LIBRARIES JOINS HATHITRUST

In 2017 the University of Oregon joined HathiTrust, a partnership of major academic and research libraries collaborating in an extraordinary initiative to preserve and provide access to the published record in digital form.

Congregating the digital collections of libraries throughout the United States and beyond, this digital library already contains almost 15 million volumes. Of these works, 5.7 million are in the public domain and made freely available on the Web.

Launched in 2008, HathiTrust serves a dual role. First, as a trusted repository, it guarantees the long-term preservation of the materials it holds, providing the expert curation and consistent access long associated with research libraries. Second, as a service for partners and a public good, HathiTrust offers persistent access to the digital collections.

HathiTrust also includes special tools and features which facilitate access by persons with print disabilities.



HathiTrust has a growing membership currently comprised of more than 120 partners. As a member, the UO Libraries will contribute through our ongoing efforts to preserve print library materials through digital archiving, to provide access to materials in digital formats, and to enhance digital scholarship.

HathiTrust was named for the Hindi word for elephant, *hathi*, symbolic of the qualities of memory, wisdom, and strength. The name also evokes the huge scope of the project. Partner libraries fund HathiTrust, which is governed by a Board of Governors.

# Rich Waters, Open Resource

How science librarian Barbara Butler ported time-tested knowledge from three-ring binders into the digital realm

By Jason Stone

## Oregon Estuarine Invertebrates: Rudys' Illustrated Guide to Common Species (Third Edition)

An open-access resource created by Jerry and Lynn Rudy. The third edition is edited by Terra C. Hiebert, Barbara A. Butler and Alan L. Shanks.

A publication of the University of Oregon Libraries and the Oregon Institute of Marine Biology  
Access this publication FREE online!  
Contents at [researchguides.uoregon.edu/oei](http://researchguides.uoregon.edu/oei)

Oregon Estuarine Invertebrates:  
Rudys' Illustrated Guide to  
Common Species



3rd edition, 2016

Edited by Terra C. Hiebert, Barb Butler and Alan Shanks  
Original edition by Paul and Lynn Rudy  
Please email corrections to [lib@uoregon.edu](mailto:lib@uoregon.edu)

Any fisherman will tell you, there is more than one kind of fish in the sea.

Any librarian will tell you, there is more than one format for learning resources.

Any student will ask you, please make it as inexpensive as possible!

It is no secret that traditional textbooks are the opposite of inexpensive. Formal and informal surveys of college students nationwide indicate that the high price of required texts is an ongoing source of anxiety. In programs at some institutions, costs can exceed \$1,000 per term. The time lies in the past when we could reasonably assume that every student would (or could) purchase every required class text at cover price. Students cope with the financial burden in a number of ways: some buy used books, others pool their money and share a single text among multiple students. Campus libraries also help out by keeping copies of popular textbooks on the shelves. However, given our own budgetary challenges, libraries often struggle to keep up with students' demand for these hard-copy resources.



If ever there was a time for creative solutions, that time is now. For librarians like Barbara Butler, however, these issues are nothing new, and solutions are long-term projects.

"Fortunately, students here do not face such a high degree of expense," observes Butler, who worked for 25 years as science librarian at the Oregon Institute of Marine Biology (OIMB), the University of Oregon's coastal research campus. As a result of the institute's satellite location on the coast in Charleston, Oregon—as well as the special requirements of the marine science disciplines—she became well accustomed to crafting creative solutions for faculty members and students alike.

"To meet our course needs, we rely almost



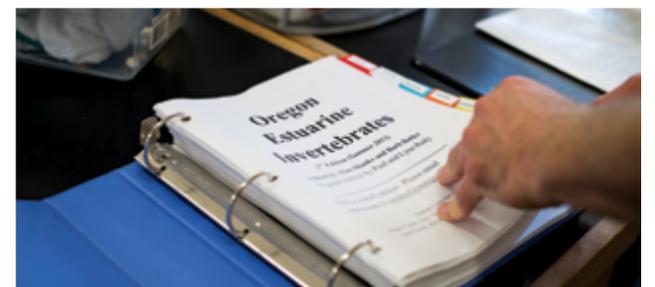
entirely on library resources and readings from peer-reviewed journals," Butler reports. "My sincere hope is, most students at OIMB will never have to buy a textbook."

On a student budget, that can represent big savings! Moreover, it is entirely effective for learning. Butler notes that recent studies (e.g., Hinton, 2016) indicate that such freely available resources, when used in lieu of commercial texts, are in no way detrimental to learning outcomes.

"The move away from required textbooks at OIMB suggests similar results," Butler is happy to report. "Our students' success has not declined. But the question remains: how do we provide multiple access points to these key documents? And how can we expand access to meet the needs of UO's entire student body?"

While it is an enticing and well-stocked study spot, OIMB's Loyd and Dorothy Rippey Library isn't the only place on the OIMB campus where you can find library books. The library also places copies of important reference works and taxonomic keys in the OIMB teaching laboratories for the duration of each term.

One example? Butler holds up a large-format, three ring binder. "This publication, *Oregon Estuarine Invertebrates (OEI)* has been familiar to generations of OIMB students.





It is an invertebrate identification guide originally created by two retired OIMB faculty members that still is used in nearly every course taught here.”

Former institute director Paul Rudy and his wife, Lynn Hay Rudy collaborated with the U.S. Fish and Wildlife Service to publish their illustrated guide to *Oregon Estuarine Invertebrates* in 1983. In its first edition, it contained 110 species descriptions with a single page of text facing Lynn Rudy’s anatomical illustrations of each life form. Printed on water-resistant paper, the guide was intended to make students and fisheries managers familiar with the 110 invertebrate species most commonly encountered while conducting fieldwork around Coos Bay. It also addressed an important gap in the knowledge record, as existing guides covered only the central California coast and the Puget Sound area.

The Rudys were advantageously positioned to fill this void. Situated astride ocean and estuarine environments at the entrance to Coos Bay, UO’s marine research institute shares a boat basin with a U.S. Coast Guard rescue station and a large fishing fleet. Other close-by neighbors include fresh seafood restaurants and commercial oyster operations. On its website, OIMB calls its home both “an invertebrate zoologist’s paradise and a great source for dinner.”



Butler explains, “The estuary is a nursery of invertebrate reproduction, even for many organisms that spend most of their lives in the open ocean. So there is great diversity of invertebrate species and abundant forage for vertebrates like birds and fish. And humans! If you are studying the biology of almost any coastal species, there is an overlap and an interface between these two habitats.”

Librarians are born book lovers, but Barbara Butler is not alone in her appreciation of the Rudy’s guide. *Oregon Estuarine Invertebrates* is woven through the history and culture of OIMB, a shared experience for students and faculty bridging many classes, research areas, and 35 years from the era of big hair to the

age of smartphones. Like the exquisitely weatherworn cedar shingles that face the campus buildings, the guide has all the beauty and authority of that which has been tested by time.

Few would deny, a big part of the guide’s enduring appeal

owes to Lynn Rudy’s illustrations. Drawing from local specimens with a biologist’s eye and an artist’s hand (*or is it the other way around?*) Lynn Rudy captured these invertebrate life forms in absolute scientific utility and amazingly lifelike detail. In other words, these are masterworks of science illustration. More than that: they have become a kind of institutional folk art. Rudy’s images persist and perpetuate throughout the OIMB campus. Framed prints in the administrative offices; illustrations on bulletin board flyers promoting upcoming guest lectures; the kelp crab (*Pugettia product*) at the center of the OIMB logo itself (see back cover)—all are reproduced from the seminal *OEI* guide.

Despite the high quality of their work, the Rudys never sought royalties or commercial distribution. The authors always wanted it to be readily available to students, faculty, and others outside of OIMB, so they only ever

charged a nominal fee to cover the cost of printing. Otherwise, their guide was available for the asking. “For that reason alone,” Butler observes, “it has always been a sort of pioneering open educational resource.”

Indeed, starting back in the ’80s, copies of the inverts guide made their way to other schools, nonprofits, and government agencies in the region. More and more people were finding it useful. Throughout the coastal Pacific Northwest, the publication developed a specialist, but appreciative and ever-growing audience.

In retirement, Lynn and Paul Rudy gave the OIMB staff permission to continue updating their popular publication. (They had originally chosen the three-ring-binder format with an eye towards expandability.) Arriving on the job in 1992, Barbara Butler took up the cause and, over the years, many of her colleagues have answered the call.

“By 2005, there were few copies of OEI from the original print run remaining,” she recalls. This important work needed to be preserved and archived.

“First I digitized and archived the guide in Scholars’ Bank, UO’s institutional repository. This one-off approach is what many of us do when it comes time to archive a document. However, I realized this did nothing to update the resource. The bibliographies included in the first edition were not complete, and the optical character recognition (OCR) software did not accurately render the Leroy Lettering Sets that had been used to label Lynn Rudy’s drawings. It was great to have the resource digitized and available to all, but we needed to make improvements. As champions of open resources, it made sense for the library to be involved in this project.”

“Involved” is a bit of an understatement—as co-editor and major instigator, Butler would end up devoting 11 years to seeing the project through. She began painstakingly to correct and update bibliographic citations, a “monumental amount of work.” As time and funds permitted, library student workers were hired to rescan and relabel the illustrations.



