

OFF THE SHELF

SPRING 2025

OFFICIAL NEWSLETTER OF UWEC LIBRARIES

ISSUE 101



Curating the art collection

University of Wisconsin-Eau Claire



I recently helped a student find a scientific article on microfilm. It made my day. On the now rare occasion when I help a student with microfilm, I typically begin with an apology, as I know the process on which we are to embark will be unexpectedly archaic and cumbersome for them. The ease with which we are now accustomed to accessing information belies both its value and its fragility.

Events of the past month alone have made that point dizzyingly clear.

Libraries once housed millions of printed government documents. The transition of these documents from print to online was welcomed, as it provided greater access to, and searchability of, government information. It also eased the pressure on libraries to process, store, and maintain massive physical government information collections. The trust we put in an assumed permanency of these online alternatives now seems misplaced as we witness thousands of datasets, reports, and webpages being purged from government websites. As decades worth of publicly funded research and data disappear per presidential executive order, often for containing words such as inclusive, diversified, historically, barriers, or womenⁱⁱ, librarians and others committed to preserving information are working to save this data and make it accessible to those who need it. The [Data Rescue Project](#) is a good source to learn about the myriad efforts to capture, restore and preserve data.

Access often comes at the expense of ownership.

Libraries – driven by demand, budgets, preference, or some combination thereof – have been moving toward a subscription economy, just as in our personal lives we have ditched CD collections for Spotify or DVD collections for Netflix. In exchange for access to so much more, we have ceded some of our control over content, confident that in all that quantity there is adequate quality. A risk of the subscription economy, of course, is that the moment we stop paying the recurring fees, we have nothing.

This issue revealed itself yet again last month with an announcement to academic libraries from Clarivate, the conglomerate that controls much of the content and many of the platforms on which academic libraries rely. Clarivate, used by more than 500 academic institutions – including the Universities of Wisconsin – to manage and acquire their academic book collections, announced that it is phasing out “perpetual access” ebook and print book purchases. That means the company will no longer support a library’s ability to purchase a book. Instead it is adopting a subscription model, requiring ongoing fees to maintain access to an ebook collection. Once a library stops subscribing – maybe due to flat or declining budgets – it loses access to everything.

In this model, Clarivate assumes the responsibility of choosing which books are available to library patrons. Titles will come and go at the whim of the corporation. This Spotify or Netflix model may work for casual personal entertainment, but it poses great risk to libraries, charged with building, curating, and maintaining collections for the unique needs of their institutions. Needless to say, we are looking at alternative suppliers and hoping that even in a sector dominated by just a handful of monopolistic companies we are able to retain that fundamental role of choosing and purchasing books for our libraries. (Note that the popular Libby ebook and audiobook collections are managed through a separate platform and not impacted by the Clarivate decision.)

I am not going to make the case that we return to the halcyon days of microfilm. I am well-aware of its shortcomings. Using microfilm is awkward and time-consuming, requiring specialized and sometimes finicky equipment. But decades after we purchased a reel of microfilm, we still own it.

The student and I, having scanned his scientific article from the microfilm reader, and returned the reel to its box for reshelving, shared a feeling of collective accomplishment. The meteoric changes and challenges of the last month have not dampened the satisfaction derived from helping a student in a successful information quest. Finding comfort in the certainty and familiarity of locating an article on microfilm was – like so many things – not on my 2025 Bingo card. ■

A handwritten signature in black ink that reads "Jill Markgraf". The signature is written in a cursive, flowing style.

Jill Markgraf,
Director of Libraries

ⁱSinger, Ethan, et al. Thousands of U.S. Government Web Pages have been Taken Down since Friday. *New York Times*, Feb. 3, 2025.

ⁱⁱ“Here Are the Words Putting Science in the Crosshairs of Trump’s Orders.” *Washington Post*, Feb. 2, 2025.

Exhibiting talent

Archives student worker wins library's ninth student employee scholarship

By **Andrew Dowd**, dowdal@uwec.edu

Sylvie Leach's curatorial talents have traveled well beyond the walls of the library archives where she's worked for years. Exhibits she's been instrumental in have spread across the UW- Eau Claire campus and even around the state.

Looking back on when she started working in McIntyre Library's Special Collections and Archives in spring 2022 as a freshman, Sylvie had no idea how much experience the job would give her while she pursued her degree.

"McIntyre has seen me through growth from an unsure freshman full of doubts, to a senior handling a range of responsibilities, engaging with local history and my community," she said, reflecting on her journey here.

Her service to the library helped her win a competitive scholarship awarded each year by the library to one of its workers. This spring a panel of library faculty and staff members chose Sylvie as the winner of ninth annual McIntyre Library Student Employee Scholarship.

Sylvie is set to graduate in May, earning her bachelor's in public history with minors in both art history and German. As for her post-graduation plans, Sylvie is now looking for a job in the history field – hopefully in a museum. There she's looking to build on her experiences and strengths before pursuing her master's degree a few years down the line.

Greg Kocken, head archivist, saw right away that Sylvie had a knack for the job when she started at McIntyre Library.

"I immediately recognized Sylvie's talents for developing and designing interpretative displays," he recalled.

Exhibits she helped support and develop have shown up in buildings across campus. Two of the more recent ones were not only seen by UW- Eau Claire students and employees, but also campus visitors as well.

During the fall 2024 semester, Sylvie selected 35 pieces from the LaBelle Miller Southwest Pottery Collection, made informative signage, and put them on display at the Flesch Family Welcome Center. Viewable both from within and outside a conference room, the display is an eye-catching way to educate campus visitors on six distinct styles of American Indian pottery.

Meanwhile in the Davies Center, an array of memorabilia she oversaw was shown off in the Alumni Room. Vintage knit sweaters,



Sylvie Leach stands in the vault of McIntyre Library's Special Collections and Archives. Leach will be graduating from UW-Eau Claire in May with a bachelor's degree in public history.

