

1017 35 40 42 1066 of England. **WILLIAM II. "The Conqueror"** **ROBERT II.** **FRANCE.** **HENRY I.** **PHILIP I. Son.** **LOUIS VI. Son.** **LOUIS VII. Son.** **PHILIP II. Son.** **LOUIS IX. Son.** **PHILIP III. Son.**

BUILDING KNOWLEDGE

Summer 2016

FRANCE: HENRY I. (1100-1135), PHILIP I. (1108-1131), LOUIS VI. (1135-1138), LOUIS VII. (1138-1180), PHILIP II. (1180-1223), LOUIS IX. (1226-1270), PHILIP III. (1270-1285).

BOHEMIA: FREDERICK I. (1198-1230), FREDERICK II. (1212-1250).

PRUSSIA: CONRAD IV. (1219-1242), RUDOLPH. (1218-1261).

POLAND: BOLESLAS I. (1025-1058), BOLESLAS II. (1058-1082), BOLESLAS III. (1082-1102), BOLESLAS IV. (1102-1139), CASIMIR LESKO (1139-1179), BOLESLAS V. (1179-1213).

RUSSIA: YAROSLAW I. (1019-1054), ISIASLAW I. (1054-1078), WSEWLOD I. (1078-1101), SWIATOPOLK (1101-1113), WSEWLOD II. (1113-1125), SWIATOPOLK II. (1125-1139), WSEWLOD III. (1139-1154), SWIATOPOLK III. (1154-1170), WSEWLOD IV. (1170-1194), SWIATOPOLK IV. (1194-1201).

SWEDEN: ERIC I. (1167-1199), ERIC II. (1199-1216), ERIC III. (1216-1236), ERIC IV. (1236-1266), ERIC V. (1266-1286).

DENMARK: SWEN I. (1013-1042), SWEN II. (1042-1074), SWEN III. (1074-1104), SWEN IV. (1104-1157), SWEN V. (1157-1184), SWEN VI. (1184-1213), SWEN VII. (1213-1240), SWEN VIII. (1240-1251), SWEN IX. (1251-1286).

NORWAY: HARALD I. (1046-1066), HARALD II. (1066-1099), HARALD III. (1099-1130), HARALD IV. (1130-1177), HARALD V. (1177-1202), HARALD VI. (1202-1217), HARALD VII. (1217-1263), HARALD VIII. (1263-1286).

PORTUGAL: ALFONSO I. (1113-1186), ALFONSO II. (1186-1223), ALFONSO III. (1223-1249), ALFONSO IV. (1249-1279), ALFONSO V. (1279-1312), ALFONSO VI. (1312-1325), ALFONSO VII. (1325-1357), ALFONSO VIII. (1357-1383), ALFONSO IX. (1383-1433), ALFONSO X. (1433-1468), ALFONSO XI. (1468-1482).

CASTILE: ALFONSO VI. (1108-1157), ALFONSO VII. (1157-1186), ALFONSO VIII. (1186-1213), ALFONSO IX. (1213-1230), ALFONSO X. (1230-1280), ALFONSO XI. (1280-1300), ALFONSO XII. (1300-1350), ALFONSO XIII. (1350-1383), ALFONSO XIV. (1383-1410), ALFONSO XV. (1410-1468), ALFONSO XVI. (1468-1504).

ARAGON: RAMIRO I. (1035-1063), SANCHO IV. (1063-1094), PETER I. (1094-1134), ALFONSO I. (1134-1163), ALFONSO II. (1163-1194), ALFONSO III. (1194-1213), ALFONSO IV. (1213-1236), ALFONSO V. (1236-1285), ALFONSO VI. (1285-1314), ALFONSO VII. (1314-1336), ALFONSO VIII. (1336-1391), ALFONSO IX. (1391-1410), ALFONSO X. (1410-1468), ALFONSO XI. (1468-1504).

SICILY: ROGER I. (1085-1101), ROGER II. (1101-1154), ROGER III. (1154-1194), ROGER IV. (1194-1213), ROGER V. (1213-1250), ROGER VI. (1250-1286).

NAPOLES: ROBERT I. (1250-1279), ROBERT II. (1279-1309), ROBERT III. (1309-1342), ROBERT IV. (1342-1386), ROBERT V. (1386-1410), ROBERT VI. (1410-1454), ROBERT VII. (1454-1486).

PERSIA: SANJAR (1194-1211), MELEK SHAH (1211-1226), ALP SLAN (1226-1261), TOGRUL BEG (1038-1063), MAS SOUD (1038-1063), KAIM (1038-1063).

INDIA OR HINDOSTAN: SALADIN (1137-1193), CENTRAL ASIA (1193-1219), MOGUL EMPIRE (1519-1707).

MIDDLE EAST: SALADIN (1137-1193), MAHOMETAN TARTARS (1206-1258), BAGDAD overthrown (1258), PERSIA & (1258-1295).

UNIVERSITY OF OREGON Libraries



BRINGING OUR BEST SELVES TO THE TABLE



A STRATEGIC THEME running through our library initiatives this academic year is *Strengthening the Core*. This manifests itself in a myriad of positive ways, from the UO Libraries’ reinvigorated teaching efforts and dynamic research guides, to the preservation of priceless collections and the continued construction of our Price Science Commons and Research Library.

Key among these initiatives, however, is our focus on collaboration. We know that partnering with students, faculty, and community members makes us more effective, and leads to innovative, impressive results virtually every time. We are *greater together* than we are apart, which was the theme we created for the international Pacific Rim Research Libraries Alliance (PRRLA) meeting held this past October in the Knight Library.

Even as we transform our teaching, services, and collections to meet the ever-changing needs of students and faculty, we know that what differentiates us from other academic units is our unique role in relation to scholarly information, our position at the intersection of multiple disciplines, and our charge to serve all university constituents. For this reason, we collaborate heavily with other libraries to develop major digital platforms and systems to extend the reach of our work. Our collective accomplishments have caused a rising tide of positive change throughout our institutions, our communities, and the world. I continue to believe passionately that we are better collaborators when we are well versed and proudly confident in the library and information science specializations we bring to the table.

While the UO Libraries collaborates heavily on the national and regional level with large library consortia, such as the Orbis Cascade Alliance and the Greater Western Library Alliance, you’ll learn in this issue of *Building Knowledge* that we have increased our engagement with internal partners as well. Our librarian-faculty partnerships lead to fascinating, award-winning projects such as Professor Daniel Rosenberg’s *Time Online*. They have led to the creation of numerous cultural enrichment resources, such as Associate Professor Lara Bovilsky’s *Time’s Pencil*, an in-depth, historical companion piece for the Shakespeare’s First Folio exhibit. Our collaborations with students produce outstanding results as well, as described in an article about Jenna Mogstad and her contributions to our Wayfinding Project. Another article describes the extensive processing and indexing that Lauren Goss provides for the UO Athletics film collection, which was the impetus for an exciting discovery.

To be a true partner or strong player at the table, a vibrant research library needs to have a solid understanding of its unique mission, deeply engaged staff and faculty librarians, high-quality collections, and excellent technological capacity. In times of funding and staffing constraints, these factors would not be possible to attain without our donors’ generous support. I am in awe of the fact that your gifts to the UO Libraries reached levels that helped us surpass our campaign goals this year. Thank you for believing in us and for the help you provide as we work toward our ambitious goals. By partnering with you, we are able to continue our efforts to improve the world through outstanding library teaching and service—one interaction, one partnership, and one curious mind at a time.

With appreciation,

Adriene Lim
Dean of Libraries and Philip H. Knight Chair

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A Tribute to Harper Lee

ON FEBRUARY 19, 2016, we lost a writer whose influence spanned across generations of readers. Throughout the day, students, faculty members, and library staff paid tribute to Harper Lee on UO Libraries' Facebook, Twitter, Instagram, and Snapchat. Senior Claire Aubin, a dual major in international studies and Russian, East European, and Eurasian studies, has her favorite quote from *To Kill a Mockingbird* tattooed on her arm. "I think the interconnectedness, the intersectionality of social issues in the book is the most important thing to me," she said.



Now Serving Students in the Library: TLC Sky Studio

THANKS to a partnership between UO Libraries and the University Teaching and Learning Center, there's a great new resource for students to get help with math, writing, and language assignments. Located on the fourth floor of Knight Library, Sky Studio is staffed by knowledgeable math and writing tutors who offer free help on a drop-in basis. Students don't need to set an appointment to get help—and they can get it right here in Knight Library, the most popular study spot on campus! (Best Place to Study 2016, as voted by readers of *The Emerald*.)



Knight Plays Host to PRRLA

THE PACIFIC RIM RESEARCH LIBRARIES ALLIANCE (PRRLA) is a consortium of more than 30 academic institutions spanning three continents and numerous island nations. PRRLA focuses on cooperative ventures among university libraries. As rapid changes in both the quantity and formatting of information resources have combined with budgetary limitations, university libraries in many countries are encountering similar challenges in their efforts to develop comprehensive collections of foreign publications. PRRLA seeks to overcome these constraints through aggressive resource sharing, cooperative collection development, and the use of technology in support

of document delivery. Last October, this vital, international dialogue came to Eugene as the University of Oregon Libraries hosted PRRLA's 2015 Annual Meeting. (Past hosts have included Berkeley, Beijing, Tokyo, Auckland, and Macau—it's a

big Pacific Rim!) Dean of Libraries and Philip H. Knight Chair Adriene Lim welcomed an international cohort of 50 library leaders to the conference, where they would explore the theme "Greater Together: PRRLA libraries at a network level."



Architectural Heritage, now at your fingertips

ON THE GO? INTERESTED IN LEARNING MORE ABOUT YOUR SURROUNDINGS? If you are curious about a historic building anywhere in Oregon, information is now only a click away!

Just step up to its curb, take out your smartphone (or tablet), go to buildingoregon.org and see what comes up. You could discover historic facts and photos, construction and renovation dates, architects' names, details about architectural style, and more. The Building Oregon app uses GPS to find your location and then provides matching records from a database of 10,000+ historic buildings. (Hundreds more are added each year.)

"People's connection to history is often through the built environment," observes Ed Teague, head of UO's Architecture & Allied Arts Library. Since 2008, he's been meticulously documenting and digitizing the library's vast collection of historic architectural images.

"Every entry in Building Oregon provides a wealth of architectural and historical data compiled by UO researchers," Teague says. "A major source was Marion D. Ross, a Harvard-trained architecture professor who taught at the UO from 1947 to 1978. Ross was an early adopter of color photography, and his interest in documenting Oregon's wild array of building styles bordered on the obsessive."

At buildingoregon.org, what took Marion Ross a lifetime to learn is now almost instantaneously accessible to you, me, other Oregon residents, and visitors to our state. And it's totally free! That's awesome! Another cool thing: the University of Oregon Libraries and Oregon State University Libraries collaborated on this project.

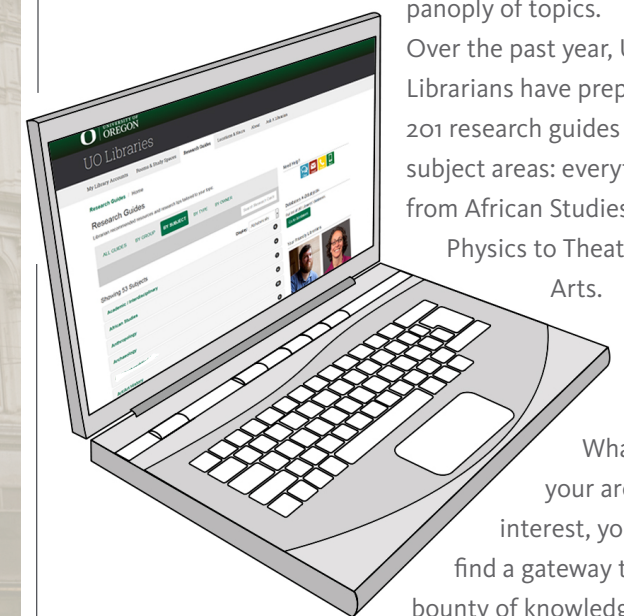


Research Guides: The next best thing to having a librarian by your side

IN THE DIGITAL AGE, our subject specialist librarians are connecting with library users in many new ways. Thanks to twenty-first century telecommunications, valuable research help from experts can now be served to library patrons even at distances far remote from the heart of campus. For example, our library research guides. Indexed on our website at researchguides.uoregon.edu, these guides are "first-stop," graphically-interactive info sheets compiling the best, librarian-recommended resources and research tips tailored to a

panoply of topics.