## The Lowdown on Coos Bay and Oregon Estuaries

As a resident or friend of Oregon, you almost certainly cherish some scenic rivers. More than likely you are also well acquainted with the ocean. But how well have you gotten to know the special places where the two come together?

“This is a unique and precious environment,” says Barbara Butler, who spent 25 years getting to know the estuary right outside her office window at the Rippey Library.

An estuary is a particular type of coastal formation—a partially enclosed body of brackish water fed by one or more rivers, but also connected to the open sea. Not unlike sand beaches, estuaries are more extensive on the East Coast of North America. Here in the Pacific Northwest, tectonic activity has yielded a much steeper coastline characterized by abundant sea cliffs, rugged headlands, and rocky intertidal zones. Most of our estuaries are comparatively small.

But the Coos Bay is different. Approximately ten miles long and two miles wide, it is the largest estuary located entirely within Oregon’s borders. It was created at the end of the last ice age, when the mouth of the Coos River was drowned by rising seas. Sheltered by land but connected to the open sea—subject to the influx of salt water through tides and waves, and fresh water through riverine flow—the bay contains an extensive network of tidal channels, sand bars, mudflats, eelgrass beds, and salt marshes. The mingling of waters brings a rich mix of nutrients from both land and sea. With such strong foundations for food webs, estuaries like the Coos Bay are among the most productive natural habitats in the world, and estuarine wildlife is specialized, abundant, and diverse.

The University of Oregon has been conducting research and teaching in the area since the summer of 1924, when classes pitched tents for makeshift dorms and laboratories. In 1931, over 100 acres of the Coos Head Military Reservation in Charleston was deeded to the university, providing the first permanent buildings. UO extensively renovated and enlarged the campus infrastructure in the 1960s, also expanding the curriculum to include permanent, year-round programs of instruction and research. The succeeding decades have brought additional growth and improvements at OIMB. One of seven UO Libraries branches, the Loyd and Dorothy Rippey Library opened here in 1999.

Following the first publication of the guide in the early '80s, the Rudys had created a supplement of 30 additional species. For many years these were thought to be lost—only to be rediscovered during a government office cleaning in 2013! Finally returned to OIMB, these 30 entries would be integrated into subsequent editions.

The next step was bringing scientists back to the project. Professor Alan Shanks and OIMB graduate students updated a few of the species descriptions. Two students created new species descriptions to add to *OEI*—now up to 142 species! With funding from the UO Libraries, Barb was able to hire PHD student Terra Hiebert to work on the project. (Having received her doctorate, Hiebert is now a post research associate with the UO Institute of Ecology and Evolution.) Over five academic quarters, Hiebert updated 126 of the species accounts. Where necessary, she added sections on taxonomy to unravel the confusion in scientific nomenclature through the years.

“I love marine invertebrates and I love details almost as much,” Hiebert says. “My dissertation work focused on the diversity of just one phylum of worms (Nemertea) and what I enjoyed most about this project was that I was able to explore other groups a bit more than I had before. For me, as an aspiring taxonomist, this was essential.

“I worked literally just upstairs from Barb in the library. We discussed *OEI*'s organization, layout, and content daily. I wrote big chunks of the content, bringing the species descriptions up to date, and Barb edited every single one of those descriptions. We had a great back-and-forth and made a great team.”

Undergraduate library employee Clara Piazzola '15 also contributed extensive revisions for nine species of cnidarians, and students taking



Professor Richard Emlet's invertebrate zoology course took on additional updates as a class project.

“Barb is a powerhouse, and I was her assistant and fresh pair of eyes,” Piazzola recalls. “We wanted this catalog to be something that everyone in Oregon can use. At first it was intimidating, this thought that I was being trusted as an undergraduate to write something that would be considered an authoritative resource. But now I have authorship credits going forward. In the process I discovered that library work is what I love to do, and now I am in library school pursuing my master's degree.”

It all came together as *Oregon Estuarine Invertebrates: Rudys' Illustrated Guide to Common Species (Third Edition)*, published on Scholar's Bank in 2016.

“The third edition of *OEI* is a true open educational resource,” says Butler. “We added several features to make the volume more useful to students: an A-to-Z list of species for those who might not be familiar with the phyla, a list of common names and previous taxonomic names, and a map of the Coos Bay area showing geographic locations referred to in the text.”

At the Rippey Library and throughout the seaside campus, you still can find *Oregon Estuarine Invertebrates* in the familiar three ring binders. However, Butler and Piazzola thought it wise to divide the updated tome into three separate volumes—the binders, after all, are objects that the students must maneuver around crowded laboratory tables and lug through surf and mud in the Coos Bay environs.

“We printed the 861-page full volume on waterproof paper for all of the OIMB teaching

labs, but its size makes it a little unwieldy,” Butler admits. “For most people, digital access will be the most practical link to the content. So in addition to digitizing the text, we created an online index to the individual species chapters.” ([researchguides.uoregon.edu/oei](http://researchguides.uoregon.edu/oei))

After 25 years with UO Libraries, Barbara Butler retired in August, 2017. She is proud of the legacy she is leaving behind at Rippey Library—“I never swung a hammer,” she says, “but I helped to build this library.” Of her many accomplishments, shepherding the Rudy's classic work into the 21st century is a genuine standout.

“It may be a lot of work to create and maintain an open resource,” she says, “but from my perspective as a librarian, it provides the access



we need for the entire student body. Knowing that students cannot or will not purchase texts for classes may help faculty authors understand that open access monographs, or open educational resources, benefit their students enough to make it worth the effort.” ■

As students taking Biology 451/551 [Invertebrate Zoology] at OIMB, seniors Christina Ellison and Mack Hardy authored the updated *OEI* entry for *Onchidoris bilamellata*, the Many-gilled onchidoris sea slug.



**How did you select the species you would work on?**

**Christina Ellison:** Students in the class had a little game, a competition. There were some nudibranchs [sea slugs] that were very popular because they have very cool cerata. So maybe this wasn't our first choice, but it was up there.

**Mack Hardy:** We picked it. It ended up being our little guy.

**So, this is a more humble nudibranch then?**

**CE:** Well, maybe less photogenic. It's a little brown nudibranch with a very distinctive anal plume. But it's still a really interesting species. One thing that caught my interest was, there was controversy among researchers about what these guys eat when transitioning between the juvenile and adult stages. I also learned that this guy 'dances' and somebody had taken the time to document all of the steps.

**How did you two collaborate and divide work on the project?**

**MH:** I did a lot of the editing and looked up some information on the veliger shells and the change from juvenile to adult stages. But Christina got really in-depth into the nitty-gritty and did a lot of the headwork. Many nights she was up late, digging through textbooks and looking online. She made a very round effort to ensure that all the existing information about this species made it into the profile.

**CE:** Some of the detail might seem trivial or boring if you aren't a scientist who studies these, but for people who do care about this guy, I wanted to get everything that I could find in one place. This was an effort to gather up and synthesize all the work that has been done on this species since the last time the entry got updated, and that was a pretty long time ago.

**What did you get out of this project?**

**MH:** It feels great to give this information to readers in the future. It was good practice for technical writing, and the experience of getting something published that will last, that other people will be able to rely on. I think it was a great opportunity and one of the cooler things we've done in a course.



# A Legacy of Excellence

## An estate gift without strings leads to maximum impact at Knight Library

By Melody Ward Leslie



When she came to teach at the University of Oregon in 1975, historian Louise Carroll Wade was one of only three women in her department. Over the course of the ensuing decades, she challenged thousands of UO students and colleagues to do their best work. Now her legacy is taking on equally positive dimensions for current students and faculty through her \$1.2 million bequest to the UO's Knight Library, according to Adriene Lim, dean of libraries and Philip H. Knight Chair.

"Professor Wade valued and supported the Knight Library, which houses the bulk of our general collections and most of our historical special collections and archives" says Lim. "She attached no restrictions to her gift other than stipulating we use it for the Knight Library. I'm applying the funds strategically to improve our facilities and programs for students and faculty."

Part of Professor Wade's gift will be used to renovate the Knight Library's historic Browsing Room, where numerous scholarly lectures and cultural enrichment events take place every year. The library will also use the gift to replace dozens of worn-out task chairs and other furnishings used by students in the busy Learning Commons, and to acquire new exhibit cases and tables in the Knight Library's Special Collections and University Archives.

The bulk of Wade's gift will be used to provide the first source of ongoing support for the Knight Library's Digital Scholarship Center. This fall the College of Arts and Sciences launched a new digital humanities minor, and digital scholarship is growing in disciplines across campus. The dean is confident that Wade's gift will continue to have a positive impact on research and scholarship for many years to come.

"Dr. Wade is making this a reality," Lim said. "Her gift allows us to have a sustainable program, which is crucial because faculty and students are using digital technologies and new methods to transform the way they think about and do research, and the library has the expertise, content, and resources to help advance those efforts."

A new endowment funded with proceeds from Wade's estate also supports the appointing of Digital Scholarship Fellows in the library. These faculty fellows will have access to a strong array of academic/library technology services and resources, and in return, will help the library provide workshops and services related to the digital humanities and digital social sciences. The library welcomed its new head of digital scholarship services this fall, and Lim says the excitement about having these funded programs helped ensure a successful recruitment for this key position.