Photo by Kong Yang

humorous pins from school pride events, UWEC flags, and even some of the "semi-humiliating" beanies that freshman used to wear were part of that display along with photographs and yearbooks from UW- Eau Claire's history.

Sylvie's aptitude with public history research also has taken her beyond the UW- Eau Claire campus.

Sylvie worked with Kocken and associate archivist Sarah Beer on a digital humanities project called Vital Signs. The project explored how the 1918 Influenza Pandemic impacted the Chippewa Valley. The trio hosted a session on the project during fall 2024's Wisconsin Historical Society Conference in Appleton. In early April, Vital Signs will be shown off at Research in the Rotunda at the state Capitol in Madison. That annual event allows college students and their faculty advisors to showcase their findings to legislators, state leaders, UW alumni, and other supporters.

"Working at McIntyre Library has helped me to carve out a place for myself in the discipline of history and allowed me to contribute to the field," Sylvie said.

While experiences gained working in McIntyre Library helps students make connections and prepare for their careers, we are happy to help make college a little more affordable for Sylvie and future student employee scholarship recipients. We are excited to announce that this year during National Library Week (April 6- 12) we will be hosting a donation drive for our student scholarship! Celebrate your love of libraries by directly supporting our amazing student workers and the impactful projects and learning experiences they participate in during their time with us. Thank you to the UW- Eau Claire Foundation for helping us organize this great crowdfunding event! Go to blugolds.uwec.edu/library for more details. ■

Going public

Works from 1929 get new life as copyright coverage runs out



By **Helena Sumbulla**, sumbullh@uwec.edu

Happy Open New Year!

Never too late, right? Every January 1st, as many people in the United States celebrate the New Year, a nerdy group of librarians, legal experts, and artists are celebrating a lesser-known holiday: Public Domain Day. This day marks an expiration of copyright for certain works, allowing anyone to use, reuse, remix, and add upon the work without having to secure permission from a copyright holder or pay a licensing fee.

Moving into the public domain has the potential to give original works a new life as they may be rediscovered and preserved through digitization practices before they disintegrate and are forever lost to time (for instance, the Library of Congress estimates that about 75% of all silent films are forever lost). Books in the public domain may be published more cheaply and for free online (see [Project Gutenberg](#) and the [Internet Archive](#)). Music in the public domain can be sampled or remixed and given a new life. The public domain allows scholars to more easily conduct their research due to broader accessibility.

In short, the public domain spurs creative activity because it removes barriers and enables building upon existing materials.

For works created before 1978, copyright law protects original and tangible works of authorship and allows the author (and/or the author's estate) to control how their works are used and to be the sole monetary benefactor for 95 years before the work enters the public domain. For those doing the math, 2025 means that all published or registered works before 1930 are now in the public domain. The one exception is sound recordings, which are under copyright for 100 years. This means that sound recordings from 1924 and earlier are now open for legal reuse (this does not include any re-recordings). Sound recordings that are now in the public domain include "Rhapsody in Blue" recorded by George Gershwin, "Krooked Blues" recorded by King Olver's Creole Jazz Band featuring Louis Armstrong, and "My Way's Cloudy" recorded by Marian Anderson. Interestingly, copyright law's definition of "sound recording" specifically excludes "sounds accompanying a motion picture," which means that songs like the 1929 recording of "Singin' in the Rain" from the film *The Hollywood Revue* (1929) is in the public domain because it has the same copyright terms as the movie.



Top: Salvador Dalí's painting *Illuminated Pleasures* is among artwork that became part of the public domain this year. Images of this and other artwork from 1929 can now be distributed, copied, or modified without permission of their creators or their estates. **Above:** Various books, films, and sound recordings also had their copyrights expire this year. This allows for free online publication of books, sampling or remixing of songs, and it clears hurdles for digitally preserving and sharing old films.



Left: An early Marx Brothers movie called *The Cocoanuts* has entered the public domain.

Above: *The Skeleton Dance* — the first of Walt Disney’s “Silly Symphony” shorts debuted in 1929. **Below:** The comic character Popeye is now available for people to use in their own creative works. Mike Jones, who works at the library’s Main Desk, sketched this image from an early Popeye comic.

Books and plays that have entered the public domain in 2025 include Virginia Woolf’s *A Room of One’s Own*, William Faulkner’s *The Sound and the Fury*, Ernest Hemingway’s *A Farewell to Arms*, John Steinbeck’s *A Cup of Gold*, Agatha Christie’s *Seven Dials Mystery*, and many more.

Films that have entered public domain include Alfred Hitchcock’s *Blackmail*, *The Skeleton Dance* directed by Walt Disney (the first “Silly Symphony” short from Disney), the first Marx Brothers feature film *The Cocoanuts*, *Hallelujah* directed by King Vidor (one of the first films from a major studio with an all African-American cast), and more.

Characters that have officially entered the public domain this year include initial versions of *Popeye* and *Tintin*. They are joined by characters already under public domain including first iterations of Winnie the Pooh, Sherlock Holmes, Dracula, Frankenstein’s Monster, Robin Hood, Snow White, Cinderella, and Alice in Wonderland. This means that one can use the original versions of these characters in new creative works, even though these characters also appear in more recent works still under copyright.