Over the past year, UO Librarians have prepared 201 research guides in 53 subject areas: everything from African Studies to Physics to Theatre Arts.



Whatever your area of interest, you'll find a gateway to a bounty of knowledge: journal articles, books, websites, datasets, audio-visual materials, citations help, and much more.



To All Our Donors and Friends,

A **Big Thank You** from the administration, librarians, staff, and students of UO Libraries! Your generosity made it possible for us to not only **meet** but **exceed** our comprehensive fundraising goal of **\$36 million**. We reached that milestone in **December 2015**, making the **UO Libraries** the **first academic unit on campus** to achieve its goal in the University of Oregon's ambitious \$2 billion campaign.

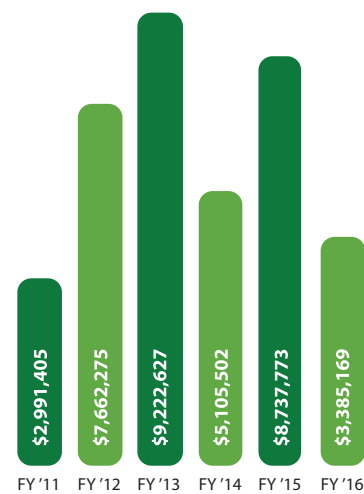
However, there is no time to rest on our laurels. When it comes to making our library the best it can be, much work still needs to be done. And we still need your help in getting there.

The secret to our success? **We have the BEST supporters.**

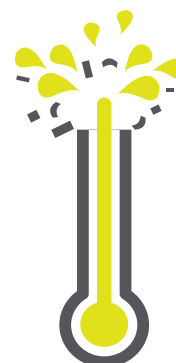
You inspire us to reach higher every day!

**BY THE NUMBERS
UO LIBRARIES**

CAMPAIGN BY FISCAL YEAR



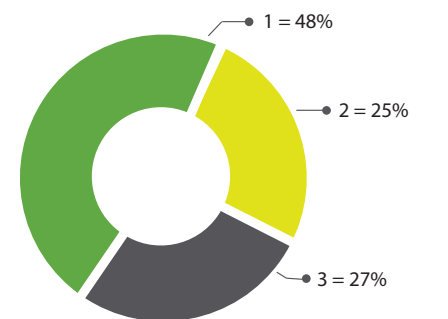
RAISED:
\$37,101,451
* As of March 31, 2016

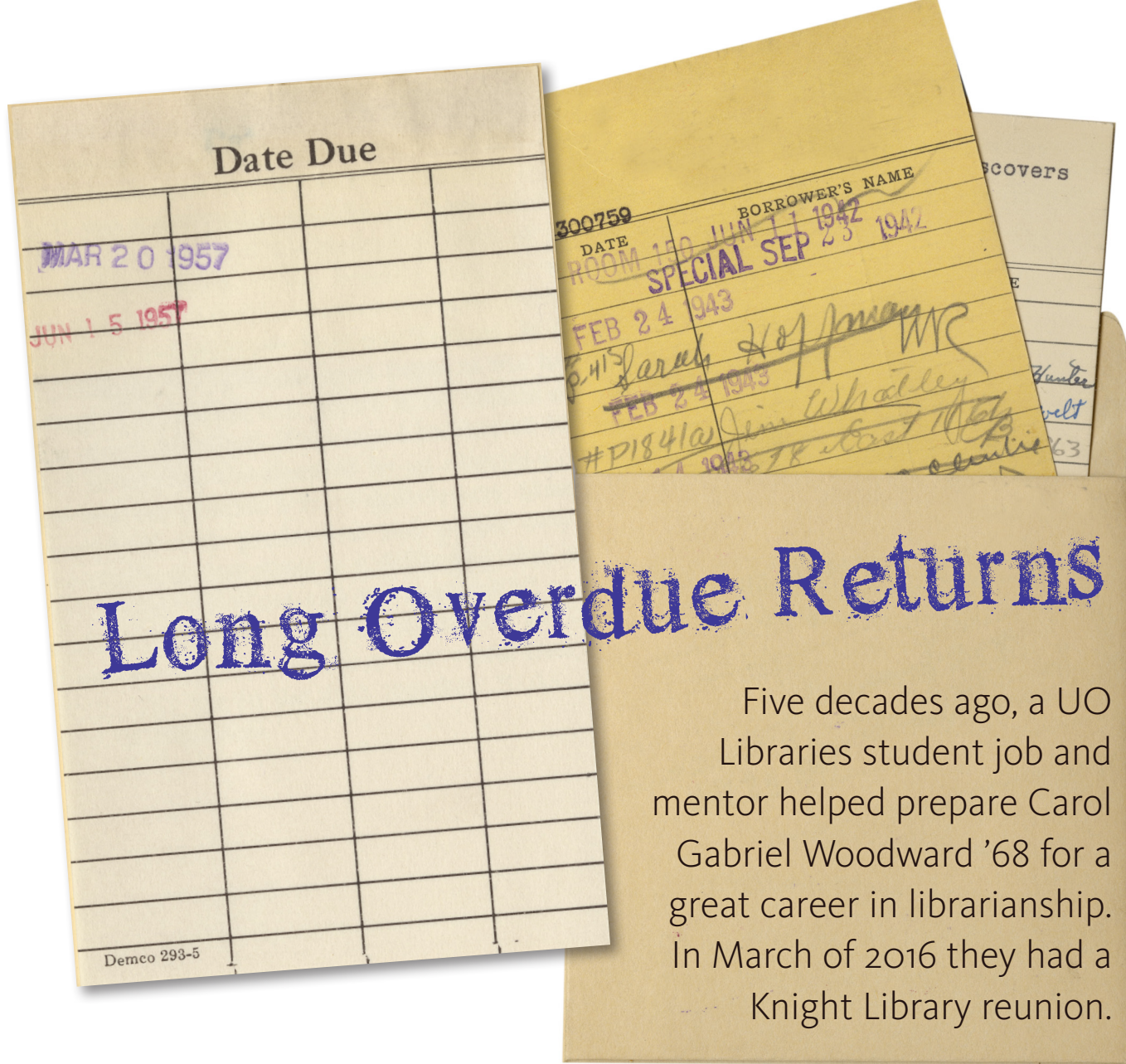


GOAL:
\$36,000,000

CAMPAIGN BY TYPE OF GIFT

CATEGORY	TOTAL FUNDRAISING
1 = Outright	\$ 17,650,319
2 = New Pledge Commitments	\$ 9,343,758
3 = Deferred Gifts	\$ 10,107,374
TOTAL	\$ 37,101,374





Long Overdue Returns

Five decades ago, a UO Libraries student job and mentor helped prepare Carol Gabriel Woodward '68 for a great career in librarianship. In March of 2016 they had a Knight Library reunion.

By Jason Stone

“THIS PART HASN’T CHANGED,” Carol Gabriel Woodward '68 marvels to her husband, Jim.

It's their first time back on campus in almost a quarter century. They have just stepped into the lobby of Knight Library—marble-paneled, reverently hushed and lighted—the historical heart of a building that is on the National Register of Historic Places. For Carol Woodward, an Oregon Duck who has made her home in Minnesota for many years, it is a sanctum of memories.

“Standing here, it looks so much like it did in 1968.” She points to the circulation and reserves desk ringing the far wall. For Carol, the memory doesn't stop at the front desk.

“As a student worker in the library,” Carol says, “I remember spending a lot of time moving things on and off the shelves: retrieving materials that people had requested and also shelving returns.”

Carol was hired by the UO Libraries in fall of 1966, her junior year



Carol Gabriel [Woodward] in 1966, the year she started her student job at the library.

of college. She remembers working “about ten hours per week, plus some weekend days” in the Humanities Department. One of her supervisors in Humanities, Richard Heinzkill, became a friend and mentor with whom she would never entirely lose touch. Today Carol and Jim are looking for him; arrangements have been made for them to meet here at Knight Library.

“I remember thinking this library was just gigantic,” Carol says. “Now after all the remodeling and additions, it's twice as big.”

“Back in those days,” interjects an observant bystander, “the library was organized very differently.” Not only the man's words, but his comfortable bearing also seems to indicate a level of deep familiarity with the building. Carol and Jim Woodward smile. They've found Richard Heinzkill.

On September 1, 1967, Richard joined the UO Libraries as reference librarian and selector of materials in the humanities. (“Like a lot of people back then,” the native Wisconsinite explains, “my wife and I decided we wanted to move to the West Coast.”) He and Carol would work together in the library's Humanities Department over the course of the academic year. On this day, almost fifty years later, they hug hello. Jim and Richard have only met once, back in the summer of 1992, when the Woodwards paid a brief visit to the campus. Now they shake hands and quickly catch up over a mutual interest in trains. In a few days, Jim says, he looks forward to catching a ride on the Coast Scenic Railroad in Garibaldi.

Today, however, they ride the elevator upstairs, where they try to locate their old stomping grounds amidst rows of books on shelves. Here the landscape looks unfamiliar; they search for some time before Richard definitively identifies the corner that was once occupied by their departmental workspace.

“We took care of our small portion of the third floor,” he recalls. “Materials and personnel in the library used to be arranged more in subject areas. For example, our Humanities Department had reference librarians, its own reference section, and all the current periodicals pertaining to the subject area.”

Carol says, “I remember taking stacks of those periodicals off the shelves.”

“What you were doing was preparing the periodicals to go to the bindery,” Richard reminds her.

In decades past, no less than today, many student workers came to the library looking not only for an income, but for training and guidance along their chosen career paths. This was precisely Carol's goal. Even as a child, she had always known what she



L-R: Jim Woodward, Richard Heinzkill, and Carol Woodward '68 pay homage to a previous issue of *Building Knowledge*.

wanted to be.

“In first and second grade in Juneau, Alaska,” she remembers, “when I would listen to the public librarian read stories and also show you where to find good books to read, I always remember thinking, ‘I could do this! I really like this. This is fun stuff.’”

Jim Woodward explains that it's something of a family trait. “At age eight, our son Jay decided he wanted to be a computer game programmer, and that's what he did.”

Carol continues, “My father worked as an air traffic controller for the FAA, so our family lived in many places when I was growing up. I was born in Juneau, and we also spent time in Fairbanks. We lived in Massachusetts, California, Montana, Nevada. I graduated from high school in Baker City, Oregon.”

Before she got to the University of Oregon, Carol had already decided to major in English. “My philosophy when I entered the UO at eighteen was, as long as I'm going to be working with books and literature all my life, I might as well get as widely read as possible. I read a lot as a kid and in high school, but when I got here and I took classes like Chaucer, Shakespeare, and



Tiger Tree

“I was on the committee that selected the artist to paint the mural and tree in one of our Hennepin County (MN) public libraries. We thought Christopher Tully’s work was very fun and imaginative. It was a rainforest theme. We always got compliments on this; patrons got to name the tiger and the monkey that’s up in the tree. The little kids would walk right up and pat the tiger, no fear. I remember once a girl of about thirteen—she had obviously not been to our library before—she just stopped in her tracks. She looked at the tiger face and said, ‘I want that on my bedroom wall!’ The artist has gone on to do work for four more public libraries in our system, as well as hospitals and schools.”

–Carol Gabriel Woodward ‘68

Twentieth Century American Literature with some very good professors—wow, did I read!”

The course that would make the most lasting impression surveyed books of a very different genre. “As a senior, I got to take a children’s lit class with Caroline Feller Bauer,” Carol says, admiration tinging her voice as she recalls the legendary educator and champion of kid’s literature, who was an associate professor of library science at the UO. “You couldn’t find any better expert.”

