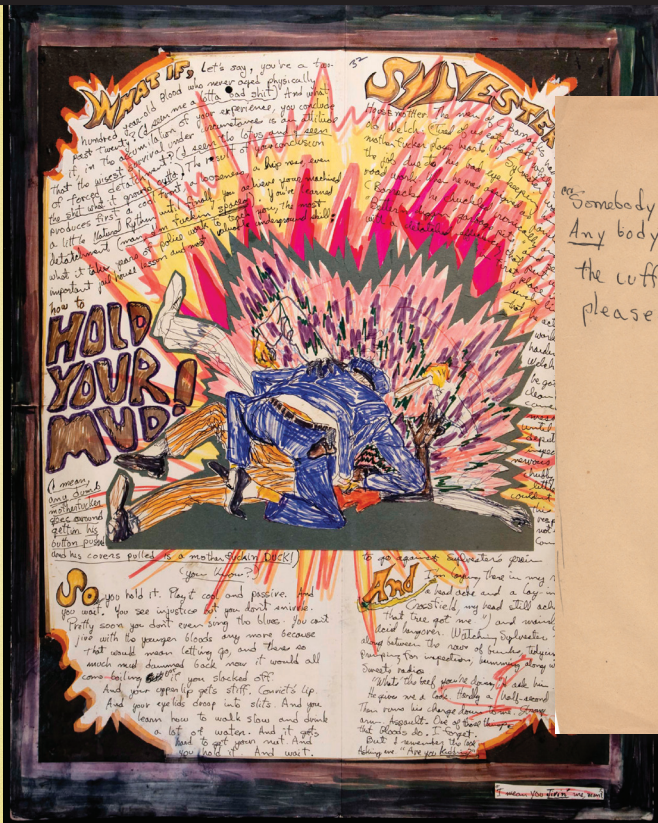


# BUILDING KNOWLEDGE



"Somebody...  
Any body!  
the cuffs,  
please."



"Sometimes I live in the country,  
Sometimes I live in the town  
Sometimes I get a great notion  
to jump into the river and drown"

"One Flow Over the Cuckoo's Nest  
Sometimes I get a great Notion  
A Great Notion  
Sometimes A Great Notion"

The river... water flowing to the sea  
The river flows out to sea

The sea is everywhere that the sea itself. No, it is a  
companion, it is the giving into it that is suicide.  
It waits. It does not wait. It tears at the  
land, at lips and mouth, it grows away on  
coast lines and smooths out our mountains.

We made it up out of the sea, a formed record  
on land for a time, now the sea is here  
reclaiming us.

Because we have failed, or are failing, you can't  
stop on land. The sea will get you.

## SUMMER 2011

# O

LIBRARIES

University of Oregon

library.uoregon.edu



Studying in the South Reading Room (left) and Cinema Studies Lab (right), Knight Library

FRONT COVER: *Items from the Ken Kesey Collection, Special Collections and University Archives, University of Oregon Libraries*

BACK COVER: *Golden Chain trees, southwest corner, Knight Library*

**BUILDING KNOWLEDGE** is a publication of the University of Oregon Libraries.

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# A MARK OF DISTINCTION

## The UO Libraries and the Ken Kesey Collection



**IN MANY RESPECTS**, all research libraries are alike. They all have substantial collections—both print and digital—covering every discipline and all the spaces in between. They are the stewards of the scholarly record, a critical role that no other institution or information provider plays. They provide the services needed to bridge the divide between those resources and library users. Increasingly, research librarians help to interpret the authenticity of content. Information is no longer a scarcity. Because there is so much information available from so many sources, our instructional programs have shifted from focusing on finding information to evaluating information for reliability, accuracy, and point of view. Research libraries also provide specialized facilities that support teaching, research, collaboration, and quiet contemplation.