The library is also creating a new Academic Design and Innovation Lab in the Knight Library. This new space is intended to facilitate the continued integration and expansion of digital scholarship and educational technology services for the University. It will serve as the Knight Library's new facility for innovative teaching, experimentation, and consultation for the University's efforts involving digital scholarship, research data management, and use of primary-source materials and artifacts for teaching, learning, and scholarship. Although the lab's creation was mostly made possible by another anonymous donor, Lim says Wade's gift has eased pressure on the overall project budget by helping to pay for technology infrastructure.

Lim has even managed to set aside enough money from Wade's gift to fund a small endowment that will provide a sustainable source for digital storage to house the library's digital collections. "More and more, we're focusing on digitizing unique collections and making this content

accessible to the world," she said. "This gift provides a reliable source to help us accomplish this goal."

Although Lim didn't have the opportunity to meet Wade before her death in March 2016, she believes the professor would have liked helping with all of these projects. "A library is about so much more than the end products of scholarship and research," Lim says, "and this will never change. A historian and library supporter like Louise Wade would understand and appreciate the library's evolving role and care about that very much."

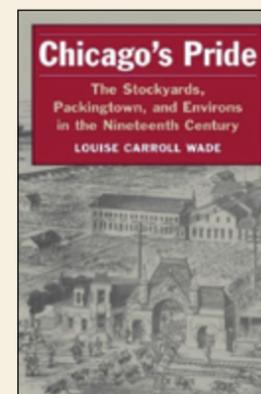
Friends say Louise had a special knack for getting others moving, so it's likely she would also be pleased about how her gift has affected Lim personally. "A generous gift like this, from a person who gave her life to the university, is absolutely amazing," the dean of libraries says. "She has inspired me to make an estate gift to the University as well."

## LOUISE WADE: COLLEAGUE, SCHOLAR, FRIEND, DONOR

When Louise Wade arrived on campus in 1975 driving a flashy gold metallic Volkswagen Beetle, she became the third woman ever to join the UO's history faculty. Daniel Pope, history professor emeritus, arrived at the same time.

"Louise was one of the first colleagues I got to know here and her rise to full professor was rare for women at that time," he says. "She was well aware of the inequity but she dealt with it by finding ways to remind us of gender equality without confrontation. Our colleague, the historian Roger Chickering, once said he found it impossible to quarrel with her because she was the soul of grace, good will, and congeniality."

A native of Chicago, Wade was known for her book *Chicago's Pride: The Stockyards, Packingtown, and Environs*



*in the Nineteenth Century* (1987, University of Illinois Press) and for helping shape the careers of young historians. In 2000, she made a gift to establish a visiting professorship at the University in memory of her parents, Benjamin and Louise Carroll. When the eminent urban historian Carl Abbot held the Carroll Visiting Professorship in Urban Studies, he talked about Wade's influence,

describing her as "a great, and somewhat intimidating, example for a budding historian."

Glenn Munro, Wade's longtime accountant, says seeing Wade's name on his schedule always lifted his spirits

even though as much as a year would go by between appointments. They became such good friends over the years that she asked him to serve as the executor for her estate, which included bequests for the Eugene Public Library Foundation, the Lane County Historical Museum, and the Oregon Mozart Players in addition to the UO's Knight Library.

"Money meant very little to Louise, other than as a tool to help others," Munro says, noting that she gave nearly \$2.7 million to the UO alone through gifts during her lifetime and her estate. "She always gave to support local causes."

"Louise was a scholar, a seeker of understanding and truth," he says. "She was a courageous, principled person who appreciated and respected others who fought for their beliefs. Her academic gifts to her students and the university are what's most important."

In retirement, Wade loved teaching courses for the UO's Osher Lifelong Learning Institute. Pope says he was amazed at her ability to always make the best of her life. "When she moved from her home into Cascade Manor, she kept going," he says. "She organized faculty to come in and give lectures right up until the end."

Wade was days from turning 88 when she died in February 2016. On her 85th birthday, she had celebrated by having lunch with former UO Libraries Dean Deborah Carver and Development Director Keri Aronson. "Louise offered us some ideas about fundraising," Aronson recalls fondly. "She talked to Deb about being a speaker for Cascade Manor. We miss her." ■



## UO Librarians talk about . . . Librarians as Teachers

### Megan Austin Law Instruction Librarian

All the law librarians here at the University of Oregon have both law degrees and library science degrees. With this dual approach, a law librarian is extremely knowledgeable about legal information resources and the processes of legal research. For law students, these are very practical skills to acquire – lawyers go on to specialize in all different fields, but in their professional life every lawyer will have to do legal research, probably on a daily basis. Law librarians are really well positioned to help people learn these fundamental skills.

Legal research and legal writing are intertwined. When librarians are teaching legal research, we have to consider the whole cycle of information: How are students going to communicate their research results? How will their research prepare them for the writing assignment they need to complete? And in what ways will that writing reveal the need to come back to the library and do more research?

In the practice of law, lawyers are researching and writing on behalf of a client. Synthesizing from the vast quantity of legal statutes and case law, they must ethically explain and persuade for a specific purpose. Our pedagogical approach is to engage students in researching problems that simulate realistic practice experiences so they are well prepared for their professional work.

Like a lot of law schools, Oregon's School of Law has professors on the faculty who teach introductory courses

in legal research and writing. Law librarians help with these first-year courses by leading workshops, guest lectures, and small-group breakout sessions. What we are providing is a more specialized, deep-dive focus on legal research. Second- and third-year students who want more practice going deeper into the resources can elect to take advanced legal research, a course taught by law librarian instructors at UO. Our team of reference librarians will be teaching this course later in the academic year.

In winter and spring of 2018, I also will be teaching a new course designed to introduce undergraduate students to legal research and analysis. With the UO School of Law now offering a minor in legal studies for undergraduates, as well as partnering with University Housing in the new Academic Residential Community for Social Activism, there is an expectation that students' interest in this subject will continue to grow.

The best thing is when a former student calls or emails from a summer internship or their first job after graduation, and tells us that they are so grateful to have taken legal research courses at Oregon Law. They found out that their job involves problems of, say, legislative history or administrative law research, and they knew just which resources to look for. In the law school program, we are trying to help them become practitioners with good professional skills, so feedback like that is the ultimate reward.

### Genifer Snipes Business & Economics Librarian

It has been an exciting time to come aboard as the business and economics librarian with UO Libraries, particularly because the Lundquist College of Business and the University of Oregon have joined the entrepreneurial and innovation movement in higher education. In my view, business is a universal language. The basic marketing and self-branding skills that business students learn are really important for everyone in today's world.

One thing I am really focused on is trying to reach first-year students. It can be challenging to connect with business students during their first two years of study, because the research-intensive assignments that lead to librarian consultations tend to come during their junior and senior years. This year I've been going into some of the big, introductory classes and giving guest lectures to orient new students to the library, the business research tools, and basic research strategies that will help them in the early part of their college career, so when I see them again as juniors and seniors, what I'm teaching isn't a revelation.

Something that's most interesting in business education right now is how the field is focusing on helping students



develop applicable, hands-on skills. At Oregon we have some classes that are teaching students in-demand skills like data analytics and social media marketing, but we are also trying to teach adaptation skills, so that when the next 'social media' comes along they will know what to do about it.

I'm always happy when a student takes a resource that I've taught them about or guided them to for one assignment, and applies it to a different assignment for another course. Whenever they make a connection I didn't point out, I did my job.

### Katherine Donaldson Social Sciences/Education Librarian

The College of Education has a variety of programs ranging from teacher preparation to educational leadership to special education and counseling psychology. So it has been interesting for me to go into these various classes and get to know a little bit about all these areas of study in order to help connect them with library resources.

This morning I led a citation management workshop for communication disorders students. Later in the term, I'll be working with a class that is learning to use primary sources to teach elementary-aged learners. It's always nice when my work with a class is tied to a particular assignment, because then it is easier to tailor the library instruction towards a specific need.

I also do a lot of one-on-one research consultations with students. People most often come to me with questions about navigating databases, getting started with citation management tools, or choosing and refining their search terms and research topics.

As a librarian, you are in the mindset of evaluating information, not just accepting it at face value. You learn



to look critically at primary resources. Not everything is available on Google, and many students need help understanding this. Librarians are here to help teach them how to find and evaluate information.

With a lot of high schools across the country cutting school librarians, many students these days are coming to college with very little exposure to libraries. This can lead to feelings of anxiety coming into the University library for the first time. Librarians are here to help them navigate the place and discover all that it has to offer. ■

# You Must Never Look Away From This

## An artists' books selection inspired by *Between the World and Me*

Exhibited in the Design Library and Special Collections & University Archives, January-June 2017

Inspired by the 2016-2017 UO Common Reading selection, Ta-Nehisi Coates' *Between the World and Me*, Art and Architecture Librarian Sara DeWaay and Special Collections Librarian Tatiana Bryant created an exhibition of artists' books from the UO Libraries collections. The exhibited works addressed race, identity, privilege, capitalism, education, diaspora, and family.

Winner of a 2015 National Book Award, *Between the World and Me* is a stark examination of the distorted lens through which the white imagination envisages the black body. Likewise, the contradictions between dominant cultural narratives and actual reality as lived, studied, observed, and expressed by these diverse artists has galvanized their creative expressions. In itself, DeWaay and Bryant noted, the subversive format of artists' books, as distinct from the convention of traditional books, also mirrors this distance.