In the summer of 1967, instead of going home to Baker City, Carol stayed in Eugene and added hours at the Reserve Book Room onto her work schedule in the Humanities Department. From September 1967 until she graduated in May of 1968, she continued working with Richard Heinzkill and other staff in Humanities. Those were eventful times on campus. “Big protest years,” she calls them.

Richard confirms, “There were a number of marches from campus to downtown.”

As the end of Carol’s senior year was approaching, the mood of the country, already turbulent, took a more somber turn. “The spring of 1968 was when both Robert Kennedy and Martin Luther King, Jr. were assassinated,” she recalls. “That was just before graduation. The mood was really kind of low-down at that point.”

Better times lay on the horizon, at least. Carol had a libraries career firmly in mind and she was ready to continue right on to graduate school. Although she would enroll at another university for her graduate studies, she would always regard her undergraduate experience at Oregon as essential to her intellectual and professional development. Her time as a student worker in the library had given her invaluable hands-on experience, and four of the undergrad classes she’d taken at UO were credited by her graduate institution when she was admitted.

After completing her masters in library science in August of 1969, Carol married Jim Woodward, who had been “the boy across the street” during the time when her family was living in Whitehall, Montana. Now he was a recently-graduated industrial engineer. They moved to Fairmont, Minnesota, where Jim worked for 3M Company and Carol served as the children’s librarian for the new county library.

“For a while I had considered becoming a medical librarian,” she reflects, “but I’m really glad I decided in the long run that my involvement with and affection for kids took precedence. Librarians that I know now who are doing medical work are sitting behind a computer all day—I’ve had so much more fun doing things like children’s story time, visiting schools and hosting classes at the library, running summer book clubs, creating online reading lists, facilitating educational programs,

recommending good books to readers of all ages, and helping people from all walks of life locate whatever information they need.”

Throughout these reminiscences, the three have continued to explore the third floor stacks. Having come full-circle, they descend in the elevator and emerge in the central reference area on the first floor of Knight Library. A contrast with the historic calm and grandeur of the main entrance, this environment hums with active students and technology. Shelves of reference books and a librarian-staffed reference desk share space with one of the largest collections of public computer workstations on campus. Richard Heinzkill pauses to contemplate the changes he has seen in the years since ‘67.

He says now, “The use of computer hardware and digital software has made access possible for both librarians and the general public in ways I am sure no one dreamed possible when automation, as it was called at the outset, first began. But the mission of the library—to acquire, preserve, organize for use, and develop tools for discovery—remains the same, or almost the same. What is different is the scope of the collection, many different formats, some that didn’t even exist in the ‘60s.”



Carol Woodward notes another way in which the profession has changed—and remained the same. “A lot of the emphasis in public libraries right now has gone to literacy and how much librarians can partner with teachers in promoting lifelong learning. Librarians and teachers, as far as I’m concerned, have always been collaborators, whether they knew it or not.”

Carol retired in December 2011 after 17.5 years working for the Hennepin County Library System in Minnesota. This was the last of the four libraries she has worked in since 1969. What does she miss most? “The reference contact with people across the desk every day, all the various types of questions that people have. You definitely have to be a people-oriented person, an attention-to-detail person, and a lover of books.”

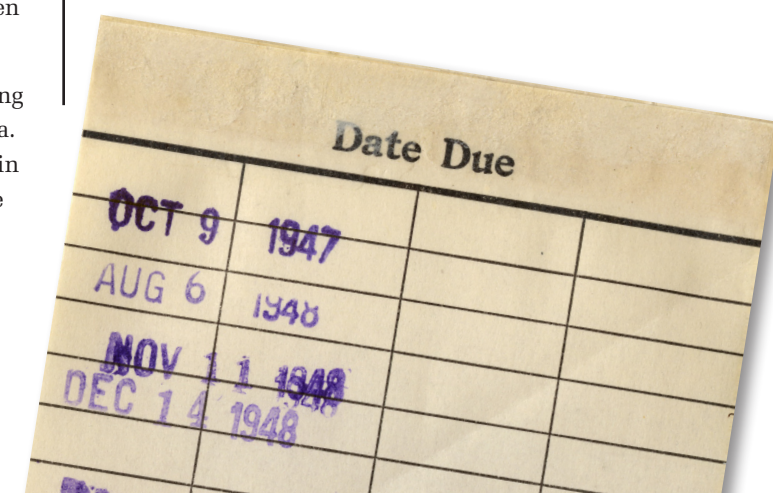
Jim retired in May 2013 after nearly 44 years with 3M. Looking back over long careers in their respective fields, the Woodwards can identify a common foundation for the professional success and personal happiness that they both were able to achieve. They credit education.



The Woodwards gave their first gift to the UO in 1978: \$15. The amount wasn’t huge, but there was an important principle behind it. “The world needs educated people,” Jim explains. “It always has and it always will.” For the Woodwards, it’s been a cause worthy of long-term commitment. Their first donation to UO Libraries came in 1981, and they’ve continued to offer support steadily through the years. As their means have grown, so has the size of their gifts. Added up, the sum of their generosity has earned them a place on the UO Libraries’ Honor Roll of Lifetime Giving.

“We’re not wealthy, but we’ve done reasonably well,” Jim explains. “We want to do a little something to help make sure that other people have similar opportunities to get an education and do positive things with their lives. It’s probably as good an investment as we can hope to make in the world.”

“Libraries are for fostering lifelong learning, for making information available in all forms, and they are important gathering places,” Carol says. “I was fortunate to have had a very enjoyable career in libraries, and I am proud to be a UO Libraries donor.” ■



UO Libraries Wish List

Flat File Cases (3) for Political Cartoons Collection Pledge: \$5,000



“Three flat file cases will allow for improved preservation of our political cartoons collection: nearly 5,000 original charcoal and ink works from prominent national and Oregonian cartoonists and collectors that range in date from the 1900s-1940s. Your gift also will provide increased access to these materials for current and future scholars.”

Tatiana Bryant, Special Collections Librarian

Presidential Recordings Digital Edition Pledge: \$3,697

“This resource provides an intimate view of life inside the Oval Office. Created by a team of scholars and researchers, transcripts are presented alongside the corresponding audio, enabling users to read and listen to the conversations simultaneously. This effort at deciphering the presidential recordings and decoding their meaning allows these extraordinary documents—many of which would remain otherwise inaccessible—to come alive. It will be a treasure trove for political science and history researchers.”



Victoria Mitchell, Government Information Librarian

CQ Almanac, 2014 and 2015 online editions Pledge: \$3,488

(UO Libraries has already purchased the 1945-2013 online archive)

“This is an essential and indispensable resource for studying and researching U.S. politics and government. No college or university can be without it in some format. Providing the resource in electronic format greatly increases ease of access and value for students and researchers. *CQ Almanac* is considered the definitive annual reference for studying the U.S. Congress. Building on *CQ*'s reporting and analysis done throughout the year, the Almanac offers original narrative accounts of every major piece of legislation that lawmakers considered during a congressional session, along with analytical tables, graphs, and charts.

The online version offers a uniform interface that facilitates searching and browsing of all content.”

Victoria Mitchell, Government Information Librarian



Digital Forensics Work Station Pledge: \$2,200

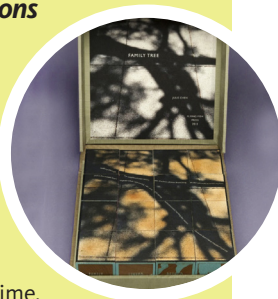
“Legacy media is one of the biggest challenges facing libraries and archives today. Important information stored on floppy disks, zip drives, and CD/DVD-ROMs is increasingly rendered inaccessible due to the unstable nature of the physical objects, hardware and software obsolescence, and insufficient metadata. The workstation will include critical software and hardware pieces that facilitate transfer of data without compromising its integrity. The purchase of this equipment is a vital first step to getting a handle on our born digital library assets.”



Danielle Mericle, Digital Archives Project Manager and
Duncan Barth, Assistant Director, Library Systems

Family Tree and Composite Impressions by Julie Chen Pledge: \$2,200

“Requested as an addition to the Artists' Books Collection at the Architecture and Allied Arts Library, these are stellar examples of the medium in terms of concept, design, and construction. Chen is one of the preeminent book artists of our time, and these are her only two works still in print that UO Libraries does not own. It is important that we continue to add high-quality artists' books to the collection to benefit students and researchers as they explore this unique and powerful medium. The artists' books collection is popular for library instruction, with eight courses scheduled for spring term reaching across different disciplines in A&AA.”



Sara DeWaay, Art and Architecture Librarian

The Making of the Modern Police, 1780–1914 (Parts I & II) Pledge: \$1,090

“This edited collection of pamphlets, government publications, printed ephemera, and manuscript sources looks at the development of the first modern police force. It will be of interest to social and political historians, criminologists, and those studying the development of the detective novel in nineteenth-century literature. Faculty members have been requesting this item since the first part was published two years ago.”



David Woken, Assistant Librarian
Coordinator of Graduate Instruction

Can you help make a librarian's wish come true?
Contact Keri Aronson, UO Libraries Director of
Development, at 541-346-1890 or keria@uoregon.edu.

Forgotten Film

In 1956, the University of Oregon's Jim Bailey became the first person to run a mile in under four minutes on U.S. soil. A new discovery in the UO Libraries' Special Collections and University Archives reveals the full race, in full color.

By Lauren Goss '11

I jot down detailed notes: *Los Angeles Memorial Coliseum, probably a distance race judging by the physique of the runners as they warmed up.* I watch the runners make their way around a track silently and slowly. One lap, two laps, three laps, four laps. *A fact confirmed by four equidistant laps.* Individual frames reveal the secret history of this previously unlabeled film as I manually advance the 16mm film reel.



From what I see so far, I determine this was probably a quintessential mile race during the 1950s, and it includes at least one runner from the University of Oregon. I continue to examine the film frame by frame until a scoreboard with names and times appears, revealing that Jim Bailey sprinted to a first-place finish in the mile run in 3:58:6.

This part gives me pause. A sub-four minute mile in the 1950s would have been noteworthy, thrilling, and historically relevant. What's more, the name Jim Bailey sounds familiar. Earlier that week, I had conducted some research on the honorees for the University of Oregon sub-four minute mile reunion to be hosted by the Oregon Track Club on May 27, 2016, coinciding with the annual Prefontaine Classic at Hayward Field. The list of honorees were distance running legends who honed their talents under coach Bill Bowerman: Jim Bailey '58, Jim Grelle '60, BBA '61, Dyrol Burleson '62, MS '66, Keith Forman '64, MS '70, Archie San Romani '64, Wade Bell '68, BBA '70, Arne Kvalheim '69, MA '73, Roscoe Divine '70, Dave Wilborn '70, and Steve Savage '71.

From my research, I recall that Australian Jim Bailey holds the distinction of running the first sub-four minute mile on U.S. soil. He accomplished this feat on May 5, 1956, in a time of 3:58:6. In this race—a special mile run during the UCLA-USC dual meet—UO's Bailey famously beat John Landy, a fellow Australian and famed mile record holder. Bailey improved his own personal record by seven seconds, an unimaginable feat for a race that took less than four minutes. The race also featured a fourth place finish by a rising star at the University of Oregon, Bill Dellinger '56, MED '62.

What I discovered in the Special Collections and University Archives of the UO



Eight decades of highlights from the Department of Intercollegiate Athletics Films collection:

1939 - The Tall Firs won the first NCAA men's basketball tournament.

1947 - The track and field team rallied together against Oregon State University for an unexpected win in honor of Bill Hayward's last meet coaching at Hayward Field.

1953 - Homecoming football game against Oregon State University at Hayward Field including footage of the Homecoming Court and the Oregon Marching Band.

1963 - Led by quarterback Bob Berry and coach Len Casanova, the football team won the Sun Bowl against Southern Methodist University.

1974 - On February 16, the Kamikaze Kids, under the leadership of coach Dick Harter and fueled by a raucous student crowd at McArthur Court, beat Bill Walton and the UCLA basketball team.

1981-1982 - Led by Bev Smith '88, Alison Lang '87, and coach Elwin Heiny, the women's basketball team earned a berth in the NCAA tournament.