Copyright has expired on works of art that

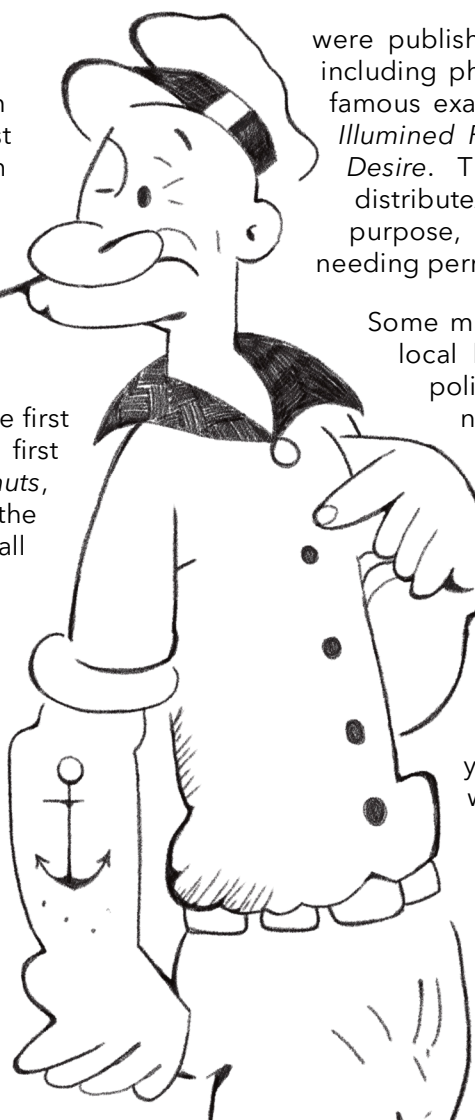
were published or registered in 1929 and earlier, including photography, paintings, and drawings. A famous example is Salvador Dalí’s 1929 paintings *Illumined Pleasures* and *The Accommodations of Desire*. This means that a person can use/distribute/copy/modify these images for any purpose, including commercial use, without needing permission or paying fees.

Some material, including ideas, facts, raw data, local laws, U.S. government legislation and political opinions, and NASA images can never be copyrighted and are therefore born in the public domain.

Professor Hal Abelson, an MIT computer scientist, once asked: “What does it mean to be human if we don’t have a shared culture? And what does a shared culture mean if you can’t share it?” On Public Domain Day, that act of grateful sharing begins for another year of our culture, something certainly worth celebrating. ■

For a complete list of works that have now entered the public domain from 1929, please visit the [Catalogue of Copyright Entries](#).

Source consulted: <https://web.law.duke.edu/cspd/publicdomainday/2025/>



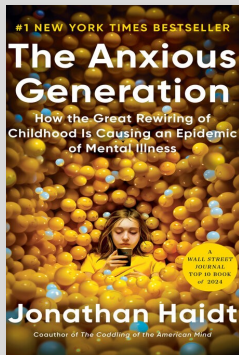
RECENT ACQUISITIONS

All titles can be found in the Popular Reading Collection on the second floor of McIntyre Library.

List curated by **Carrie Butler Becker**, beckercb@uwec.edu

All Fours

Miranda July
PS3610.U537 A79 2024



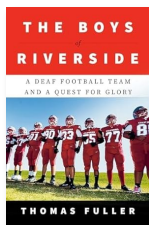
A social psychologist delves into the impact that rising smartphone and social media use is having on the mental health of children.

The Anxious Generation: How the Great Rewiring of Childhood Is Causing an Epidemic of Mental Illness

Jonathan Haidt
HQ792.U5 H23 2024

The Boys of Riverside: A Deaf Football Team and a Quest for Glory

Thomas Fuller
GV584.5.R58 F85 2024



The Briar Club: A Novel

Kate Quinn
PS3617.U578 B75 2024

Brownstone

Samuel Teer
PZ7.7.T44 Br 2024

A Century of Poetry in The New Yorker: 1925-2025

New Yorker Magazine, Kevin Young (editor)
PS586 .C44 2025

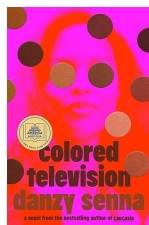
The City and its Uncertain Walls

Haruki Murakami
PL856.U673 M3313 2024



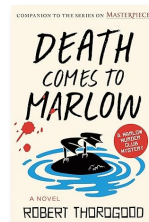
Colored Television

Danzy Senna
PS3569.E618 C65 2024



Death Comes to Marlow: A Novel

Robert Thorogood
PR6120.H6775 D43 2023

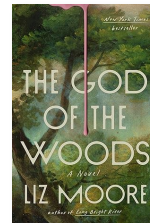


Death at the Sign of the Rook

Kate Atkinson
PR6051.T56 D43 2024

Faux Feminism: Why We Fall for White Feminism and How We Can Stop

Serene J. Khader
HQ1155 .K48 2024



The Glassmaker

Tracy Chevalier
PS3553.H4367 G59 2024

The God of the Woods

Liz Moore
PS3613.O5644 G64 2024b



Good Material: A Novel

Dolly Alderton
PR6101.L4425 G66 2024

The Heart in Winter: A Novel

Kevin Barry
PR6102.A7833 H43 2024



The Indian Card: Who Gets To Be Native in America

Carrie Lowry Schuettpelz
E98.E85 S38 2024

A Little Less Broken: How an Autism Diagnosis Finally Made Me Whole

Marian Schembari
HV1570.22.S34 A3 2024



Math for English Majors: A Human Take on the Universal Language

Ben Orlin
QA99 .O75 2024



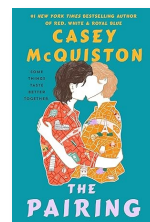
Onyx Storm

Rebecca Yarros
PS3625.A7384 O59 2025

Bestselling author Rebecca Yarros' epic *Empyrean* series continues with this third entry. Following *Fourth Wing* and *Iron Flame*, *Onyx Storm* finds fantasy heroine Violet Sorrengail taking on a perilous journey to forge alliances for a battle that threatens everything she loves.