Though all of the exhibited artists' books were created prior to the publication of *Between the World and Me*, collectively they reinforce many of Coates' themes: requiring one to confront and interrogate conceptions of the black body and, most critically, to recognize that "You Must Never Look Away From This."



*Colored People: A Collaborative Book Project*  
by Adrian Piper



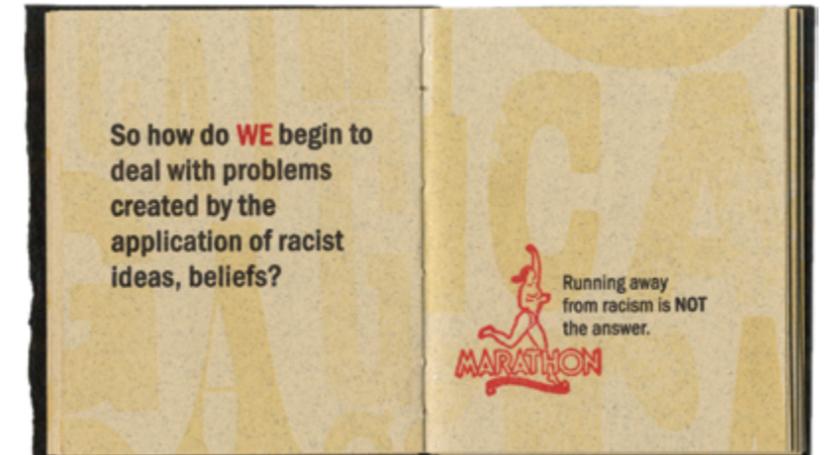
*Beauty is Only Screen Deep*  
by John Fekner



*X*  
by Sue Coe



*Life in Prison*  
by Sean Keating, Berris Simpson,  
and Mark Sperandio



*The 0.1% Factor*  
by Elsi Vassdal Ellis



*Freedom, A Fable*  
by Kara Walker



*Drowning*  
by Lisa Beth Robinson

# Network Startup Resource Center receives 2017 broadband innovations award

By Jason Stone

In a March 20 ceremony at the University of California San Diego, the Network Startup Resource Center (NSRC) and its director, Steven Huter, were presented with the 2017 Innovations in Networking Award for Broadband Applications by the Corporation for Education Network Initiatives in California (CENIC).

A nonprofit organization, CENIC confers these awards for leading-edge developments that leverage ultra-high-bandwidth networking to transform instruction and research. The Network Startup Resource Center, which is based at the University of Oregon Libraries, was recognized for its globe-spanning work to build network communications infrastructure and engineering capacity in places where inadequate connectivity poses a barrier to collaborating with U.S. scientists and educators.

“During the quarter century that this group has been helping to build Internet infrastructure around the world, there’s hardly a place on the planet that has not been touched by the great work of the NSRC,” noted presenter Larry Smarr, a professor of computer science and engineering with UC-San Diego.

Funded by the National Science Foundation and Google, with additional contributions from dozens of public and private organizations, the NSRC comprises a distributed team of network engineers and trainers who live in Asia, the Pacific Islands, Africa, Europe, Latin America and Eugene, Oregon. Working with universities, government agencies, internet service providers, regional internet registries, non-governmental organizations and industry, they facilitate scholarly communication and research collaborations across borders via the power of the Internet.

Adriene Lim, dean of libraries and Philip H. Knight Chair, noted that the NSRC is a valued collaborator in harmony with the library’s goals and mission. “Through their work, they provide access to information, enhance intellectual freedom, and facilitate the sharing of knowledge for the good of humanity—all of which are near and dear to librarians’ hearts. We are extremely proud and grateful to have Steve and his team as colleagues.”

The roots of the NSRC trace back to a 1988 volunteer effort to support networking in a number of countries in southern Africa. In the decade that followed, the center played a key role in helping to establish the first links to the Internet in Peru, Egypt, Guinea, Sri Lanka, Kenya, Liberia, Tanzania, and Togo.

“A key part of our ethos,” Huter explained, “is that NSRC is a request-driven model.” What this means is, individuals and institutions in the partner nations launch their own projects, then approach the center for assistance in developing and implementing them.

“The NSRC team has fueled research and innovation by providing technological support, network infrastructure and other elements needed to make research collaborations flourish around the world.”

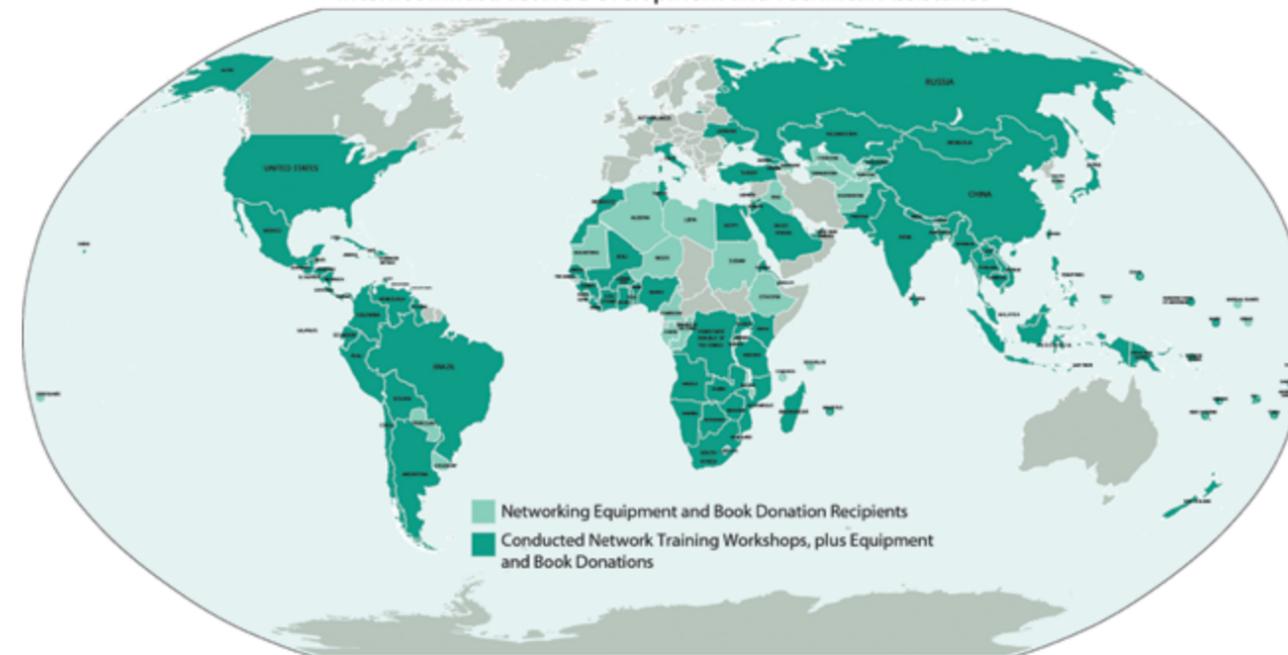
—David Conover, Vice President for Research and Innovation

To date, the NSRC has facilitated the distribution of more than 650 tons of network equipment and technical reference books to over 120 countries worldwide. Current projects in Uganda include working with the Research and Education Network for Uganda (RENU), including Makerere University, which hosts the Infectious Diseases Institute, and is partially sponsored by the U.S. Centers for Disease Control and the U.S. National Institutes of Health.

“Working with RENU engineers over the past few years has been truly rewarding,” said Hervey Allen, the center’s assistant director. “Their impressive advances in connecting research institutions and well-designed campus networks across Uganda is a testament to the power and effectiveness that both technical and human networks can bring.” ■



Network Startup Resource Center (NSRC)  
University of Oregon  
Internet Infrastructure Development and Technical Assistance



\*From 1992 to March 2017, the NSRC has facilitated the distribution of more than 650 tons of network equipment and technical reference books to engineering and computer science departments, university libraries, teaching hospitals, research facilities, non-governmental organizations (NGOs), and internet training facilities in more than 120 countries around the world. Contributing sponsors and supporters are acknowledged at <https://nsrc.org/supporters>.



## ‘Writing, the practice of art’ Ursula K. Le Guin, in her own words

**B**y many measures, she is Oregon’s most celebrated and accomplished literary figure. By any measure, Ursula K. Le Guin is a remarkable storyteller with an audience of millions that spans generations and continents. The Library of Congress declared her a “living legend,” the Science Fiction and Fantasy Writers of America named her a Grand Master, and The New York Times acclaimed her “America’s greatest living science fiction writer.”

Le Guin prefers to be known as an “American novelist,” and she has explained her affinity for fantastic literary settings in pragmatic terms. “The future is a safe, sterile laboratory for trying out ideas in, a means of thinking about reality, a method.”

Manuscripts Librarian Linda Long, who curates the Ursula K. Le Guin Papers in UO Libraries’ Special Collections and University Archives, noted that the author’s work has always been far too eclectic and boundary-breaking to easily pigeonhole.