1991 - Paula Berry won the women's javelin in the NCAA Men's and Women's Outdoor Track and Field Championships held at Hayward Field.

2003 - On September 20, the football team led by coach Mike Bellotti upset the University of Michigan at Autzen Stadium.

Libraries offered brand new perspective on this historic race. Unlike any other footage of the event that I have been able to find, this previously unidentified 16mm film shows the unabridged race, and it features color and sound. To the best of my knowledge and research, this may be the only copy of its kind. The film celebrates the achievement of Jim Bailey, the early coaching success of Bill Bowerman, and UO's tradition of distance running excellence.

This film is part of the Department of Intercollegiate Athletics Films collection in the University of Oregon Libraries' Special Collections and University Archives. Since January, I've been working with the collection under the supervision of Humanities Librarian and Curator of Moving Images Elizabeth Peterson. This internship is funded through the Robert and Dorris Thomas Endowment Fund that offers opportunities for students to work in the library.

Comprised of nearly 4,000 films and spanning an estimated 2.7 million feet, this collection spans from the 1930s to the 2000s and includes football, men's and women's basketball, baseball, women's soccer, women's volleyball, golf, and track and field. The media type includes 8mm, 16mm, 35mm, Betamax, U-Matic, and VHS, black-and-white and color, silent and sound. The content ranges from games to practices and scrimmages, recruitment films, season highlight films, and professional compilations. The films showcase Hayward Field, Howe Field, McArthur Court, and Autzen Stadium, in addition to other athletics facilities across the country.

"The athletics film collection is such an important part of the university's visual history," says Peterson. "I'm excited about making these materials more visible and accessible to students, researchers, producers, and alumni."

The scope of the current project is to preserve, identify, and classify each film in the collection. In conjunction with existing records and outside research, I record meticulous notes while examining the film to determine the year, sport, opponent, score, location, notable athletes and coaches, and other unique features. Then, each film is cleaned, inspected, and repaired (if needed) before being rewound onto a new film core and placed in an archival film can. This process can range in time from 20 to 60 minutes per film, depending on the condition of the film and existing identification information. So far, I've completed this process for just over 300 films, and our goal is to provide the same treatment for the remaining films. Future project goals include developing a digitization plan for increased access and addressing long-term storage considerations.

This film collection represents the pride and resoluteness of the University of Oregon, a concept I know well as a proud alumnae of the UO. I received my BA in History in 2011. My family connection to the campus began in 1933, when my



The film above exhibits a typical pattern of deterioration caused by improper storage. This decay is known as "vinegar syndrome" for the distinctive odor produced by the acid in the celluloid film stock.



great-grandparents, Larry and Rose Goss, built, owned and operated a restaurant on Onyx Street called The Falcon, located south of the current Erb Memorial Union building facing Straub Hall. In 1949, their son, Darr Goss '56, enrolled and began my family's tradition of attending the UO. He was followed by his son, Robert Goss '76, in 1972. My mother, Carol Hoffman Goss '78, is a proud varsity letter-winner who played field hockey for coach Becky Sisley in the 1970s. The combination of familial pride and athletic tradition led to my thesis for the Robert D. Clark Honors College, which focused on

the immediate impact of Title IX for female student-athletes and won the Barbara Corrado Pope Award. In addition to archival research, I conducted interviews and led panel conversations with athletes such as Peg Rees '91, Karen Meats '68, Diane Smith '76, Elayne Logan-Currie '78, Monique Rutledge, and coaches like Becky Sisley and Tom Heinonen.

My love for archives work led me to my current pursuit of a Master's of Library and Information Science degree with a focus on archival materials. The flexibility of my distance learning program allows me to pursue opportunities such as the Thomas Internship at the UO Libraries, learning practical skills and gaining experience in the field. It is a true honor to work with University of Oregon archival materials that document athletic achievement!

The film of Jim Bailey demonstrates the rich athletic film heritage in the UO Libraries' Special Collections and University Archives. It is a treasure among treasures, and the library invested some of its limited funds to have this film digitized and made available for public viewing. All the films of this collection document the strength and grit of athletic heritage, and celebrate ordinary people performing extraordinary accomplishments. Unfortunately, film is an endangered medium and is subject to rapid and severe deterioration. For example, a film from the 1950s showing the UO football team playing at USC will require expert consultation due to its serious fragility and potentially irreparable damage. To date, I have inspected less than 10% of the collection, and the content and condition of the remaining films is unverifiable pending review.

This work is a stopgap until robust preservation measures, such as cold storage, can stem the tide of further deterioration. Furthermore, comprehensive digitization will be required to allow for increased access. Another part of my job has been to work with Elizabeth to develop budget projections for all the work that remains to be done. We've estimated that it will require a total of \$1.3 million to provide world-class preservation and digitization, and to ensure access to our rich athletic heritage. \$35,000 would fund the vital first steps of a multi-phase project: identification of all the films, basic preservation, and the creation of a vital finding aid to help researchers locate materials within the collection.

The University of Oregon celebrates its leaders, competitors, and achievers. It is important to document, preserve, and honor their competitive spirit. ■

If you'd like to help, contact Keri Aronson, UO Libraries director of development, at 541-346-1890 or keria@uoregon.edu.



Watch the historic film of Jim Bailey's record-setting race on the UO Libraries' YouTube Channel, youtube.com/c/uolibrarieseugene.

DIGITAL AGE/PAPER MACHINES

Together, Professor Daniel Rosenberg and the UO Libraries Digital Scholarship Center are developing new, interactive tools for visualizing and understanding history. Built of computer scripts, they are tools for the digital age. But the roots of their inspiration reach down to a different era entirely. The age of print.

By Jason Stone

WHEN YOU THINK OF HISTORY, do you think of a line? If so, you're certainly not alone. The "timeline" as a form of symbolic thinking has become so commonplace as to be taken for granted. To most of us it feels objective, perfectly natural. Timelines are a basic part of our graphical vocabulary, recognized by almost everyone, solid and fundamental things like the symbols for + and =. Timelines seem obvious.

In actual fact, they are a relatively recent innovation. "For timelines as we know them—straight lines measured off with dates—you can locate their emergence very precisely. The first important ones appear in the 1750s," says Daniel Rosenberg, who teaches history in the University of Oregon's Robert D. Clark Honors College.

Over the years Rosenberg has developed an enduring interest in timelines, along with other systems for tabulating and retaining historic information. Conducting his research, he accumulated an impressive collection of antique charts, games, graphs, and assorted ephemera—all designed to help learners retain and make sense of history. He wanted to share with others not only the historic knowledge contained in these paper artifacts, but also something like the hands-on experience of working with them. In his mind, a new project was stirring.

"There are always new digital tools coming out. It's a lot to keep up with," says Sheila Rabun, project manager and interim director of the UO Libraries Digital Scholarship Center (DSC). "More and more we are finding that faculty want to use digital tools and online platforms to do their research, analysis, and dissemination. We encourage them to come in and consult with us."

Daniel Rosenberg approached the library in 2013 with an intriguing idea. Rosenberg envisioned creating a suite of web-based resources to help learners make a unique and meaningful connection with the past. He was looking for a partner on the technical end to begin developing these tools.

As Rosenberg puts it, "The DSC was my incubator." Out of their first conversation grew a collaborative project,

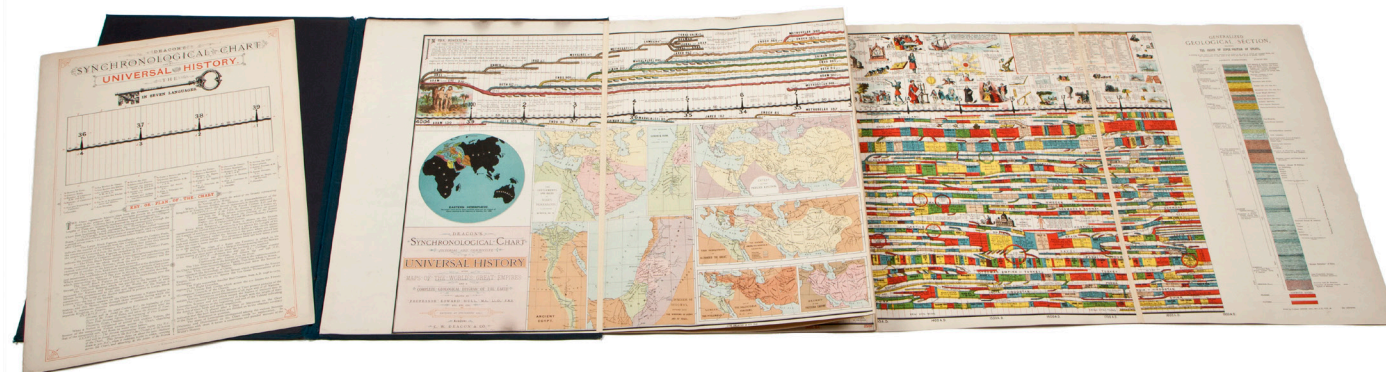


Time OnLine (pages.uoregon.edu/dbr/time-online/), which has just been awarded the prestigious Digital Humanities Start-Up Grant by the National Endowment for the Humanities (NEH) for \$75,000. This is the first time the grant has been awarded at UO. This project is reintroducing the paper-based learning tools of bygone eras, presenting them in a format that makes them most accessible to the learners of today. Even for someone who knows the original materials so well, Rosenberg says, the project has opened exciting new lines of inquiry and discovery.

"We're taking historic artifacts and reimagining them in an online platform that will continue to give relevance to historic ways of doing things."

– Sheila Rabun, UO Libraries DSC

"Designing interactive digital versions of paper artifacts forces us to understand them with a detail and rigor that other kinds of historical study don't require," he explains. "Ironically, the requirements of the computer are bringing us closer to the paper artifact and to the core purposes and traditions of the library."



Adams Synchronological Chart or Map of History from the UO Libraries Special Collections and University Archives. First published by Presbyterian missionary Sebastian C. Adams in 1871, this timeline has been updated a number of times and is still in print.

STUDENTS have been struggling to memorize names and dates practically since the invention of historical study itself. Contemporaries of the great historians Herodotus and Thucydides were memorizers on a literally epic scale. The ancient “arts of memory” endured through the Middle Ages and were widely celebrated during the Renaissance. “In the sixteenth century and into the seventeenth,” Rosenberg says, “learned people were expected to master and memorize vast amounts of information.”

But in the subsequent century, during the Age of Enlightenment—the historical period in which Rosenberg specializes—there was a fundamental shift in attitudes towards the memory arts. Explains Rosenberg: “The Enlighteners basically said, ‘So much memorization is a waste of intellectual resources; what do you think books are for?’ So they innovated new tools

such as the alphabetic encyclopedia in order to help relieve the burden of memorization, so that we could expend our intellectual energies on more creative things. Even so, there were certain areas of learning where memorization was still considered fundamental. History was one of them.”

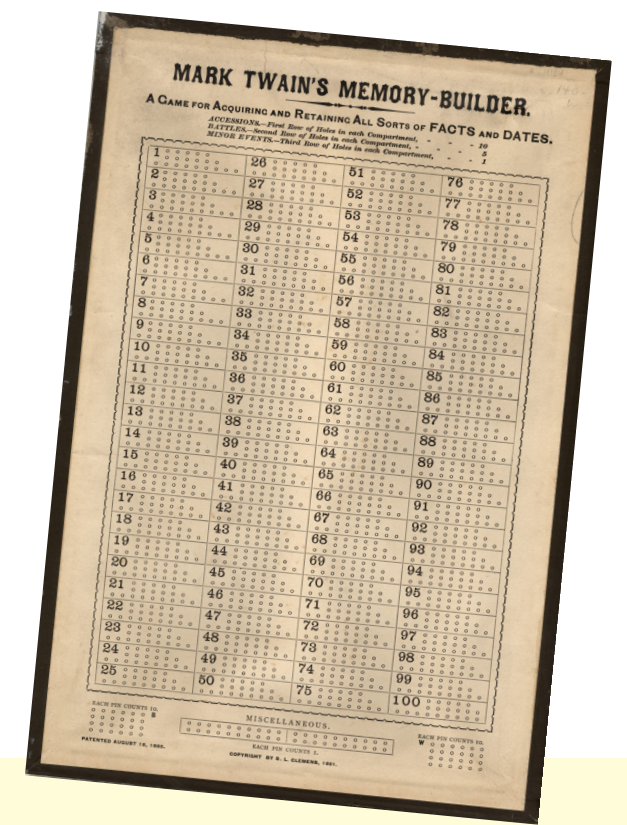
Much of Rosenberg’s research work deals with Enlightenment-era information devices. However: “A bit like George Lucas, with Time OnLine we started telling our story at a later point in the larger narrative. A memory-training board game designed by Mark Twain was the first artifact we built.”