The Pairing: A Novel

Casey McQuiston
PS3613.C587545 P35 2024



The Paradise Problem

Christina Lauren
PS3612.A9442273 P37 2024

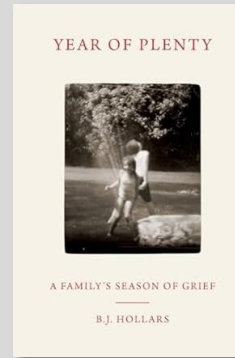
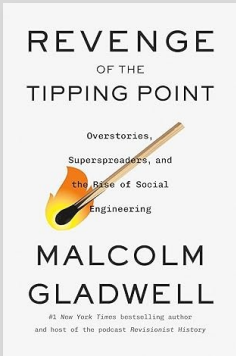
Patriot: A Memoir

Aleksei Navalny
DK510.766.N383 A3 2024

Revenge of the Tipping Point: Overstories, Superspreaders, and the Rise of Social Engineering

Malcolm Gladwell
HM1033 .G533 2024

Twenty-five years after his first explosive book, Malcolm Gladwell returns to the subject of social epidemics. He uses Ivy League sports, successful bank robbers, a forgotten TV show, and more to illustrate the "tipping point."



UW-Eau Claire English Professor B.J. Hollars' latest book is a deep dive into how his father-in-law's cancer diagnosis during the COVID-19 pandemic prompted his family to ponder the ups and downs of their lives.



Year of Plenty: A Family's Season of Grief

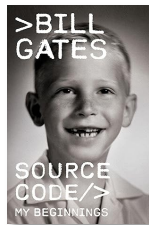
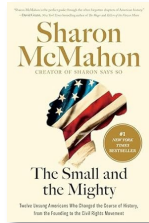
B. J. Hollars
PS3608.O48456 Z46 2024

Sapiens: A Graphic History

Yuval N. Harari
CB113.H4 H37413 2020

The Small and the Mighty: Twelve Unsung Americans Who Changed the Course of History, from the Founding to the Civil Rights Movement

Sharon McMahon
E176 .M35 2024



Source Code: My Beginnings

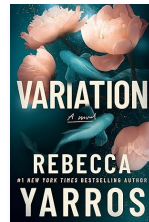
Bill Gates
HD9696.63.U62 G37427 2025

Time of the Child

Niall Williams
PR6073.I43273 T56 2024

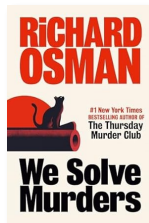
Variation: A Novel

Rebecca Yarros
PS3625.A7384 V37 2024



We Do Not Part: A Novel

Kang Han
PL992.26.K36 C4513 2025



We Solve Murders

Richard Osman
PR6115.S58 W47 2024

The Wedding People: A Novel

Alison Espach
PS3605.S59 W43 2024

Witchcraft for Wayward Girls

Grady Hendrix
PS3608.E543 W58 2025



Ebooks and Audiobooks via Libby

Available to UWEC faculty, staff, and students.

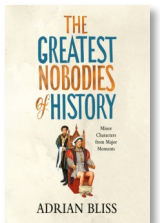
Beautiful Ugly (ebook and audiobook)

Alice Feeney

The Greatest Nobodies of History

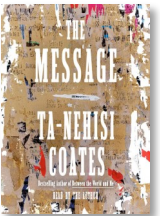
(audiobook)

Adrian Bliss



The Message (ebook)

Ta-Nehisi Coates



Playground: A Novel (ebook)

Richard Powers

Pony Confidential (audiobook)

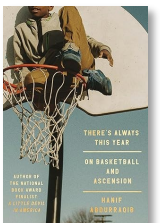
Christina Lynch

Slow Dance: A Novel (audiobook)

Rainbow Rowell

There's Always This Year: On Basketball and Ascension (audiobook)

Hanif Abdurraqib

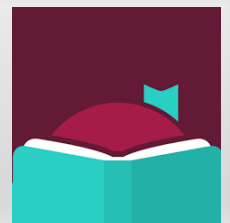


What I Ate in One Year: And Related Thoughts (audiobook)

Stanley Tucci

Meet Libby

Access ebooks and audiobooks via the Libby app. To get started, go to libguides.uwec.edu/overdrive



The Eau Claire Repair Fair is set for April 26

By **Blugold Makerspace staff**, library.makerspace@uwec.edu

We're celebrating Earth Week in a big way in the Blugold Makerspace!

In addition to our usual sustainability focused workshops, we are co-hosting a huge event: the Eau Claire Repair Fair! This event is FREE and open to the public.

Featuring:

- ◆ Workshops, presentations, and hands-on demos by repair experts.
- ◆ A vendor fair to connect with local professionals and people passionate about repair!
- ◆ Kids activities including a recycled materials and cardboard creation station.
- ◆ Our Craft Supplies Swap: try something new, and it wasn't for you? We're collecting all kinds of craft supplies including yarn, coloring supplies, fabric, and more. You may find your new favorite hobby! (Leftover supplies will be donated to the Makerspace.)

Hosted by the UW-Eau Claire Student Office of Sustainability and the McIntyre Library Blugold Makerspace. This event was made possible by the WILS Ideas to Action Fund. Thank you, WILS!

Want to get involved? Email us at library.makerspace@uwec.edu.



Earth Week in the Makerspace

Earth Week this year is April 20-26, (Earth Day is April 22) so we are hosting sustainability focused crafts that week as usual. ■



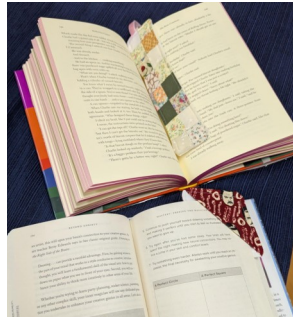
Monday, April 21

Mending Monday
10:00 a.m.-Noon



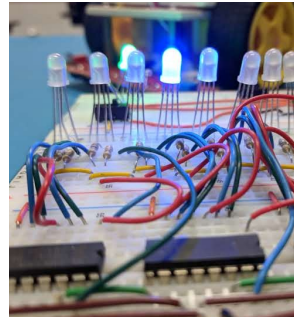
Tuesday, April 22

Upcycled Bookends
1:30 p.m.-2:30 p.m.