“Her many awards testify to her literary skill and deep humanity. Her work has inspired a generation of writers by showing how the unreal can comment on (and incorporate) the real, and how the future can serve as a powerful metaphor for the present. Her writings combine perspectives from anthropology, feminism, science, history, utopian thought, and Taoist philosophy, all wrapped up in convincing and compelling narratives of exploration and self-discovery.”

Over a career spanning more than five decades, Le Guin has exhibited a prolific, curious, and far-ranging intellect. In addition to her speculative fiction for adults

and children, she has published many books of poetry, nonfiction, criticism, and mainstream literary fiction. Yet for all the genres she’s mastered, memoir is one literary form that continues to elude her.

“A couple of times I’ve tried,” she recently confessed to The Oregonian. “But, if writing memoir means that you can see the story in your own life, I don’t have that gift.”

While Le Guin may have struggled to put her life story on paper, over the years, when questioned by interviewers and audiences, she has spoken of that story with great candor, insight, and poetic detail. She has also documented her family life in scrapbooks and albums of photographs.

Many of those family photos—along with other materials such as first-draft manuscripts of classic novels, letters to and from editors and fellow writers, and the author’s hand-drawn maps and original artwork—now are permanently housed in the UO Libraries’ special collections.

At the time of this writing, a catalog search of the general UO Libraries collections for materials by or about ‘Ursula K. Le Guin’ yields an astonishing 938 items, including 896 print books, 20 eBooks, six dissertations and theses, three musical scores, one videocassette, and works published in 32 different languages.

What follows, then, is Ursula K. Le Guin’s biography—illustrated with her personal keepsakes, told (mostly) in her own, inimitable words—and all drawn from the collections of the UO Libraries.

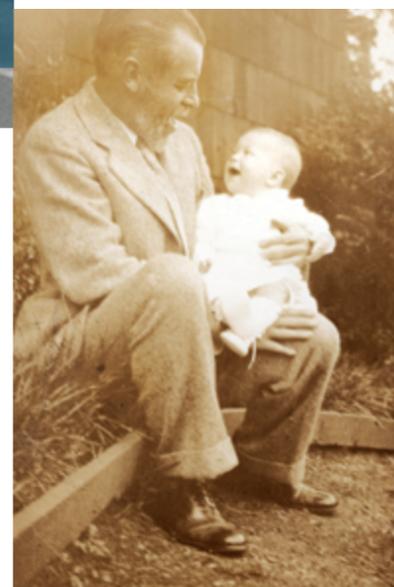
—Jason Stone

**Ursula Kroeber was born October 21, 1929, in Berkely, California, where she would spend her entire life through high school. Her Father, Alfred Kroeber, was an eminent anthropologist.**

“His first wife died very young . . . getting on to fifty, he took a second wife who was Theodora, my mother. She had had two children of her own earlier and then she had two children with him; so I have two older half-brothers and a brother.” [Karl, Theodore, and Clifford] [1.]

“I have always liked to work. I was very introverted. And I was the youngest and the only girl.” [3.]

“I had an emotionally and psychologically and intellectually very rich and very serene childhood. I loved where we lived. I had a large, warm family. It was a place where a small girl could grow and flourish like a flower in the garden.” [5.]



“And another thing, it was a very stable childhood. I grew up in the same two houses, the city house and the country house, till I was seventeen.” [7.]

“As for my father, I physically resembled him and I’m interested in artifacts, just as he was. He liked to know how a thing was made, what it was made for, why it was made that way. This comes into my fiction all of the time. It’s where my fiction often starts from, small artifacts.” [1.]

“I grew up amongst anthropologists, Indians, refugees from Nazi Germany, crazy ethnologists. The best family friend was an [Papago] Indian who came to stay with us for six weeks every summer. He was just a member of the family. I actually thought I was related to Juan [Dolores].” [1.]



“I grew up in a professor’s house, you know, lined with books. My favorites as a child were certainly fiction or narrative, novels and myths and legends and all that. But I read a lot of proper science, too, as a kid . . . I happily identified totally with the hero—if



it was Jane Eyre, I identified with her; if it was a hero in Zane Grey, I identified with him—and I never thought a thing about it.” [2.]

“My mother was the mythology book collector in my family . . . Beautiful big books with lots of illustrations.” [3.]

“My father’s favorite book was a copy of Lao Tzu, and seeing it in his hands a lot, I as a kid got interested. Of course, it’s very accessible to a kid, it’s short, it’s kind of like poetry, it seems rather simple. And so I got into that pretty young, and obviously found something that I wanted, and it got very deep into me.” [2.]

“Every summer when I was growing up in northern California, I lived in a forest, up in the foothills of Napa Valley, and going in the woods was what I did . . . I was not a tomboy in the sense of being brave and courageous, but my parents made no great distinction between boys and girls, so I had the freedom of the woods.” [2.]

“I wrote a lot of poetry . . . But I started writing stories somewhere around eight or nine, I think, when I got an old typewriter.” [2.]

“If I can draw on the springs of ‘magic,’ it’s because I grew up in a good place, in a good time even though it was the Depression, with parents and siblings who didn’t put me down, who encouraged me to drink from the springs. I was encouraged by my father, by my mother. I was encouraged to be a woman, to be a writer, to be any damn thing I wanted to be.” [1.]

Ursula attended Berkeley High School. She received her BA magna cum laude in Renaissance French literature from Radcliffe College in 1951, and an MA in French and Italian literature from Columbia University in 1952.

"I started sending things out for publication at about 18. I got some poetry published in little poetry magazines. That was partly because my father . . . really goaded me and in fact acted as my agent for a couple of years." [1.]

"I took one [creative writing class] at Radcliffe out of curiosity and a sense of duty . . . but the class was a disaster. I got an "A" and all that, but I didn't belong there. I was also very arrogant. Nobody could teach me nuttin'" [3.]

In 1953, while traveling to Europe on the Queen Mary, Ursula met the man who would become her husband, Charles Le Guin.

"I was a graduate student on a Fulbright scholarship, going to Aix-en-Provence to look for a thesis subject, but Aix was not a good place to find one. Charles and I had met on the ship going to France—he was on a Fulbright,

too, going to Paris to work on his thesis. . . . We got married under the Napoleonic code, by golly, right in Paris, at the *mairie du sixième*, by a nice little round mayor with a bright colored sash across his chest." [6.]

"I was at home in some ways in Europe as I was not in California, or Massachusetts. I had a spiritual home, and I was in love with France, totally, madly in love with France, and French literature." [7.]

Charles Le Guin received his PhD in History. In 1959, he took a teaching job at Portland State University and the Le Guins moved to Oregon. With three young children [Elisabeth, Caroline, and Theodore] now in the family, Ursula continued to make time for writing in addition to maintaining her family life.

"When the kids were babies I wrote at night, from nine to eleven or as long as I could stay awake. Then, as they began school, I had the whole school day to work; I felt as if I grew wings." [5.]



"I know that a lot of writers read [their own work] to their kids, and do it perfectly spontaneously, but to me the idea of "Mommy wrote it, do you like it, dear?" is awful. How can you lay that on a kid? But we read everything else. I was glad to have a third child so I could read all of *The Lord of the Rings* all over again!" [6.]

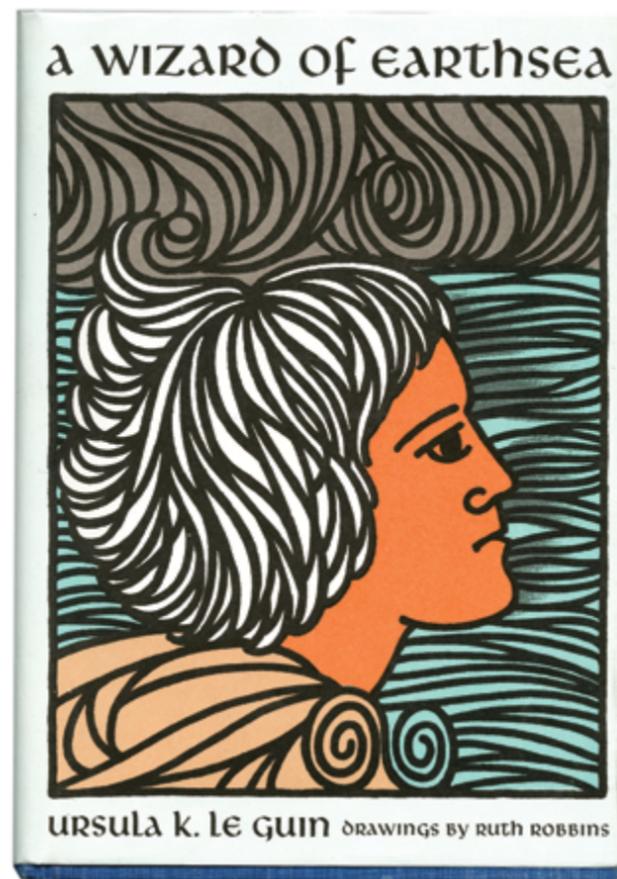
"If I hadn't had the children, you know, my life would be impoverished immensely . . . "you must either have babies or books," to me that is wrong, totally wrong and even wicked . . . They enlarge life enormously." [7.]

Ursula's perseverance at her craft began to be recognized; in the early '60s she published poetry and a "realist" short story in small, literary magazines. But most editors still did not know what to make of her "weird, unclassifiable stuff." Then, in a stranger-than-fiction twist, her mother, Theodora, suddenly achieved the publishing success that had long eluded Ursula.