Twain patented and published *Mark Twain’s Memory-Builder*, a game of historical trivia, in 1892. Rosenberg, in his Chapman Hall office brimming with books and interesting old things, produces the game in its original analog format: a punchboard vaguely suggestive of a

racing form and a small box of pins in two colors. It was not destined to be one of Twain’s more lucrative creations. The Memory-Builder sold modestly, and before long the game was consigned to the trivia-bin of history.

The author of *Huckleberry Finn* and *Life on the Mississippi* was a hardworking genius and by all accounts a tremendous history buff. Rosenberg speculates that he may have been imagining players of equal mettle when designing his game. Twain thought the game would be a lot of fun. But “based on a simple description, it is quite hard to understand what *Mark Twain’s Memory-Builder* is for, much less how to use it. Unless, that is, memorizing names and dates is second nature to you.”

No problem. Expert play is optional for today’s users. In fact, scoring points by calling out the important events of 1341 or 1637 is no longer even the main objective. In the digital realm, exploring the game with an open mind is the



Talking Timelines with Daniel Rosenberg

Building Knowledge: What’s the nature of your research and academic training?

Daniel Rosenberg: My work in general is about the history of information. My training is in eighteenth-century European intellectual history; essentially, the Enlightenment. My work on that period mostly has to do with information devices like dictionaries and encyclopedias.

BK: How did your affinity for these artifacts lead you to your current interest in developing digital learning resources?

DR: When I was working on a book called *Histories of the Future* (Duke University Press, 2005), I became very interested in Ted Nelson, the theorist who came up with the terms *hypertext* and *hypermedia* in the 1960s. Before the graphical user interface—when computing still was command-line—Nelson was already thinking about visualizing texts, about nonlinear text. In the terms of his argument, a print encyclopedia with cross-references, alphabetical indexing, and so forth is already a fully featured hypertext. I think of it all as a continuity of technologies.

My friend, the media historian Markus Krajewski, refers to information artifacts from before the electronic age as ‘paper machines.’ I think that very nicely captures the idea.

BK: When did you become interested specifically in timelines?

DR: A number of years ago, some colleagues organized a conference on campus, on the topic of objects and

objectivity. They asked a bunch of people from various academic fields to come and talk about characteristic objects from their discipline. On one panel, there was an English professor talking about a novel. On another was an art historian talking about a painting. Well, here I was, a historian, and it’s not at all clear what the paradigmatic object of history could even be. As a joke, I brought in a timeline: “This is the object

of history.” At the time, this was a joke because historians don’t really study timelines the way that art historians study paintings or literary critics study novels; we use timelines to study other things. But it got me thinking . . . what would happen if I treated the timeline as an object of historical inquiry?

BK: So now there was at least one historian studying timelines. And it eventually led to a book you co-authored with Anthony Grafton of Princeton University, *Cartographies of Time: A History of the Timeline* (Princeton Architectural Press, 2010).

DR: The honor was mine, because Anthony Grafton is an intellectual giant in our discipline. We were introduced by a mutual acquaintance from *Cabinet* magazine; it turns out that Grafton had begun writing about time charts around the same time I did. Eventually, our two projects merged into one.

BK: What was that book about?

DR: The question we asked in *Cartographies of Time* is, when we think about history, why do we think of a line? Why do we imagine that history looks like a yardstick? And corollary to that, have we always thought about history that way? Are there other ways? What

are they? And how did this particular kind of linear representation come to seem so natural? How did it become a part of the general graphical vocabulary?

BK: Now, in the twenty-first century, your project with the DSC aims to translate artifacts of ink on paper into the language and syntax of modern computers.

DR: It works both ways. Think about the familiar vocabulary that’s developed around our use of technology. When we use an iPad, we’re using a “tablet.” When we move through text on a computer screen, we’re “scrolling.” When we access the University of Oregon online, we land on the home “page.”

BK: What is the ultimate aim of a digitization project like this?

DR: I would like to direct people

back to the artifacts. This project is a way of opening a door—encouraging people to look differently at the graphical furniture of our everyday lives, getting people to put into question familiar objects that seem simply to be vessels for facts, data, truth, information.

BK: Has Time OnLine been a success?

DR: It’s been absolutely great and I think highly productive working with the DSC and UO Libraries. Developing these tools is a cyclical process, and I think we keep getting better overall. We’re working through artifacts that have very different kinds of organizational protocols. With every one of these that we do, we learn something new. Something that’s missing in our contemporary information environment. Something that paper can bring back to life.



new winning strategy, because it can lead to something more than rote memorization—genuine insight into the perspectives of people who lived in another era.

“Once you start to understand the rules and you’re able to play it a little,” explains Rosenberg, “our online version of Twain’s game gives you an intuitive understanding of the way that nineteenth-century people understood and interacted with history. It’s not just a game; it’s an immersive learning experience.”

“It’s very easy to flatten the terrain of the pre-electronic world into books. But in fact, it’s a highly varied landscape with lots of different kinds of paper artifacts. Just because we are talking about the paper world doesn’t mean that we’re not talking about technology.”

– Prof. Daniel Rosenberg

IMMERSIVE LEARNING and interactive media—the kinds that capture the learner’s attention by engaging their senses—have been David McCallum’s passion ever since his days as an AV aide in high school. Today he is the multimedia authoring specialist with the UO Libraries DSC.

“‘Multimedia’ is a word that is kind of tough to define and is out of favor a bit, but that’s where my interests lie: putting together text and sound and visuals,” McCallum says. “Working with computer graphics and scripting languages, I love the balance it has between the left and right brain, the logical and creative. Design is problem solving.”

“And,” says Rosenberg, “our design process is central to our historical investigation.”

As the person charged with translating Daniel Rosenberg’s vision into the language of computer scripts, McCallum has been tackling all sorts of creative challenges. And across the analog/digital divide, the challenges cut both ways.

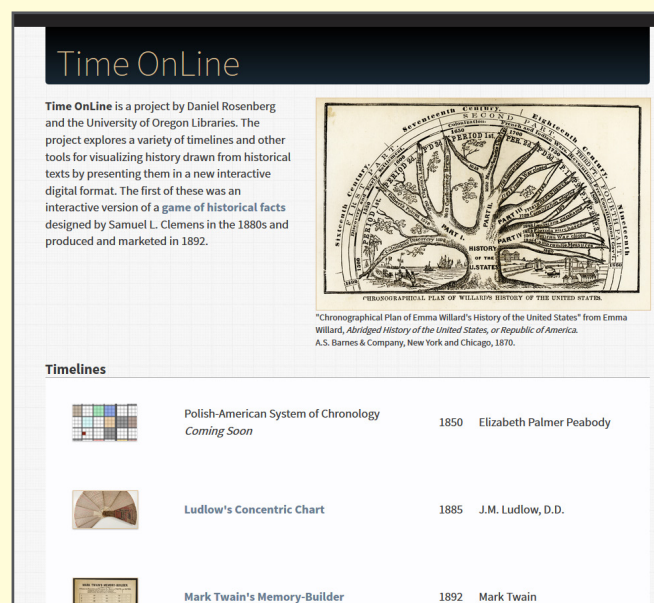
Rabun says, “We have been trying our best to stay true to the original purpose of these games and activities. But the way some of them were originally set forth, the original instructions might not work in an online environment in terms of usability and accessibility.”

By way of example, McCallum cues up the latest module

of the still-in-progress project. Onscreen there appears a grid not unlike a sheet of engineer’s graph paper. This is the digital incarnation of *The Polish-American System of Chronology*, published by Elizabeth Palmer Peabody in 1850. In her day the boxes were meant to be filled in by paintbrush. Peabody’s instructions named an extensive palette of colors and made them correspond to various historic themes and epochs. Here’s where an interesting issue of translation arises.

“There’s this old language of colors,” McCallum explains. “Peabody tells us to use, say, yellow ochre and gamboge. In the nineteenth century, the difference was probably common knowledge. Nowadays most people don’t really think in those terms. Converting these to the digital, we need to make sure they are differentiated enough for users to recognize onscreen.” At the same time, the digital artifact must evoke the historical one. It must bring the user back.

If their project engenders any sense of conflict between the old and new, Rosenberg views it as a productive friction. “For me the key intellectual component of the project is bringing the digital and the paper into confrontation with each other,” he says, “using the paper, among other things, to understand what the limits of our digital technologies are.”



Play the historic memory games and learn more at Time OnLine: pages.uoregon.edu/dbr/time-online/

COLLABORATION is a constant process. “With Daniel, we still meet every two weeks,” Sheila Rabun says. “It’s an ongoing conversation about how he envisions it working. He talks to us to find out if that’s actually doable logistically. It’s really fun to help faculty see their vision coming into reality, guiding the entire process from an idea to a finished project.”

From her office in the Digital Scholarship Center, she surveys a changing landscape in higher education. Her workplace is part of that landscape. While many people still associate libraries with books and quiet study spaces, her experience tells her that digital tools, resources, and platforms are the future of scholarship—not just for the university faculty and student body, but also for many types of professionals and non-traditional learners. For Rabun, there is a continuity at work.

“Libraries historically are places where people go to find information, do research and analysis, and share their scholarship,” she says. “Now that we’re moving into more of a digital age, what we do in digital scholarship is just an extension of the historical purpose of libraries.”

“The DSC has a good history of working with instructors around campus in a consultative format,” David McCallum adds. “As a library space, I think it helps make people feel comfortable that they can come in here and say, ‘I have a problem. Can you help me?’”

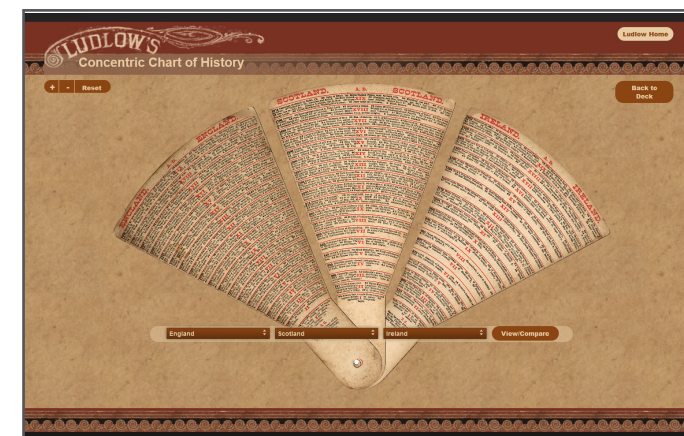
Daniel Rosenberg shows off another of the artifacts that Time OnLine has digitized. Like a Spanish fan emblazoned with tiny typeface, *Ludlow’s Concentric Chart of History*, from 1885, opens in his hand. “This one is very hard to find, and it’s one of the most elegant,” he enthuses. “In working with paper and the digital media together, we better understand the specificity and even the technical superiority of the old technology in many applications. Among other things, paper has infinitely better resolution. Ludlow’s chart, for example, is a marvel of data compression.”

In describing all these objects, the historian returns again and again to a vocabulary of sensual, aesthetic experience—they are “a pleasure to hold” and “sumptuously printed,” they are “beautiful.” He also finds recourse in the blunter, but no less evocative



language of technical acumen—praising a “well-designed interface,” a “marvel of ingenuity,” its “machine precision.”