But research libraries are unique in one important respect. Each one hosts collections of primary source material that exist nowhere else. These collections are the raw material for future scholarship. They run the gamut of materials: a famous writer's hand-written manuscript, a glass-plate negative depicting a historical moment, diaries from intrepid explorers, or the first sketches by a well-known children's book illustrator.

In the UO Libraries' case, we have many such treasures that distinguish us from other research libraries. At the core of those treasures is the Ken Kesey Collection. Ken Kesey, of course, is an iconic figure in American literature, and in particular the literature of the early 1960s. His archive represents more than a great achievement in literary history, however. It defines a fundamental shift in American culture. Writers of his generation brought forward concepts that challenged many American assumptions and values. Kesey and others introduced new expressions of liberation, they revived our environmental consciousness, and they practiced a fearless embrace of human differences. In this regard, the Kesey archive is a rich resource for people researching mid-20th-century history, social movements, and political tensions, as well as new forms of literary and artistic expression.

The Ken Kesey Collection is currently on deposit in the UO Libraries' Special Collections and University Archives. This issue of *Building Knowledge* highlights the many extraordinary features of this important collection. The archive has already been a magnet for scholars, students, authors, filmmakers, and members of the broader community who appreciate its significance. It is part of the heart and soul of what it means to be an Oregonian, and its presence distinguishes the UO Libraries from all other research libraries in the United States and elsewhere. I hope you enjoy reading this issue and, as always, thank you for your generous support.

A handwritten signature in black ink, reading "Deborah Carver". The signature is fluid and cursive, with a long, sweeping underline.

Deborah A. Carver  
Philip H. Knight Dean of Libraries

## DEBORAH CARVER ELECTED TO ARL BOARD OF DIRECTORS

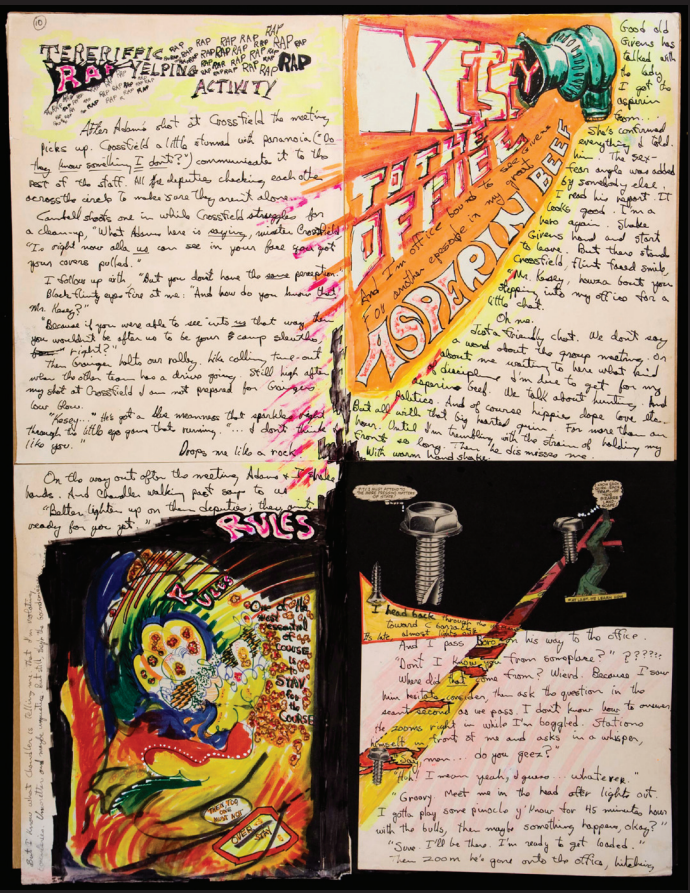
Deborah Carver, Philip H. Knight Dean of Libraries, has been elected to the board of directors of the Association of Research Libraries (ARL), a nonprofit organization of 125 research libraries in North America. ARL's mission is to influence the changing environment of scholarly communication and the public policies

that affect research libraries and the diverse communities they serve.