" . . . when [my parents] got us all raised and married and sent off, then my mother, Theodora, started writing and wrote a best seller, somewhat to her own surprise and immensely to the surprise of the UC Press which published *Ishi in Two Worlds* [1961] and didn't know what to do when it appeared on the *New York Times* best seller list." [1.]

"[My mother] started writing after I did, but she was successful well before I was, so it was interesting catching up to each other." [4.]

"I sent things out for about ten years before I got anything published that I got paid for. Then [in 1962] they discovered I was a science fiction writer. . . . I realized that science fiction was different than when I had stopped reading it at twelve. There were some very neat new writers and new science fiction magazines, and I said, 'maybe these magazines would take my stuff.' And sure enough they did—so I came in as a science fiction writer and God bless science fiction because I probably never would have gotten published. . . . Publishers and book sellers need labels. They have to know what section to put you in in the bookstore. That's a fact of life." [1.]



Le Guin shot to fame with the best-selling and award-winning novels *A Wizard of Earthsea* (1968) and *The Left Hand of Darkness* (1969)—works which were among the first in speculative fiction to foreground non-white and non-straight themes and perspectives.

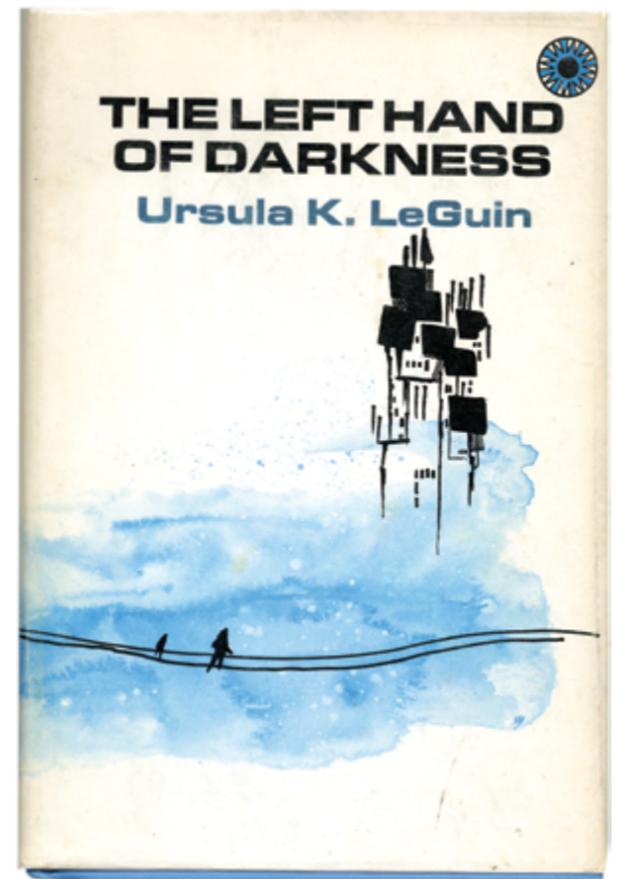
"I found that . . . (a) if you're writing what they call science fiction, you're absolutely free—you can write any damn thing you please, and (b) that if you take seriously the science fiction premise, you are furnished with an inexhaustible supply of absolutely beautiful and complex metaphors for our present situation, for who and where we are now . . ." [1.]

"At this point, realism is perhaps the least adequate means for portraying the incredible realities of our existence." [3.]

Le Guin inspired a generation of women writers, and was in turn influenced by the emerging Feminist movement.

"My feminism before the women's movement got started consisted simply of the fact that I wasn't going to let any men put me down because I wasn't a man." [4.]

"I wrote a couple of my major books before the women's movement was going. When it came up in the late sixties and through the seventies, it forced me to question everything I had taken for granted, everything about myself, everything about my writing." [1.]



"As I have increasingly found my voice as a woman, thanks to feminism and feminist theory and criticism . . . as I've been able to speak less as a kind of genderless object in the male mode and more directly as a woman and a woman writer, a lot of it has come out as poetry. It is one of the things that made me feel my poetry really grew up: I could write from the body out." [4.]

Le Guin is socially and politically outspoken. In recent years, she has used her public platform to address issues ranging from the environment, to digital publishing, to the Malheur wildlife refuge occupation.

"The only excuse for getting older is that you do keep learning." [4.]

"Art is action. The way I live my life to the highest degree is by writing, the practice of art. Any practice, any art, has moral resonances; it's going to be good, bad, or indifferent. That's the only way I can conceive of writing—by assuming it's going to affect other people in a moral sense. As any act will do." [3.] ■

Quote sources:  
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[2.] Wickes, George and Louise Westling. "Dialogue with Ursula K. Le Guin." From *Northwest Review* 20.2-3 (1982).  
[3.] McCaffery, Larry and Sinda Gregory. "An Interview with Ursula K. Le Guin." From *Missouri Review* 7.2 (1984).  
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[5.] Rass, Rebecca. "Ursula K. Le Guin's Life and Works: An Interview." From [angelfire.com/ny/gaybooks/lefthandofdarkness.html#interview](http://angelfire.com/ny/gaybooks/lefthandofdarkness.html#interview) (1991).  
[6.] Reinking, Victor and David Willingham. "Conversations with Ursula K. Le Guin." From *Para-Doxa: Studies in World Literary Genres* 1.1 (1995).  
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# MOTHERSHIP CONNECTION: touching down at the Tiptree Symposium

James Tiptree, Jr. Symposium I  
December 4-5, 2015

James Tiptree, Jr. Symposium II:  
Ursula K. Le Guin  
December 1-3, 2016

For several decades now, the University of Oregon Libraries has been building a formidable collection of feminist science fiction manuscripts and papers, including the Ursula K. Le Guin Papers, the Joanna Russ Papers, the Sally Miller Gearhart Papers, and the Suzette Haden Elgin Papers. In 2015, the library celebrated the acquisition of the James Tiptree, Jr. literary papers, a gift of Jeff Smith. James Tiptree, Jr. was the pen name of Alice Sheldon, an award-winning author of science fiction tales with a pioneering focus on gender issues.

Given that the UO Libraries holds a leading collection in this increasingly buzzworthy field of scholarship, it was only natural to invite a national audience!

Welcoming scholars, luminaries, publishers, and fans to mingle with students and faculty in Eugene, the Tiptree Symposium is a multi-day slate of lectures, panel discussions, readings, and multimedia presentations dedicated to the life and work of leading women authors

of speculative fiction. Accompanying the symposia, author photographs, original manuscripts, and other collection materials are exhibited in Special Collections and University Archives.

Over the two years that the event has been held, guests and speakers have included Le Guin, award-winning Tiptree biographer Julie Phillips, *Star Trek* scribe David Gerrold, documentary filmmaker Arwen Curry, and SF luminaries like Suzy McKee Charnas, Karen Joy Fowler, Molly Gloss, and Vonda McIntyre. Guest scholars have come from across the country and as far away as Cardiff University, Wales. That's a lot of earth-travel! (Thus far, news of attendees from *other* planets has been kept hush-hush.)

#### Tiptree Symposia co-sponsored by:

UO Libraries, Oregon Humanities Center, College Scholars Program, Folklore Program, Department of English, Department of Anthropology, and Center for the Study of Women in Society.



# Price Science Commons & Research Library wins AIA award for design excellence

By Jason Stone

The American Institute of Architects and the American Library Association announced that the University of Oregon's Allan Price Science Commons and Research Library is one of seven projects worldwide to receive the 2017 AIA-ALA Library Building Award.

The awards program was developed to encourage and recognize excellence in the architectural design of libraries, especially as it reflects the evolving role of the library as a community space. It is the only award to recognize entire library structures and all aspects of their design. Among the other 2017 award recipients are the New York Public Library, Boston Public Library, and the National Library of Latvia.

The Price Science Commons was designed by Opsi Architecture of Portland. In its award citation, the American Institute of Architects heralded the project team's ingenuity in addressing challenges of a difficult building sight, its integration of immersive learning spaces like the visualization laboratory and Robert DeArmond MakerSpace, and its close consultation of the student body throughout the design process.

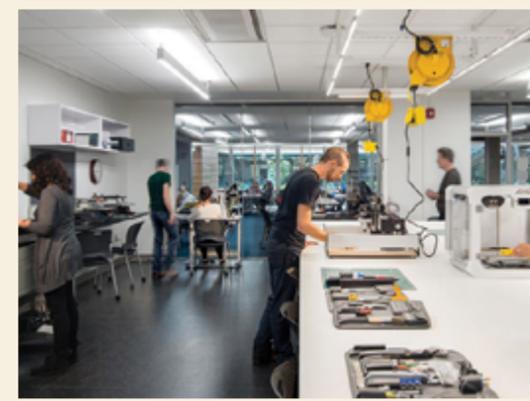
"The successful beauty and utility of the design are evident in the way more people are using our spaces and services," said Adriene Lim, dean of libraries and Philip H. Knight Chair. "Students have commented on the comfort, convenience, and resources that draw them here. The abundance of natural light incorporated into the design has truly transformed the experience as well."

Principle architect Jim Kalvelage '81 noted that his team was inspired by school ties and a collaborative spirit.