Wednesday, April 23

Scrap fabric bookmarks
1:00 p.m.-2:00 p.m.



Thursday, April 24

Electronics for Makers
4:00 p.m.-7:00 p.m.



Friday, April 25

Recycled T-shirt totes
Noon-1:00 p.m.



Open Hours Spring 2025

Monday - Friday 10:00 a.m. - 6:00 p.m.

Sunday Noon - 4:00 p.m.

Lost in the stacks

Staff tracks down misshelved books

By **Robin Miller**, millerob@uwec.edu

Library workers who shelve books or page items for patrons have a truism: “A misshelved book is a lost book.” At UW-Eau Claire, our stacks team spends a lot of time shelving recently returned books or other material.

In our library, most items are organized with the Library of Congress Classification system, though we also have collections in SuDoc, WI Doc, and Dewey Decimal systems. Our library stacks supervisor and student assistants expertly navigate these complex organizational schemes to ensure that library users can find the items they seek.

Managing library stacks is primarily about getting it right in the first place; however, sometimes books go missing.

Most of the time, a missing item is misshelved but located near its correct location. Library stacks supervisor Jacci Larson says, “We’ve found books in some weird places! People leave library books in the restroom, of course, but books have been stuffed in planters and hidden on the top of the lockers students check out.”

While forgetfulness is probably the main reason most books are misplaced, all libraries occasionally find books that seem to have been misshelved deliberately.

The bestselling *Fifty Shades of Grey*



Staff photo by Kong Yang

Books sometimes squirm behind others on the shelves, but McIntyre employees keep an eye out for those that are accidentally — and in some rare cases intentionally — misshelved.

and its sequels have turned up all over McIntyre Library, hidden behind other books. Shortly after its release, a book called *The Engagement: America's Quarter-Century Struggle Over Same-Sex Marriage*, disappeared from the New Books display. Two years later, library staff were shifting materials on the fourth floor and found the book stuffed behind file boxes of sheet music. The book *Hard Choices* by former Secretary of State Hillary Clinton was discovered shelved backwards

among technical manuals on the fifth floor.

When readers object to a book's presence in the library, the library offers them opportunities to challenge the item. However, hiding books is a form of stealth censorship that takes information out of circulation without any discussion or deliberation.

Fortunately, our stacks supervisor and trusty student shelvees are on the case, bringing as much shelf control to collection as we can. ■

Expand your thinking with lateral reading

By **Kate Hinnant** and **Helena Sumbulla**, hinnanks@uwec.edu and sumbullh@uwec.edu

While there has never been a time when you could take for granted that information passed by mouth or print or media was true, we have reached a point in the Information Age when the balance is tipping from trust to mistrust and from truth to misinformation and lies. In this environment, we can acquiesce, or we can become better judges of what to believe.

In 2016, during the presidential campaign between Secretary of State Hillary Clinton and future President Donald Trump, fact-checking features bloomed all over news websites, run by existing and new fact-checking services. It was reasonable to ask, how do fact-checkers do in comparison to other experts? Two Stanford University researchers [tested just that](#). They pitted professional fact-checkers against history professors and college students. The fact-checkers outperformed the faculty and students on every document evaluated. They were faster, more efficient, better able to uncover misleading information and biased or politicized positions, and provided evidence to back up their analyses. Faculty and students were more likely to be influenced by professional logos and traditional markers of credibility, like footnotes, in making their determinations.

How they did it is what we now call lateral reading. While the professors and students tended to stay on the website or article they were evaluating, looking for clues within the text itself, the fact-checkers opened multiple tabs, looking up the sponsoring organization or publisher, as well as details and evidence, or even other perspectives on the same topic.

Developed by Mike Caulfield into a teachable skill, lateral reading is an integral step of the [4 Moves and a Habit](#)

[Technique](#) of evaluating information (now updated to the [SIFT method](#)). It is partly a response to other models of information evaluation that relied on checklists, which have drawn criticisms for ignoring context, being difficult to apply, and encouraging binary thinking over critical thinking.

Lateral reading is a skill that can be applied to almost any information source. When we taught lateral reading to our students in our Information Pollution course, one student remarked that she couldn't stop applying it to her TikTok feed. Memes, websites, infographics, even videos, are all fair play when it comes to going outside the source to evaluate it.

LATERAL READING

- Open up multiple tabs to drag yourself away from the source you are assessing.
- Search for anything you are unfamiliar with. The source? The author?
- Do other reputable sources corroborate the facts? What are they saying?
- You can search the title or specific sentences and phrases to see if anyone has responded to your source.

This is especially important given the ubiquitousness of generative artificial intelligence (AI) tools. While the breadth and coherence of chatbots like ChatGPT may dazzle us, AI tools do not prioritize accuracy; they prioritize wish fulfillment. Using predictive modeling, generative AI are powerful autocomplete machines, guessing at what users would like to see. When they do not "know" the answer or receive a confusing

prompt, rather than asking for clarification, they simply make something up, a process called "hallucinating." Unfortunately, these baseless responses seem authoritative in tone, causing users to stop digging once their wishes have been adequately fulfilled.

Occasionally, these AI responses will even cite sources, lending an air of credibility to their answers. In fact, research shows that the sources cited are often outdated, made up, or irrelevant to the text that is supposedly being cited. Enter: lateral reading. It's a tool proven to withstand the internet's changing landscape where, instead of finding information, information finds us. ■

Short film festival returns

The library welcomes entries from campus and community members this spring for the 2nd Annual Short Film Festival.