“Part of what was so engaging about doing the research was operating these old, paper machines,” Rosenberg reflects. “You get to understand and manipulate the historical information, but there’s a whole other layer which has to do with the experience of the technology as a *technology*. What I really desire is to share that experience with others.” ■





Time of the Signs

By Nathaniel Brown '16

BIG, INTIMIDATING, AND OVERWHELMING.

Those are the three words University of Oregon students used most to describe their first impression of the Knight Library, according to research conducted by the library's Wayfinding Task Force. The group was charged with making recommendations for and creating a plan for improved ease of navigation throughout the building.

The research—conducted in winter term 2015—generated preliminary data on students' experiences navigating through the historic building.

After finding that the building was indeed one of the most difficult to maneuver on campus, the library is now in the process of revamping its wayfinding system (floor maps, directories, find-it-fast maps, service identification signs, and the like) with the help of undergraduate student Jenna Mogstad, a fourth-year interior architecture major in the UO School of Architecture and Allied Arts. Since she began working at the library in mid-2015, Mogstad has been integral in the design and management process, helping implement a brand-new directory system that includes more than 100 new-and-improved signs and maps.

"Once we had our findings and discovered where the design weaknesses were, we were able to bring a design student in who created a new system that we could build," said Kirstin Hierholzer, director of user experience at the library. "We've been able to come at it from all directions, but especially from the user's perspective."

Various elevator and bathroom signs have made the transition to gender-neutral icons and general signage has been more widely distributed throughout the building. Most important, the wayfinding system is now

completely integrated and consistent throughout all four floors of the library.

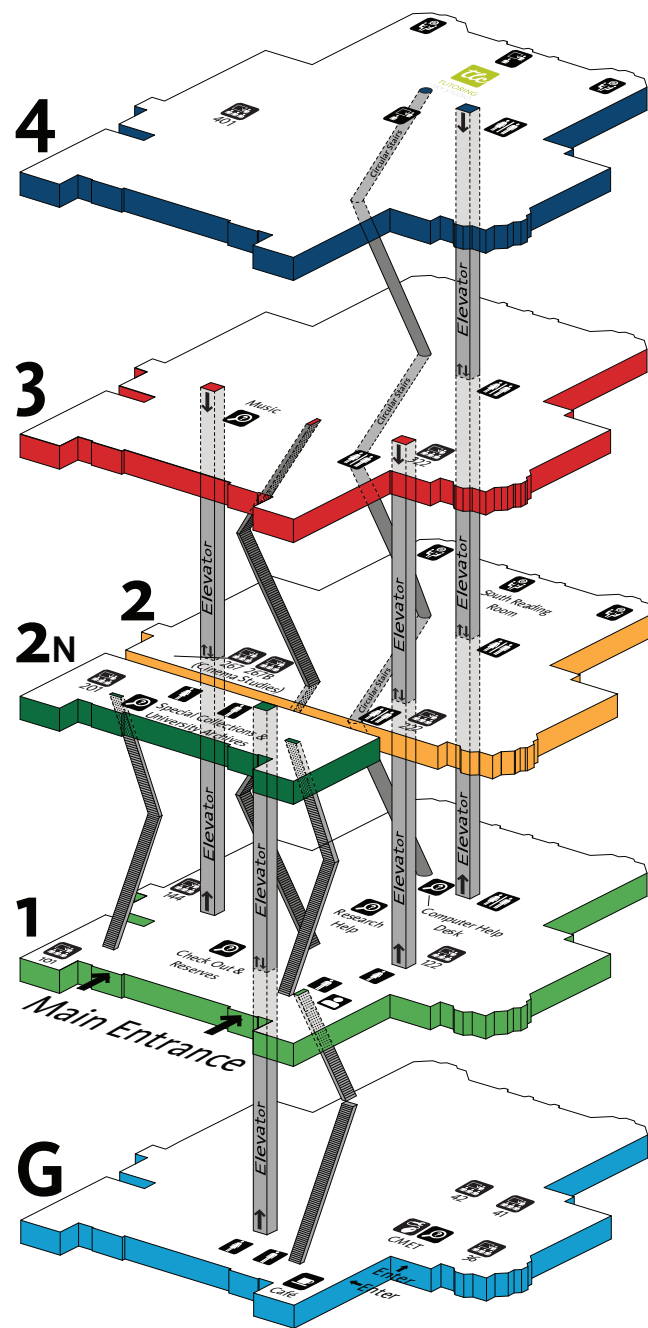
"The whole wayfinding system is catered towards undergraduates and the public services they're going to be accessing in the library," Mogstad said. "It's more of an at-a-glance system, with a new color scheme and updated icons that are consistent. It's what we hope will become the new campus standard."

Lesli Larson, director of library communications and marketing, noted that complete integration of the new wayfinding system was essential. In collaboration with local printing business Image King Signs and Tim Jordan of UO Marketing and Communications—in addition to Mogstad's design know-how—the task force was able to create coherent signage, maps, and other directories that were not only consistent in color and icons, but in their basic material as well.

"Jenna was able to use her skillset to build our maps and signage. She helped us realize what works and what wouldn't," Larson said. "Having Jenna was in lieu of having an outside vendor do the planning and design. Her enthusiasm was just huge."

One of the major problems with the previous wayfinding system was that it was not suited to adaptation and change. Having gone through several minor remodels in the past, many of the library's rooms have undergone name changes and the layout of several spaces has been altered, especially on the top floors.

"We're designing the system to be completely updateable," Mogstad said. The signs and maps are "constructed in such a way that they can be updated and changed as time goes on — for example if a room goes



nonpublic or if the name of a place changes — so we're being proactive in that sense."

Phase 1A of the project, which was the updates on wall directories, utility flag mounts, floor maps, find-it-fast maps, and the exploded-view maps, has been completed. The second part of that phase—1B—will be complete in the near future, including more elevator directories, continuous directional signs, website maps, Special Collections and University Archives signage, hanging signs, book stack signs, and external building signage.

Beyond designing the new wayfinding system, Mogstad has been able to garner professional experience and add to her personal portfolio while still attending school, a rare opportunity for undergraduates. For both the library team and Mogstad, it was a match that proved extremely beneficial.

"She's part of the team," Hierholzer said. "She's taken a leadership role in many ways and has really been involved."

"It's been so helpful to get that real-life experience, as opposed to a school studio project where I would only get feedback from a professor. Now I get feedback from not only the library staff, but the entire campus community," Mogstad said. "It's been invaluable for me. I don't know who you could say it's benefited more." ■

This article was originally published in *Around the O*, around.uoregon.edu.



Peg Lynch's Typewriter

A window into the birth of sitcoms

By Scott Greenstone



Some of the first sitcoms were typed on these keys. This typewriter belonged to Peg Lynch, creator of the TV and radio sitcom *Ethel and Albert*. Premiering on ABC radio in 1944 and on NBC television in 1950, *Ethel and Albert* was the first "show about nothing;" it followed a suburban couple through storylines as mundane as trying to open a pickle jar, dropping Lynch's quiet but intelligent humor into them.

Ethel and Albert's first episode was written on this L.C. Smith & Corona typewriter, which is now part of the Peg Lynch papers (Coll 066) at the UO Libraries' Special Collections and University Archives.

When Peg Lynch was writing, you didn't interrupt, according to Lynch's daughter Astrid King.

"All my life, the most important thing happening at the house was she was writing," King said. "I used to love the sound of her door opening because that meant she'd finished the script."

Lynch got her start in radio at age 14 in Kasson, Minnesota. Hired as a copywriter and often writing ads for a small station, she found it was easier to sell products using a husband and wife duo. *Ethel and Albert* Arbuckle were born out of this construction.

It would have been soon after starting work at KROC that Lynch bought this typewriter. Every day for hours, she'd sit in her room sucking on peppermint or wintergreen lifesavers and smoking cigarettes. She went through two packs a day, but would take a drag or two, hit on an idea, and put the cigarette in the ashtray, where it would burn out as she typed.

"Once she got an idea in her head, it was full-steam ahead," said King.

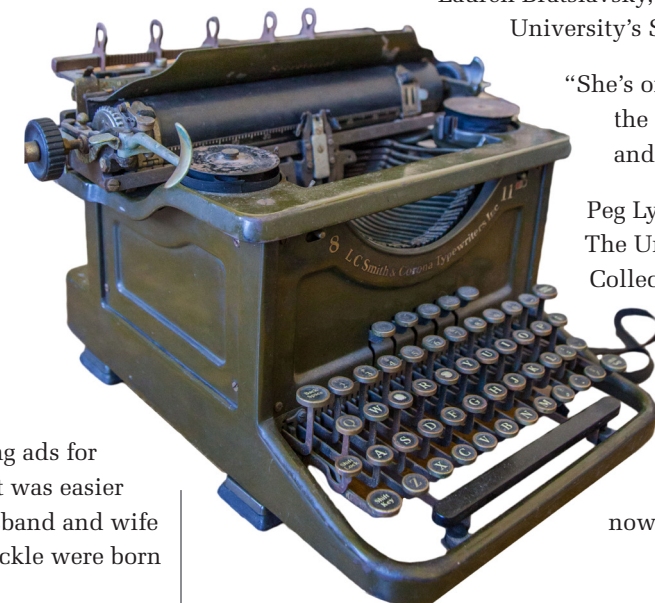
Lynch used this typewriter from 1931 to around 1940, King believes, after which she got one from Royal Typewriter Company that went 'ding' at the end of every line.

Lynch was also a dedicated actor: Though three different actors played *Ethel and Albert* during the 20 years the show ran, Lynch always played *Ethel*. Lynch never sold the rights to her show, despite pressure, and retained them until her death. That's a significant feat in pop culture history, according to Dr.

Lauren Bratslavsky, assistant professor at Illinois State University's School of Communication.

"She's one of the few people who created the characters, wrote all the scripts, and starred in it," said Bratslavsky.

Peg Lynch passed away last summer. The University of Oregon's Special Collections and University Archives has many of her scripts for radio and television, audio tapes of her productions, and photographs like the ones here, all comprising the Peg Lynch papers. This typewriter is now part of that collection. ■



Alexa Villaneuva, interior architecture major, tests out the library's new wayfinding system. Alexa is leading a related project to update signage in the Knight Library book stacks.

TIME'S PENCIL

Delving deeper into the enduring—and ever-evolving— influence of William Shakespeare

By Jason Stone

EVERY LIBRARY CHECKS OUT BOOKS, but this was a library loan for the ages!

For four weeks in winter 2016, the University of Oregon community got to borrow *Mr. William Shakespeares Comedies, Histories, & Tragedies*—a volume known to modern scholars as the First Folio. It is one of the most valuable printed books in the world.

Compiled by two of the playwright's colleagues and published by London stationers in 1623, the 982-page tome was the first collected edition of Shakespeare's plays. The First Folio contains 36 scripts and is the only source text for such immortal works as *Julius Caesar*, *Twelfth Night*, *Macbeth*, and *The Tempest*. Of the 750-800 copies that are believed to have been printed, only 237 are known to survive.

To commemorate the 400th anniversary of The Bard's death, the Folger Shakespeare Library in Washington, D.C.—owner of the world's largest collection of First Folios—is sponsoring a yearlong national exhibition with a First Folio on loan to every state. The UO was honored to be selected as host for this event in Oregon. On display at the Jordan Schnitzer Museum of Art, January 6-February 7, 2016, "First Folio! The Book that Gave Us Shakespeare, on tour from the Folger Shakespeare Library" was an extraordinary opportunity for the people of Oregon to view this central work of literature and the bookmaker's art.

*Knowing I loved my books, he furnished me
From mine own library with volumes that
I prize above my dukedom.*

—*The Tempest*, Act 1 Scene 2

If you were one of the 8,913 visitors who saw the exhibition, you may recall that the book on loan from Folger wasn't the only one on display. Exhibited alongside it were original copies of Shakespeare's Second (1632) and Fourth (1685) Folios from the Rare Book Collections of the UO Libraries. These volumes show how Shakespeare's works have been altered and reinterpreted over time. The Second Folio was published with considerable editing; scholars have documented almost 1,700 changes. Also debuting in this edition was the first poem by John Milton to appear in print: "An Epitaph on the admirable Dramaticke Poet, W. Shakespeare."