"The Opsi design team, comprised of UO alumni, shared a deep passion and commitment to deliver a noteworthy project that would make an enduring contribution to the vibrancy of the UO campus," he said. "We are honored to receive national recognition for this transformative project that has become a front door to the Lokey Science Complex. It's a testimony of our valued collaboration with the library staff, as well as university planning and facilities staff whose high aspirations inspired us to realize the inherent possibilities of this project."

Over the years, the need for the project had become increasingly apparent. With a 72 percent surge in the number of UO science majors since 2000, the science library had undergone just one significant update in its 45-year life — two decades ago.

"Oregon was terribly behind in the condition of the former science library," noted philanthropist Lorry I. Lokey, whose \$8 million gift kick-started the renovation project. "Now we're ahead of the world." ■



Sponsored by the University of Oregon Libraries, the annual program honors UO students who produce exceptional, original research and scholarship using library collections and resources.

"Each year the committee enjoys seeing papers and projects that showcase the rich intellectual diversity of student research on campus. It is exciting to see the students' passions, growth as scholars, and their special relationships with their faculty mentors."

—Barbara Jenkins, UO Libraries' Coordinator of Outreach and Special Programs, chair of the Undergraduate Research Awards Committee

"The celebration of this exemplary work allows us also to highlight the crucial role that librarians and library resources and services provide in the University's efforts to ensure undergraduate student success."

—Adriene Lim, Dean of Libraries and Philip H. Knight Chair

Electronic copies of all winning students' work are deposited in Scholars' Bank, the library's open access digital archive for UO research, publications, and supporting materials.

The Undergraduate Research Awards are made possible by endowments established through the generous support of Gretchen and Walt Barger, Lisa and Jon Stine, and Barbara Blinco Sparks.

# Meet the 2016 Undergraduate Research Award Winners



## Claire E. Aubin

**Major:**  
International Studies and Russian, East European and Eurasian Studies

**Faculty Sponsor:**  
Julie Hessler, History

**The Internationalization of Atrocity: John Demjanjuk and the Politics of Post-War Justice**

Claire's thesis uses war crimes trials as a lens to examine changing perceptions of justice. Her subject is Ivan "John" Demjanjuk, the first naturalized U.S. citizen to be denaturalized twice, the first accused Nazi extradited from the U.S. to Israel, and "the accidental poster boy for the didactic capacity of the international legal system." Using existing literature and archival materials, this thesis examines the effects that political and social circumstances have on the development of a specific war crimes trial, while offering contextual information on the broader nature of post-war justice for the victims and perpetrators of atrocity.



## Augustine Beard

**Major:**  
History and Environmental Studies

**Faculty Sponsor:**  
Mark Carey, Robert D. Clark Honors College

**Enemy in the Forests: Narratives and Fires in the Pacific Northwest**

Using the Pacific Northwest as a case study, Augustine's article draws on sources from fire prevention campaigns that developed out of World War II, aimed at identifying fire as a "foreign enemy" through racialized iconography and associating fire prevention with national defense. "While historians have examined the role of science, the state, and capitalism in fire suppression policies," Augustine notes, "there is a need to turn to the use of narrative and discourse to better understand the motivation behind fire suppression."



## Tate James

**Major:**  
Comparative Literature and Creative Writing

**Faculty Sponsor:**  
Alisa Freedman, East Asian Languages and Literatures

**Magical Girl Martyrs: Puella Magi Madoka Magica and Purity, Beauty, and Passivity**

Tate's paper discusses whether Akiyuki Shinbo's anime, *Puella Magi Madoka Magica* (2011), is an effective critique of the "magical girl" genre. Many critics have claimed that the show is progressive. However, Tate argues, while *Madoka Magica* does make important headway in the realm of dismantling harmful female archetypes, the moral judgments the show assigns to those archetypes problematizes such a positive reading. She examines the magical girl genre's history as well as *Madoka Magica's* treatment of nonlinear storytelling, female agency, and purity in order to assess the effectiveness of its critique.



## Michael McIntosh

**Major:**  
Economics and Political Science

**Faculty Sponsor:**  
Ron Mitchell, Political Science

**International Agreement Effectiveness: A Case Study Using the 1985 Pacific Salmon Treaty**

With global environmental problems reaching an all-time high, international cooperation in addressing them becomes ever more important. The widely agreed-upon key to facilitating this cooperation is international environmental agreements. However, Michael argues, many agreements that have already been reached to solve environmental issues have been impotent thus far. There are a number of factors that determine the potential effectiveness of an international environmental agreement; Michael's piece discusses several of those factors and applies them in the case of the 1985 Pacific Salmon Treaty between the United States and Canada.



## Angela Rothman

**Major:**  
History and Political Science

**Faculty Sponsor:**  
Ellen Herman, History

**Revolutionary Theatricality: Dramatized American Protest, 1967-1968**

Angela's paper examines an era when dramatic aspects of political and cultural rebellion—in particular, protest against the Vietnam War—manifested in theatrical methods. During this intense period of domestic conflict, activists embraced radical theater as a visible form of protest. This study uses the scripts of plays, the writings of movement leaders, and secondary analysis to demonstrate how theatrical methods strategically engaged a complex and overwhelmed American public during a turbulent period of our history.

# LIBRARY GUIDE OFFERS TOOLS AND TIPS TO COMBAT 'FAKE NEWS'

These days, it seems everyone is aware of the “fake news” phenomenon. But with so much news out there, how can you tell which news is real, and which is bogus?

Thanks to a University of Oregon librarian, tools and resources that can help make you a savvier consumer of news media are now just a mouse-click away. Created by Carolina Hernandez, journalism and communication librarian with the UO Libraries, the new Fake News and Information Literacy guide was inspired by current events.

“Fake news has become a big part of the general discussion about world events and politics,” Hernandez said. “On our mailing lists, we librarians have been discussing how we can address this. A big part of our role is helping people not only to find information but to evaluate it.”

While partisan reporting and editorial spin have long had a place in the news media, Hernandez cautions that fake news is a development that transcends mere bias.

“I think it is important to make a distinction,” she said. “Fake news is news that is trying to be purposefully deceptive for a reason. It might be to make money by getting people to click, or it might be intended to give people a false impression about someone or something. Part of the process is evaluating the news source — Is this a legitimate publication? Is the story meant to be straight reporting, or an editorial? Often you will need to do legwork and see if other, legitimate news sources are reporting on this same issue.”

The fake news research guide provides tools and tips to help library users with this vetting process. Librarians refer to the necessary awareness and skills



Illustration by Carolina Hernandez

as “information literacy.” According to the Association of College and Research Libraries, information literacy is a “set of integrated abilities” including “the reflective discovery of information, the understanding of how information is produced and valued, and the use of information in creating new knowledge.”

Hernandez believes that honing these abilities will pay dividends not only for news consumers but for many academic researchers as well.

“Fake news is important because it’s what everyone is talking about right now and it’s seen as this big issue,” she said. “But the skills that people would use to evaluate a news story are also useful in other types of research. It’s important to not just use these skills to identify fake news stories—you should be asking the same questions of every type of information you encounter.” ■

[RESEARCHGUIDES.UOREGON.EDU/FAKENEWS](https://researchguides.uoregon.edu/fakenews)

## A few things that were accomplished by UO Libraries Student Employees in 2016-17, thanks to Donor Support:

By Lauren Walbridge MFA '14

In our Special Collections & University Archives (SCUA), multiple student employees helped digitize and catalogue the historic photographs of Lee Moorhouse (1850-1926). Creating detailed subject headings and item descriptions for keyword searching and discovery by the public, Mason Moorman MA '17, Alexa Goff, and Amelia Anderson MA '17 needed to consider how users would perceive the digital collections without applying their own curatorial judgements.

While digitizing newspapers for the Oregon Digital Newspaper Program (ODNP), a student employee made a previously unknown connection: the Heppner Weekly Gazette was published by Colonel John “Watermelon” Redington (1851-1935), whose extensive scrapbooks about the early days of the Oregon territory are housed in our Special Collections. Before graduating in June 2017, Jane Conway wrote several historical essays for the ODNP website. Her research has developed a new resource for future scholars.

Thanks to the Steele Fund for Aerial Photography, a graduate student employee gained two years of hands-on experience in georeferencing, digital data creation, and historic imagery interpretation in the Map and Aerial Photography department. Kendal Black MCRP '17 is now working as an Assistant City Planner in Utah, where he puts these skills to daily use.

When the Editor-in-chief of the Oregon Undergraduate Research Journal became suddenly and seriously ill, a brand-new student employee stepped up to provide leadership and stability during a hectic period. Sandra Dorning '17 dealt with tight deadlines, developed new policies and procedures, and migrated the Journal to a new publishing platform—all while working just 15 hours a month!

After graduation, the first student employee at the Beach Conservation Lab landed a coveted position with the book conservation lab at the Museum of Modern Art in New York City! Victoria Wong '07 is now studying art conservation at Winterthur/University of Delaware, one of the most prestigious graduate programs in the country.

In the brand new Allan Price Science Commons & Research Library, a student employee found that working in the DeArmond MakerSpace inspired new creativity in his study of mathematics. Elliot Freeman uses her foundational knowledge to help fellow students create sound designs and execute those ideas into reality.