Entries should be one to five minutes long. Each film should feature at least one piece from the Permanent Art Collection hanging in the library (featured in the background, do not

handle the artwork). Participants may also use the [digital Permanent Art Collection](#) to meet this requirement in their short films.

Student participants are encouraged to use the library's [Photo/Video Studio](#) and take advantage of the many pieces of [equipment](#) we have to borrow.

Submit films between April 1 and 22. Please [email Anna Zook](#) with any questions you may have.

All are welcome to see the films and awards ceremony on Thursday, May 1 at 6 p.m. on the library's lower level.

Special thanks for this project to go to Lance Stridde, student adviser, and Rob Mattison of LTS. ■



Left: This archival photo shows a production of *One Flew Over the Cuckoo's Nest* in 1978 at the Barron County campus. **Below:** Though the theatre program ended in 2019, the campus still hosts productions, workshops, and an annual radio play. This year's production of *It's a Wonderful Life* featured faculty, staff, and students.

From the archives: A tradition of theater on campus

By **Jennifer Duvall**, duvallja@uwec.edu

One of my first big jobs as the archivist at UWEC-Barron County was to organize a large number of theatre materials found in the Fine Arts building on our campus.

There was a wide range of artifacts and documents including photos, programs, posters, business materials, and society records that dated back to the 1970s. It is a terrific collection that shows theatre arts were here very near the beginning of our campus.

Although UWEC-Barron County Campus has retained the art, choir, and band programs that have been important parts of student and community life for decades, the official theatre program has not been maintained. While the theatre program was very strong for years – seeing its heyday during the 1970s and 1980s – it struggled through tough times in the twenty-first century. The theatre program finally came to a halt in 2019.

This was not, however, the end of theatre on our campus.

In recent years, we have hosted theatre productions organized by our students,



high school productions, and our own theatre workshops. Our biggest theatrical endeavor, however, is our annual radio play during the holidays.

Students, staff, and instructors come together to rehearse and perform a radio play each year that is then recorded and broadcast by Rice Lake Community Media. It is a great deal of fun for everyone involved and brings the campus together as a community. This year's production of *It's a Wonderful Life*

involved students, office staff, custodial staff, library staff, administrators, and instructors. It is not only an enjoyable project for us, it also helps to connect us further to our community. Both things that all theatre should strive to do.

It is amazing to be able to both keep our theatre tradition alive and provide performance opportunities for our students.

Please click [here](#) to listen to our 2024 radio play! ■



Left: Students study next to Rene Lichtman's oil painting, *Theme of Cross I* on the library's Fifth Floor.

Below: Eva Peterson, McIntyre's finance and operations specialist, stands next to an acrylic painting by Tiit Raid in the library's main stairwell. Peterson's job duties include managing the university's Permanent Art Collection.



Surrounded by art

Library manages university's permanent collection of nearly 800 pieces, also displays many of them

By **Andrew Dowd**, dowdal@uwec.edu

Amassed over decades through acquisitions and donations, UW-Eau Claire's Permanent Art Collection numbers nearly 800 pieces.

Adorning walls of buildings across campus, the collection is primarily paintings, but there also are photographs, fiber arts, sculptures, and other mediums included as well.

The largest showplace for pieces of the collection is McIntyre Library, where the work of prominent artists can be seen.

"That's my favorite part of the collection – the famous artists through the decades that came to our campus," said Eva Peterson, whose position at the library includes managing the Permanent Art Collection.

The 1980 visit Roy Lichtenstein, a

major name in American pop art, made to UW-Eau Claire and the print he donated (see next page) are among the highlights Peterson mentioned.

But there are lots of locally grown talents, who also made their mark on the art world, in the collection as well.

"Eau Claire has made a lot of artists," Peterson said.

Some of the artwork bought for the collection were made by artists who had their work on display in Foster Gallery in the Haas Fine Arts Center. Retired faculty – some artists themselves or patrons of the arts – contributed works, too.

"A lot of our art collection is from professors emeriti over the years," Peterson said.

Among them is Tiit Raid, who taught as

an art professor from 1967 to 2002. Several of his large acrylic paintings on canvas are part of the collection. His painting technique created detailed, colorful patterns so fine that they nearly look like woven fabrics.

Following Raid's passing in 2022, the library moved some of his paintings to the library's main stairwell. The location has walls large enough to showcase his canvases, as well as lots of visitors who see Raid's work every day.

Anders Shafer, a manager of the art collection in its early years and an artist himself, also donated numerous works.

Shafer taught courses in painting, drawing, and illustration over a 43-year career at UW-Eau Claire. His wife, Barbara Shafer, also taught art at the university and is an accomplished artist.

The university's Permanent Art Collection began in 1966. For decades the collection grew and was managed by UW-Eau Claire's Art Department, going hand-in-hand with running the Foster Gallery.

Through the years, McIntyre Library became a prime place to display the art collection. Five stories plus a lower level made for ample wall space to hang paintings.

Under the leadership of then-library director John Pollitz, McIntyre agreed in 2015 to take over management of the Permanent Art Collection. Adopting responsibility for the extensive art collection made sense. So much of the artwork was already housed in the building, and libraries are well-versed in cataloging and organizing collections.

Peterson, hired in May 2022 to oversee the library's finances and the building itself, has a secondary responsibility to manage the Permanent Art Collection. She welcomed the duty and noted how it fits in with her family's artistic leanings.

"The arts are a big part of my life," she said.

Her parents are art enthusiasts. Her sister, CV Peterson, is a professional artist. Eva herself is a musician, performing violin in the Chippewa Valley Symphony Orchestra and teaching lessons as well.

A long-term aim of Peterson is to have common threads among the art displayed in areas of the building.

"Our goal is to eventually curate every floor on the library," she said.

Last year's relocation of the library's Educational Materials Collection (EMC) to the second floor as well as shifting some furniture there gave Peterson the inspiration to do some curation in that area.