"We are fortunate that, as a research university, we were able to contextualize the First Folio with related works from our university libraries," noted Jill Hartz, executive director of JSMA.

INDEED, the fact that UO's proposal was driven by compelling and creative partnerships has been cited as a key reason why our campus won out over other Oregon institutions as the host location. In addition to JSMA and the UO Libraries, partners included the UO Department of English, the City of Eugene's Hult Center for the Performing Arts, and the Ashland-based Oregon Shakespeare Festival. Together, these partners created dozens of opportunities and special events addressing the Folger Library's desire for public engagement at the chosen sites.

Among the many active stakeholders, Associate Professor of English Lara Bovilsky was the driving force behind the proposal that brought the Folger Library's First Folio to Eugene—not only writing the proposal, but wrangling the partnerships. In conjunction with the main exhibition, "First Folio!," Bovilsky also curated a companion exhibit in the UO Libraries' Special Collections and University Archives.

"I was reviewing Special Collections' Shakespeare-related holdings, and couldn't believe how impressive and extensive they were!" Bovilsky said. "We only had space for a few special, additional books and images at the Jordan Schnitzer, so Special Collections Librarian Bruce Tabb suggested that we create an exhibition in the library. We were able to do something truly special there."

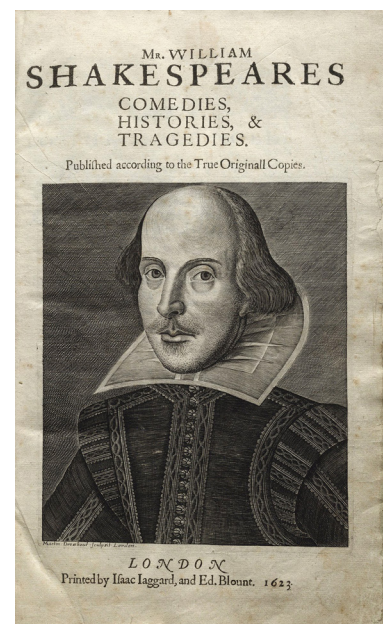
This project with Lara Bovilsky exemplifies the favorite part of my job: working with faculty members for classes and exhibits. I'm always gaining new insights about the importance of our collections relative to their areas of expertise. Whenever I saw Lara I got excited, because I knew I was about to learn something new and interesting.

—Bruce Tabb, Special Collections Librarian

WHEN it came time to title the exhibit, Bovilsky turned for inspiration to The Bard of Avon's own work. "In Sonnet 16," she explains, "Shakespeare writes of 'Time's pencil'—the passage of time that changes even a beloved person, depicting him differently physically and in memory as the years pass. I thought it fit this exhibit which surveys the many shapes Shakespeare's work has taken for readers and audiences over four centuries."

In building "Time's Pencil," Bovilsky drew upon the literary heritage of six centuries: the books on display dated from 1551 to 2004. Taken together, they traced a narrative arc encompassing Shakespeare's school days; his major influences and literary sources; the waning and waxing of his popularity in the decades after his death; his eventual enshrinement as a cultural institution; and the incalculable ways that the author and his work have been used, interpreted, critiqued, and re-envisioned down to the present day.

"Perhaps no other author has influenced the world as Shakespeare has," Bovilsky reflects. "Yet what seems from our perspective to be the influence of a single writer really reflects the cultures that responded to Shakespeare. From early playwrights who radically adapted his plays to best please their own audiences, to editors who offered countless versions of his "true" writings, to the many new stories told about Shakespeare—we had some startling nineteenth-century fan fiction on display—Shakespeare's readers have rewritten the author in myriad ways."



Time's Pencil: Shakespeare after the Folio
Curated by Lara Bovilsky, Associate Professor of English
Assisted by Bruce Tabb, Special Collections Librarian
Supported by the Kingsley Weatherhead Undergraduate Shakespeare Fund in the Department of English and UO Libraries Special Collections and University Archives.

HIGH POINTS FROM “TIME’S PENCIL”

Selected materials from the UO Libraries’ collections, with commentary by Lara Bovilsky, associate professor of English

Boydell, John, Josiah Boydell, Robert Smirke, Henry Fuseli, and James Northcote. 1803. *A Collection of Prints, from Pictures Painted for the Purpose of Illustrating the Dramatic Works of Shakspeare*. London: Published by John and Josiah Boydell, Shakspeare Gallery ... Printed by W. Bulmer and Co. Rare Book Collections: xxNE1713 B7 v. 1

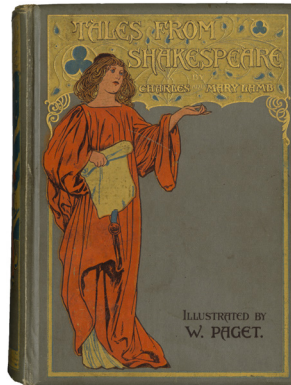


John Boydell was an engraver and publisher who sought to build England's international artistic profile by celebrating Shakespeare. Shakespeare's reputation had soared in the eighteenth century, making his work a powerful and profitable artistic inspiration. Boydell opened a Shakespeare Gallery of paintings commissioned from leading European painters, produced an illustrated edition of Shakespeare's works, and published this folio (one of two paired volumes) of engravings illustrating each of Shakespeare's plays.

The style of many of Boydell's engravings reflects the period's taste for flamboyant theatrical expression of intense emotion. In turn, the dramatic poses within Boydell's engravings influenced contemporary theatrical style.

Lamb, Charles, Mary Lamb, and Walter Paget. *Tales from Shakespeare*. London: New York: E. Nister; E.P. Dutton, 1901. Rare Book Collections: ChildsLit PR2877 .L3 1901b

In 1807, Charles and Mary Lamb adapted ten of Shakespeare's plays into prose intended to be "easy reading" for children, as their preface clarifies. The Lambs saw their stories as a way to introduce children to language and plots they thought too difficult for children to understand without assistance. Prose, they assumed, would likewise be easier for children to understand than dramatic dialogue. The Lambs' adaptations include many direct quotations from Shakespeare, but also frame his plots with narrative explanation and moral interpretation.



The Lambs' book clearly met cultural needs, and it has seen hundreds of editions and translations, remaining continuously in print to the present. *Tales from Shakespeare* helps us understand how both Shakespeare and children were perceived at the start of the nineteenth century. In their preface, the Lambs indicate that their adaptation might be especially useful for girls, whom they assume must wait until they are older to read

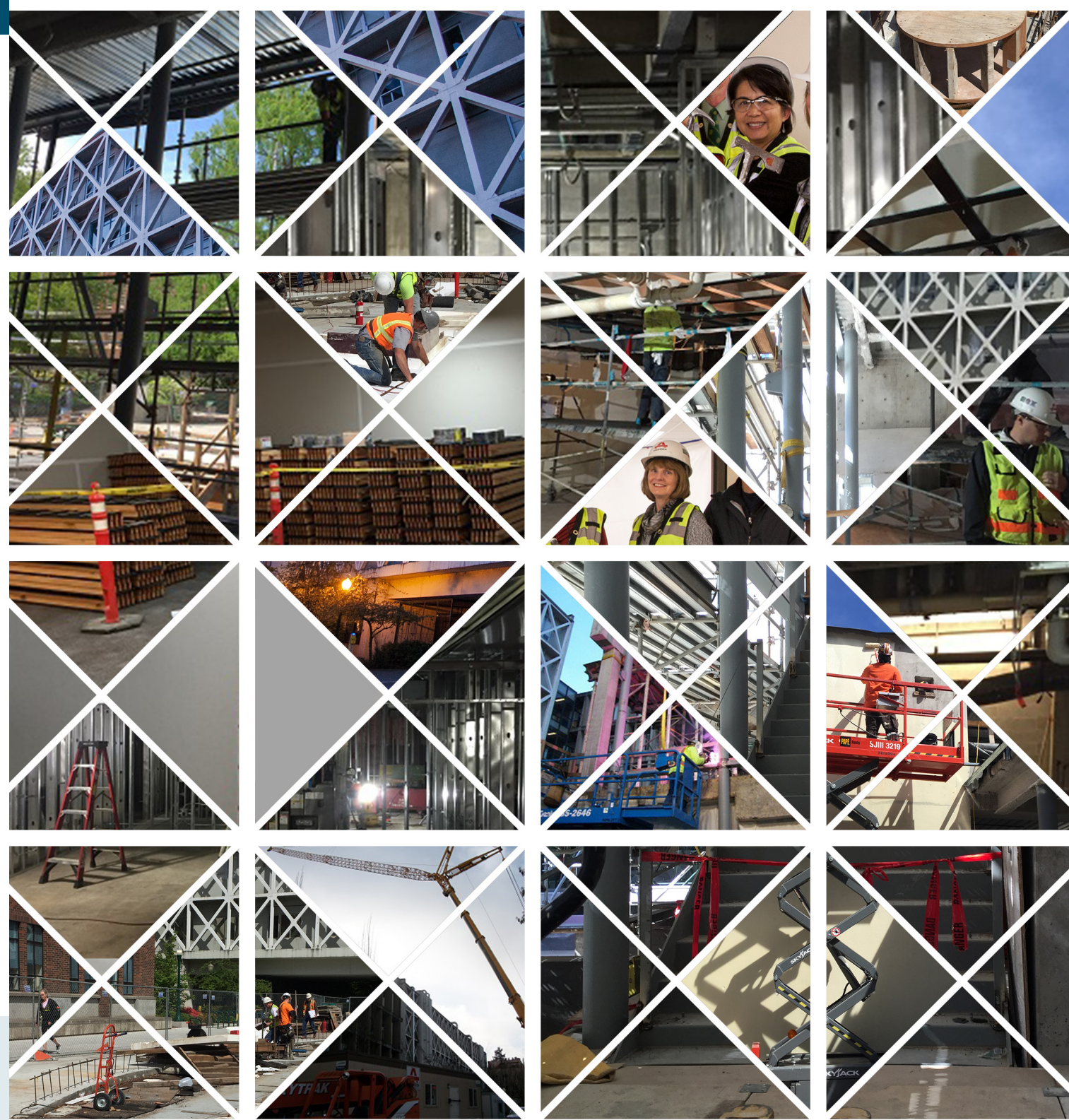
Shakespeare in the original. They emphasize Shakespeare's value for the moral development of children: the plays are "enrichers of the fancy, strengtheners of virtue, a withdrawing from all selfish and mercenary thoughts, a lesson of all sweet and honourable thoughts and actions. . . ." During this period of Shakespeare's greatest popularity, Shakespeare was usually seen and valued in this way: as reinforcing moral norms.

Césaire, Aimé, and William Shakespeare. *A Tempest: Based on Shakespeare's The Tempest: Adaptation for a Black Theatre*. London: Oberon, 2000.

Circulating Collection: PQ3949.C44 T413 2000

Before Shakespeare was introduced as a subject of study in English schools and universities, his plays were taught in India and then other English colonies. Shakespeare was part of a colonial curriculum that presented classical and European literature as intellectually and morally "civilizing." Colonial education was the means by which Shakespeare became the most widely-read and widely-performed playwright in the world. Colonized peoples responded in a variety of ways to the effort to impose literary and moral values alongside political rule. While some admired the Shakespeare they learned, others read Shakespeare for lessons about resistance; still others rejected the colonizers' literature wholesale. Many colonizers, colonized people, and those living in former colonies read Shakespeare—differently—as speaking to their situations.

In 1969, Aimé Césaire adapted *The Tempest* to reflect his reading of the postcolonial situation. Césaire presents Shakespeare's plot and characters, depicting Prospero as a white colonizer and Ariel and Caliban, Prospero's two slaves, as natives who attempt to work with and resist colonial rule, respectively. Césaire also includes an African god, Shango, who scandalizes the classical gods of Shakespeare's original text. *A Tempest* offers both direct and absurdist criticism of colonial beliefs, while remaining faithful to the core of Shakespeare's play. Césaire, born on Martinique and educated in Paris, was a founder of the Négritude movement, which advocated opposing colonial values and creating a pan-African identity.