Because of the excellent tutoring she received at the Math Library, an undergraduate not only applied to be a student employee there—she also changed her major to mathematics. By becoming a Math Library tutor herself, Kelsey Clauson discovered a knack for adapting to different learning styles and explaining difficult concepts. Most importantly, she discovered a real passion for teaching!

## Just imagine what they'll do this year!

Supporting student employment opportunities is one of the best ways to support the UO Libraries. Contact Keri Aronson, director of development, at 541-346-1890 or [keria@uoregon.edu](mailto:keria@uoregon.edu)

# Latino Roots Celebration



## Knight Library Browsing Room and Paulson Reading Room – June 8, 2017

Organized by the Center for Latina/o and Latin American Studies (CLLAS) and the UO Libraries, the biennial Latino Roots Celebration showcases a series of short video documentaries made by UO students. The Latino Roots course traces Latino-American immigration, settlement, social movements, and civic integration in Oregon during the 20th and 21st centuries. The students' class projects are placed among the holdings of the library's Special Collections and University Archives for preservation and use by researchers in many different fields.

Experience an immersive feature story on Latino Roots at [AROUND.UOREGON.EDU/LATINO-ROOTS](http://AROUND.UOREGON.EDU/LATINO-ROOTS)



*"Latino Roots is incredibly valuable because you are documenting who you are and where you are from, not only for you, but for us. This program is focused on the fastest-growing segment of our state and our country. What you are doing allows us to connect with families of young people who will become our future students."*

—President Michael Schill

*"Students are very excited to learn that their work for this class will become part of a permanent collection in the University Archive. When there are entire populations being relegated to the margins of history, we really need to fill in those gaps, and we want to be sure that it is done in consultation and collaboration with the represented community. Latino Roots is a great project in perfect alignment with these purposes."*

—Jennifer O'Neal, Corrigan Solari University Historian and Archivist

*"When people think about Latinos, Latinas, Latinx, they often get this representation that everyone is the same and that everyone comes from the same background. But the word Latino is actually a really broad word . . . When I recommend this course to my friends or talk about it to my community, I tell them that you build relationships."*

—Romario Garcia Bautista, journalism and anthropology major





# FROM THE DEVELOPMENT DIRECTOR

## DEAR LIBRARY FRIENDS,

Can you think back to the first time you walked into the library on the University of Oregon campus?

Did you know that today there are no less than seven UO libraries? Depending on the years in which you were a student, there may have been only one—the main library, now known as Knight Library. It was built in the 1930s: then as now, it was an architectural marvel and a focal point of the campus. But the University kept growing and growing . . .

Today, five libraries serve the campus in specific areas of discipline: Knight Library, Mathematics Library, Allan Price Science Commons & Research Library, Design Library, and John E. Jaqua Law Library. And two additional libraries are located at UO branch campuses: Loyd and Dorothy Rippey Library at the Oregon Institute of Marine Biology and Portland Library and Learning Commons.

This was welcome news to the new student I had been guiding! However, I also told her it was probably less important which library she chose to study in—the real key to her success would be to meet her librarians, because we are here to help and we are really good at it.

It made me feel so good to put her at ease. She was so thankful. So am I. Because of your choice to support the UO Libraries, we can continue to serve our faculty and students in the smallest and biggest of ways. Thank you for your continued support and GO DUCKS!

Cheers,

Keri Aronson  
 Director of Development, UO Libraries  
 keria@uoregon.edu / 541-346-1890

**P.S. I want to hear your story. Please email me or call me so I can hear about your first experience in the library. I'd also love to hear about your continued use of the library and why you choose to invest in the UO Libraries.**

Do you remember the feelings you experienced as you entered through the library doors? Were you nervous? Excited? Were there feelings of anticipation? Dread? Wonder? Were you most worried about how to find a study space or a particular book? Were you busy checking out the attractive fellow student sitting in the study carrel across from you—or busy checking out reference materials for your first research paper?

This year, on the second day of fall term, I was reminded of my first time in a large research library because I encountered a new student. Just within the Knight Library doors that read, “And the Truth Shall Make You Free,” I saw her staring at a wayfinding map. I could see that she was lost and didn’t know where to go next, so I asked if I could help her.

Her response was simple. “Can you please tell me where I can find a table so I can study?”

I ended up giving her an enthusiastic tour of the entire library. I told her about all the cool technology we provide, showed her how to look up reference materials, introduced her to librarians and explained how they will be her best friends and advocates throughout her academic career. I showed her public study spaces and the private study rooms. I explained how she could book a space using LibCal, our automated room reservation system.

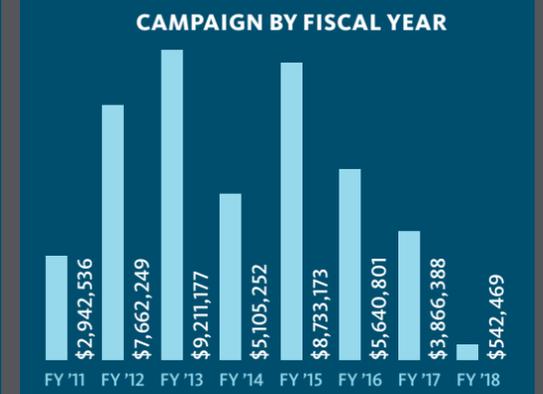
I asked this student what her major was and what had brought her to the UO. She explained that she is from Seattle and chose the UO for its excellent architecture program. Surprise! She hadn’t heard yet that there were resources exactly for her in Lawrence Hall, in our newly renamed Design Library.

### UO LIBRARIES ADVANCEMENT COUNCIL 2017-2018

Walt Barger '68	Tom Hartfield '75	Robert Scherzer '74, JD '78
Mike Bellotti	Phillip Lighty '68	Sheryl Steinke '65, MS '68
John Bentley '52	Sally Linman	Hank Tarbell '65
Ruby Brockett	Pam Saltenberger '66	Bethany Shetterly Thomas '02
Scott Drumm '87	George Scherzer '74	Matt Thomas '02



CATEGORY	TOTAL FUNDRAISING	GOALS
1 = Collection Acquisitions .....	\$1,937,747.84	\$4.5 MILLION
2 = Faculty Funds .....	\$1,631,290.00	\$1 MILLION
3 = Student Employment & Recognition ...	\$3,105,686.98	\$5 MILLION
4 = Technology .....	\$2,794,201.16	\$5 MILLION
5 = Special Collections .....	\$3,498,107.23	\$2.5 MILLION
6 = NSRC .....	\$7,038,542.85	\$5 MILLION
7 = Science & Building .....	\$9,715,092.69	\$11 MILLION
8 = Unrestricted .....	\$13,983,376.50	\$2 MILLION
<b>TOTAL .....</b>	<b>\$43,704,045.25</b>	<b>\$36 MILLION</b>



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**WRITER AND EDITOR** Jason Stone  
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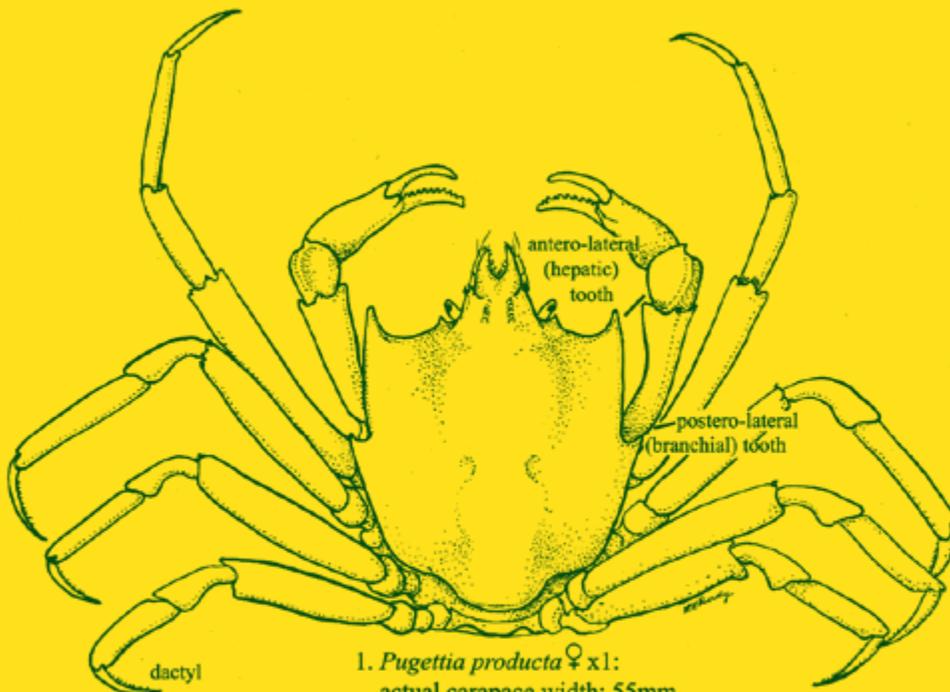
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*Pugettia producta*



1. *Pugettia producta* ♀ x1:  
actual carapace width: 55mm  
carapace smooth, sides subparallel;  
strong hepatic and branchial teeth;  
eyes less than 1/3 carapace width apart;  
walking legs subcylindrical, shorter  
posteriorly.