Colorful tables brought to the second floor and the bright illustrations on many children's books prompted Peterson to pick out a pair of vibrant paintings for that area. She opted for two colorful paintings, both by artist Taro Yamamoto, to complement the relocated EMC. ■

A Roy-al welcome in 1980



Artist Roy Lichtenstein donated this print of *Still Life with Portrait*, which is on display in the library.

Photo by Kong Yang

By **Andrew Dowd**, dowdal@uwec.edu

Postcards, photos, napkins, and even pieces of popcorn boxes with personalized messages from a group of UW-Eau Claire students reached the New York office of a famous artist.

Mailings from the "Thursday Club," a group of local art students, asked Roy Lichtenstein, a prominent pop artist who emulated the style of comic strips and commercial advertisements, to visit Eau Claire in early 1980.

Lichtenstein received an "onslaught of postcards," according to an article appearing in the Feb. 7, 1980 issue of the campus newspaper, *The Spectator*. Club members estimated they averaged mailing about ten per week. They sought to convince Lichtenstein to come to the university during an exhibition of his work scheduled for late January to mid-February in Haas Fine Arts Center.

The charming campaign worked on the artist, who chose – at his own expense – to add a three-day detour in Eau Claire as part of a planned trip to California.

Students clutching a large, handmade paper banner welcoming Roy greeted the artist as he arrived at the Eau Claire airport, as seen in photos from *The Spectator's* coverage of Lichtenstein's visit.



Lichtenstein

Once on campus, Lichtenstein spoke to crowds packed into Foster Art Gallery. Sitting on the floor and leaning against the walls, students listened intently to the artist, who was perched on a stool. He spoke about his unique process of making prints, the influence of commercialism on his art, the ambiguity and absurdity of his work, and the time it takes to be a professional artist, according to the student newspaper's account.

Lichtenstein felt so warmly welcomed that he gave a print of his 1974 piece *Still Life with Portrait* to the university. It became part of the Permanent Art Collection and is on display in McIntyre Library. ■

Create, curate, share

All UWEC students, staff, faculty can now use Omeka for class projects, scholarship, and more

By **Greg Kocken**, kockeng@uwec.edu

In the spring of 2023, students in an Introduction to Public History course used the digital humanities tool [Omeka](#) to create an engaging digital exhibit exploring Eleanor Jones' trailblazing experiences in the Marine Corps Women's Reserve Band.

The papers of Eleanor Jones, a fascinating collection of scrapbooks, correspondence, photographs, and artifacts held by the Special Collections and Archives Department, served as the inspiration for this digital project. The project site, "[Bands of Sisters, Bonds of War: WWII and the Marine Corps Women's Reserve Band](#)," features digitized items from that collection alongside a carefully curated story exploring Eleanor Jones' experiences during World War II.

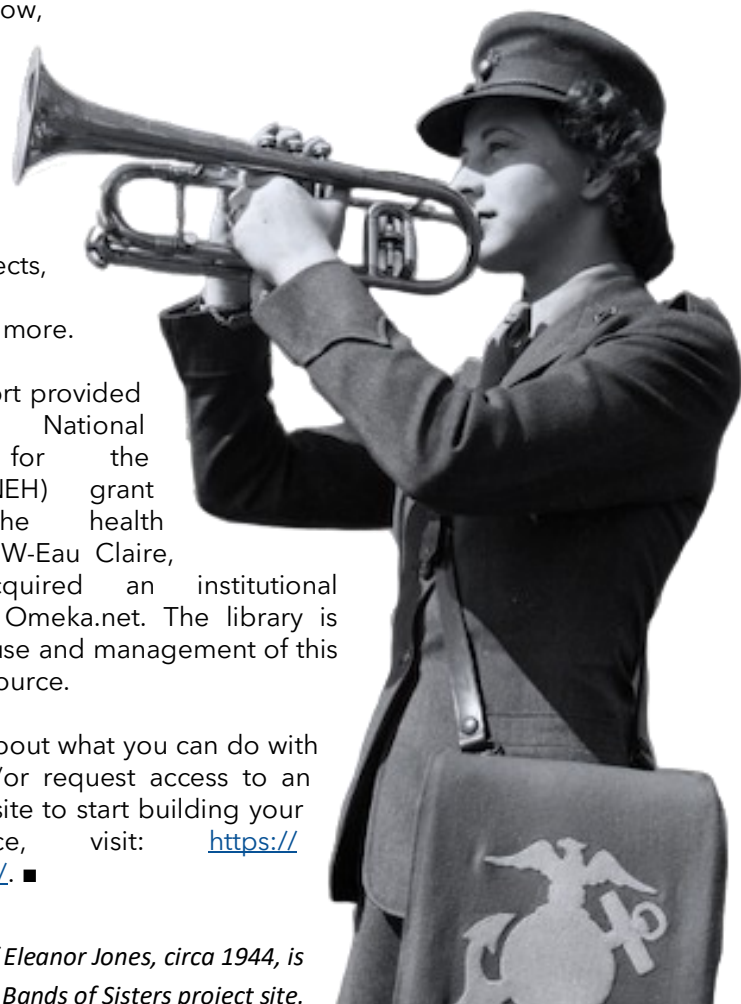
Jones' story was brought to life using a powerful digital humanities tool, Omeka. Omeka is a web publishing platform that supports building and sharing digital collections with robust metadata that can be further enhanced through media-rich online exhibits and timelines. Omeka is versatile and can be used for a lot of different purposes. The library uses Omeka to build digital collections, host oral history interviews, and create guides to help researchers navigate complex visual

collections. Now, this digital humanities tool is available to all students, staff, and faculty to utilize for class projects, individual scholarship, and more.