It's great to see a plan coming together!
The Allan Price Science Commons and Research Library
 Opening Fall 2016

Take a hardhat video tour at Around the O: around.uoregon.edu/content/psc-progress-report.

Get regular construction updates by following blogs.uoregon.edu/sciencecommons.

A DAY AT THE GAMES

Athletics memorabilia from the University Archives reveals the development of a distinct sports culture at the University of Oregon

By Zach Bigalke '15

Though sports were part of the university experience from the beginning in Eugene, it took nearly two decades before a comprehensive interest began to develop at the University of Oregon.

Baseball was the first sport to make an appearance, when a team was assembled during the inaugural school year in 1877 to play against Monmouth College—but after giving up 17 runs in the first inning of the game UO went another eight years before taking to the field again. The team was revived briefly in 1885 and again in the 1890s, but it wasn't until 1905 that baseball solidified

its position among the varsity offerings. In the meantime, the university developed a growing interest with the sport of football. The first gridiron game took place on March 24, 1894 in Eugene, with UO defeating Albany College 44-2 on a makeshift field at the present-day site of the Lillis Business Complex. One year later, Joseph W. Wetherbee gave birth to the eventual legend of Tracktown USA when he assembled the first track and field team on campus. Eight years later, Oregon basketball visited Corvallis for its first intercollegiate game on January 24, 1903, suffering a 32-2 loss in the first Civil War basketball encounter.

One of the main figures in developing a sports culture was 1901 graduate Clifton N. McArthur. In addition to his role as the first president of the ASUO, McArthur also served as the first student athletic director. Two decades before his eponymous arena was constructed, McArthur proposed a referendum to collect student fees to fund a new on-campus basketball pavilion. This initiative indicates how important sports had already become at the university by the turn of the twentieth century. Investment in athletic infrastructure gained momentum during this period, with the construction of the first gymnasium in 1890 followed by Kincaid Field in 1903, the women's gymnasium in 1916, and Hayward Field in 1919.

As sports gained traction in Eugene, athletic teams were integral in developing an Oregon identity centered on outsized personalities. A year after his Albany College team defeated UO runners in a 1903 meet, Bill Hayward began his four-decade tenure as the

patriarch of the Oregon track team. The UO football team vaulted to prominence thanks to head coach Hugo Bezdek and his quarterback and successor, Charles "Shy" Huntington. The school's integration into the Pacific Coast Conference opened the door for several Rose Bowl berths and paved the way for Howard Hobson's Tall Firs to claim the first NCAA basketball championship in 1939.

These four sports formed the nucleus of a spectator culture that has blossomed ever since on the UO campus. Fan culture evolved around athletic contests, and rally squads and bands developed to enhance the atmosphere. Songs and chants were written, cowbells and other trinkets were distributed, and traditions grew out of the annual rhythm of the various seasons. As a

result, the Pit Crew at Matthew Knight Arena and the Autzen Zoo that creates a blanket of noise at home football games are merely a continuum of a long history of athletic activities and spectator interest in Eugene. ■



University Photographic Collection, 1899 football team. Identifiable are: Richard Shore Smith (5th from left, holding ball), Charles E. Wagner (7th from left) and C.N. "Pat" McArthur (5th from right).



Deconstructing the Librarian Stereotype

by Miriam Rigby

Imagine a librarian from your past. Perhaps your childhood librarian from your local public library comes to mind. Or perhaps one who helped you with research while you were in school. Now think of a librarian you've seen in popular culture—maybe you thought of Marian the Librarian from *The Music Man* or the scary shushing ghost librarian in the New York Public Library in *Ghostbusters*. Do the librarians you pictured match each other? Do the movie stereotypes have a basis in the reality of the librarians you've worked with? Do you have other ideas of what the modern librarian might be—hip, young, bespectacled, tattooed? And do any of these images convey the work that librarians do, or the many research and instruction services they offer?

There are a number of librarian stereotypes in the world—ranging from the sexy young librarian, to the shushing old maid with a house full of cats, to the effeminate and reclusive man, to the hipster librarian (all of them wear glasses). While most of these characters are considered and used in good fun, like any stereotype, they present a stumbling block for professionals who are trying to advance the work that we do.

If someone expects a sexy librarian, are they really going to take advantage of his or her full potential to find the best research? Or if someone expects a mean or reclusive librarian, will they even bother to approach a librarian for help at all?

In our book *The Librarian Stereotype: Deconstructing Perceptions & Presentations of Information Work* (ALA, 2014) my co-editor Nicole Pagowsky and I bring together a variety of essays exploring these issues, as well as deeper issues of the profession, ranging from gender and equity, to the perceptions students and other patrons have of librarians, and how to influence perception to increase our reach. Delving further into stereotypes and stories, there are also a few chapters on topics such as pulp pornography in libraries (and featuring librarians), the folklore librarians tell about themselves and patrons, and librarian tattoos. We even include an illustrated chapter on the history behind the “cat lady librarian.” (A subject that’s close to my heart.)



As social sciences librarian at the UO Libraries, I approached this book from my dual backgrounds of cultural anthropology and information science, hoping to provoke a deeper conversation about the culture of librarianship and how we can best present the profession to the world. Librarian stereotypes are a much-discussed issue within librarianship precisely because practically everyone can picture a librarian (or a popular stereotype of one), but far fewer people have a solid sense of all the skills and services a librarian offers. The ultimate goal of our book is to launch productive discourse and inspire action in order to further the positive impact of librarians. Through deconstructing the perceived truths of the profession and employing a critical eye, it works towards improved status, increased diversity, and greater acceptance of each other within, and from outside of the profession.

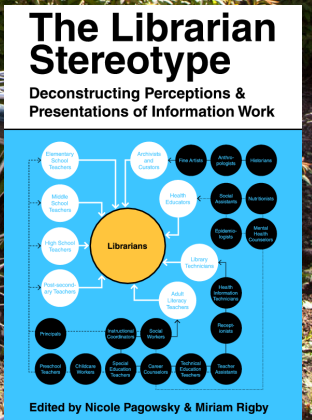
So, while I may be one of many bespectacled, cat-loving librarians who get their entertainment from thick books and shushing people, don't assume that's the sum of librarianship, nor even true for much of the profession. Under our buns, and beyond this surface level gaze, you will find a complex range of thought and work focused on organizing and providing access to vast stores of human knowledge. Rather than imagining what we might be, go ahead and ask what projects we're working on. ■



From *The Librarian Stereotype* (ALA '14), Chapter 8: “Librarians and Felines: A History of Defying the “Cat Lady” Stereotype.” Written by Amanda Brennan. Drawn by Dorothy Gambrell.



Miriam Rigby is the anthropology, sociology, and ethnic studies subject specialist librarian and liaison to the Honors College at the University of Oregon. Her undergraduate study and first MA were in cultural anthropology, which continues to guide her research as a librarian. She is especially active in the Anthropology and Sociology Section (ANSS) of ACRL, serving as the current chair of the section and enjoying the camaraderie of the members.





FROM THE DEVELOPMENT DIRECTOR

DEAR LIBRARY FRIENDS,

WE DID IT! Wow! When I was first told of the extremely ambitious goal that had been set for the UO Libraries within our campus-wide campaign, I was nervous. I was new

to my job as the UO Libraries' development officer, and although I was (and remain) passionate about the library, the number seemed daunting to me. Could I do this? Could I inspire you to help me do this?

But I should've known better. You are as passionate and as knowledgeable about the UO Libraries as I'll ever be. You understand that our students and faculty need an outstanding system of libraries to create groundbreaking research across all disciplines and throughout all of campus. And you probably know that your gift to the library packs a one-two punch: not only does it support the services and resources we provide to the school or college from which you graduated, it also helps us serve every other school and college on our campus as well. With this knowledge, it may come as no surprise to you that the UO Libraries is indeed the first academic unit on campus to reach its goal. THANK YOU!

But our work is not done. You can see from the graph below that we have surpassed some fundraising targets but have fallen short in others. The library's most pressing needs—collections and technology—are both still well below our goals of \$4.5 million and \$5 million respectively.

The UO Libraries is the largest academic employer on campus, offering employment to approximately 300 students every year. Many of these students remain with us throughout their time on campus, gaining valuable work experience and offsetting their student debt. Our goal to grow this program is a lofty \$5 million. To date, we've achieved just shy of \$2 million.

Our most pressing need, because it is time sensitive, is fundraising for the Allan Price Science Commons and Research Library renovation. We will enter the final stage of construction this summer. The Price Science Commons will be fully renovated and ready to open for our students in the fall. (Because this library is so popular—and irreplaceable—for our students, we have remained open during construction.) If you are on campus, please let me know so I can give you a tour of this magnificent space! We need to raise \$1.5 million more for furnishings, technology, and finishing touches. There are many wonderful classrooms and study spaces just waiting to have your name put on them.

Once again, thank you. I love my job because I love bringing you together with your libraries.

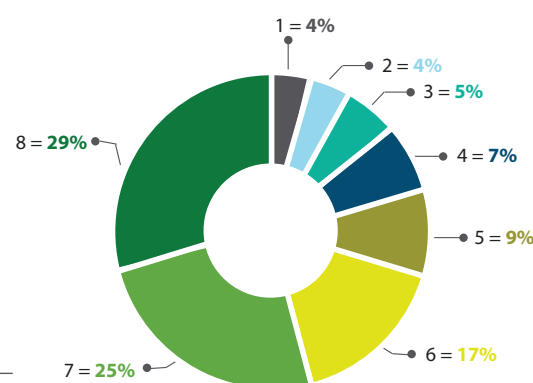
GO DUCKS!

Keri Aronson

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

CATEGORY	TOTAL FUNDRAISING
1 = Collection Acquisitions	\$1,375,605.34
2 = Faculty Funds	\$1,612,930.00
3 = Student Employment & Recognition	\$1,969,003.68
4 = Technology	\$2,750,002.41
5 = Special Collections	\$3,178,322.07
6 = NSRC	\$6,221,143.72
7 = Science & Building	\$9,366,255.61
8 = Unrestricted	\$10,628,188.17
TOTAL	\$37,101,451.00

GOALS
\$4.5 MILLION
\$1 MILLION
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\$5 MILLION
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ADDITIONAL IMAGES courtesy of UO Libraries' Special Collections and University Archives (Front Cover, Back Cover, p.11-right, p.13-right, p.14, p.15-bottom, p.23-top, p.24, p.26, p.28-bottom, p.29-bottom), UO Libraries' Architecture & Allied Arts Library (p.3-left), Carol Woodward '68 (p.6, p.8), Daniel Rosenberg (p.17-top, p.19-top), Folger Shakespeare Library (p.25-top), Lara Bovilsky (p.25-bottom).

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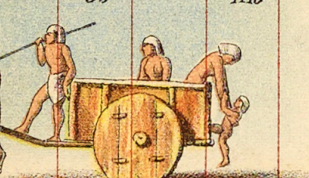
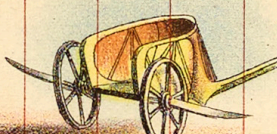
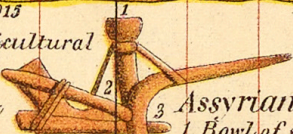

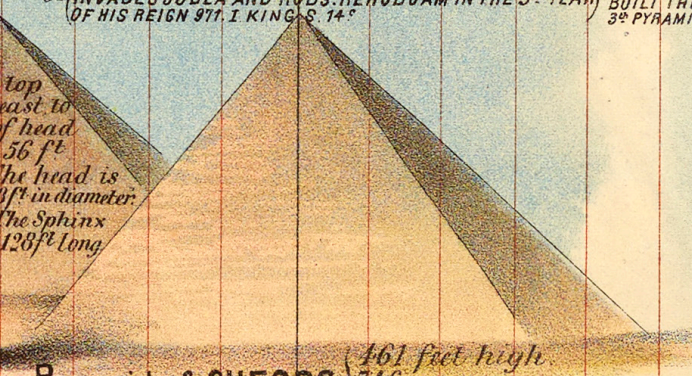


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