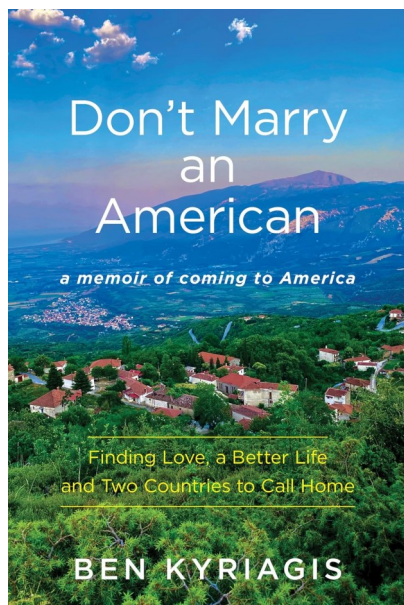
Thanks to support provided through a National Endowment for the Humanities (NEH) grant supporting the health humanities at UW-Eau Claire, we have acquired an institutional subscription to Omeka.net. The library is stewarding the use and management of this new campus resource.

To learn more about what you can do with Omeka.net and/or request access to an Omeka project site to start building your own resource, visit: <https://uwec.omeka.net/>. ■

This image of Eleanor Jones, circa 1944, is featured in the Bands of Sisters project site.



Among the books featured in the Blugold Bookshelf is "Don't Marry an American" from alum Ben Kyriagis. A suggestion from Ben inspired the creation of the Blugold Bookshelf.



Blugold Bookshelf: A digital project

By **Greg Kocken**, kockeng@uwec.edu

There are many talented writers among Blugold alumni and [the Blugold Bookshelf](#), a new digital project from McIntyre Library, celebrates these authors. Harnessing the digital humanities tool Omeka, this new site shares information about books and other publications written by fellow Blugolds.

The site allows visitors to browse, search, and learn more about the many, varied publications from UWEC alumni.

McIntyre Library aims to grow this new resource. There is a submission form for site visitors to share information about their own publications or other publications from Blugold alumni. ■

Library Staff and Student News: December 2024 — March 2025

Crystal Schmidt, cataloger, visited Bangkok and Chiang Mai, Thailand for a week during late February. Highlights included feeding elephants sugarcane and bananas, hiking in the mountains of Doi Inthanon National Park, trying fresh durian, riding in tuk-tuks, and visiting a shiba inu dog cafe!

Robin Miller, associate director for library collections and scholar, presented “It’s a bird! It’s a brain! It’s generative AI!” to an international audience of library workers on Nov. 13 as part of the “ELUNA Learns – Emerging Technologies” professional development series. Miller also presented on Artificial Intelligence on March 6 as part of the Thursdays at the U series hosted by UW-Eau Claire-Barron County.

Jenna Vande Zande, user services and outreach, was a featured artist and instructor at the annual Folk Art Festival hosted by the Chippewa Valley Museum in February. She connected with attendees about clothing repair and taught an introduction to embroidery class.



Foster

Leslie Foster, who worked for decades at McIntyre Library up until her retirement as head of its government publications department in July 2008, died on Dec. 26. A 1969 graduate of UW-Madison’s School of Library and Information Studies, Foster filled multiple roles in her service to McIntyre, according to a Fall 2008 *Off the Shelf* article. She worked as a librarian, participated in classroom instruction, staffed the reference desk, held consultations, and encouraged students to get interested in government and elections. Foster also was active in state and national library organizations, including service on government documents committees. An example to McIntyre colleagues even after her retirement, those who worked with her mulled “What would Leslie do?” when they faced tough decisions.



Crystal Schmidt bonds with an elephant.



Jenna Vande Zande teaches embroidery.

McIntyre Student News

Katelyn Zastrow, a Main Desk student assistant, is serving as an intern this semester with Programming & Communication Services and Reference at L.E. Phillips Memorial Public Library in Eau Claire. Katelyn also has been accepted into the Masters of Library and Information Studies program at UW-Madison where she will start in the fall.

Tia Ravara, a Main Desk student assistant, got published in the *Journal of Ethology* as part of a research team that documented how California ground squirrels hunted and killed California voles last summer. This article gained international attention for the unusual behavior that the squirrels exhibited. You can read the article [here](#) through a scholarly database that McIntyre users have access to.



Mike Jones and attendees of the workshop show off their flower paintings.

Mike Jones, a Makerspace worker and Main Desk student assistant, began offering a step-by-step painting workshop in late February. **Anna Zook**, arts librarian, painted flowers during the inaugural workshop along with university faculty members Jessica Sertling Miller and Cathy Rex.

Evelyn Oehler, a Main Desk student assistant, channeled over a year of crocheting talent into something to keep warm as temperatures plummeted in mid-February. After only about a week of crocheting in her spare time, she had created a versatile gray scarf to keep her neck warm during winter.

SUPPORT YOUR LIBRARIES

Our supporters often ask us how they can help the libraries at UW-Eau Claire keep up the great work. Here are some ideas!



Nurture Student Employees (\$500)

\$500 would fund one scholarship, awarded annually to a UW-Eau Claire student who works in the libraries.

Enhance Library Exhibitions (\$530)

\$530 to purchase a conservation chest mount form that could be used to safely exhibit historic clothing from Special Collections and Archives.



Cultivate a Love of Reading (\$250)

\$250 would support McIntyre Library's Subversive Books Club in the fall semester.

Put a Button on It! (\$200)

\$200 would buy one box of button-maker supplies, used by the library's Makerspace at outreach and marketing events on campus.



Your gift to the McIntyre Library Advancement Fund can be designated for one of the items on our wish list. To share your support, go to blugolds.uwec.edu/library, select the McIntyre Library Advancement Fund, and make a note of the wish list item in the comments field.

Thank you to our McIntyre Valued Partners (MVPs)

The following donors have contributed to the UW-Eau Claire Foundation McIntyre Library Funds from November 2024 through February 2025

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