Carver, who will serve a three-year term, says that representation on the ARL board is an asset in a time of transformation. "We have been very active in adopting new technologies and implementing creative strategies to keep pace with the

world of change that defines the successful 21st-century research library," she says. "The rate of change will continue to accelerate. A presence on the ARL board will give the UO Libraries a distinct advantage in anticipating and responding to the new realities facing research libraries across the globe."

# The Ken Kesey Collection



Original manuscript pages from Kesey's Jail Journal

In 1966, soon after UO graduate Ken Kesey '57 had established himself as a major American writer with the success of *One Flew Over the Cuckoo's Nest* and *Sometimes a Great Notion*, he began depositing his personal and literary papers for safekeeping in the UO Libraries' Special Collections and University Archives in Knight Library.

**HE CONTINUED** to deposit his papers there until his death in 2001. Since then, Faye Kesey, Ken's wife of 45 years, has continued adding to the collection.

Given Ken's status as a defining force in recent American literature and culture, the Ken Kesey Collection is certainly one of the most important archival collections in post-World War II American arts and letters. It has long been the wish of Ken and Faye that his papers remain at the UO Libraries as a permanent collection.

The UO Libraries now has the opportunity to purchase the collection and make it available to current and future generations of UO students, literary scholars, and others interested in Kesey's influence on life and literature in the latter half of the 20th century.

Imagine on to it!

My techniques for the book.

The cutting of a camera. Cuts are dictated by the characters, by the action by themselves.

I could put it all down like a screen play practically.

Cut could be indicated by 3 dots and a semicolon. Like this:  
He walked to the window and looked out, next, in the direction of town...:

The light changed. etc.

But ... Past or present?

Need past for the effect I'm going now to get into other D.L.'s. But present leads itself more to screen play style.

Maybe I can use both. Cut indicated

Handwritten notes for Sometimes a Great Notion

Viv.

Her character, her meaning, her story just an ordinary girl caught up in a family plot.

She almost has a child, doesn't, and sort of dies with it. So?

Hank is disappointed in her and she knows this. Thanks it.

Her hair was once short. He asks that she let it grow long. Myra's was once long.

Hank and Lee both are attempting to re-fashion the past, to re-work an old view.

Viv is a pawn ~~of~~ in a game, a long ago game.

She can realize this by finding the photo in the mind where the fight went on.

Then?

Character study for Viv, Sometimes a Great Notion

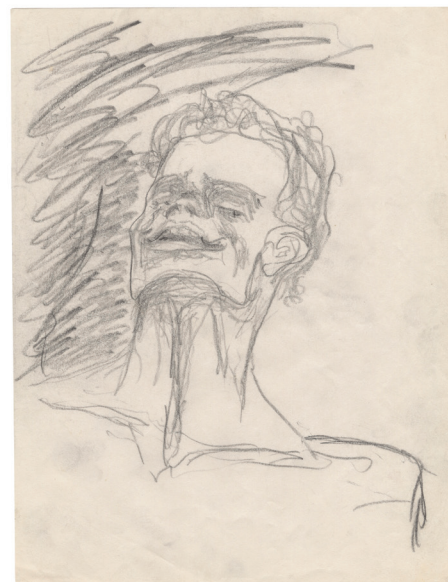
## WHAT'S IN THE COLLECTION?

Robert Faggen, the respected American literary scholar, has used the material in the Kesey Collection extensively while working on a forthcoming biography, *Ken Kesey: An American Life*. Faggen describes the richness, variety, and value of the collection:

*"The collection contains a record of Kesey's development as a writer from his student days at the University of Oregon through his later career in the 1970s. There are many early pieces that reveal the mythic origins of both One Flew Over the Cuckoo's Nest and Sometimes a Great Notion. The collection also contains a rich record of Kesey's correspondence; it allows us to trace his development as a writer and as a person particularly from the late 1950s through the mid-1960s, when he experiences a true transformation and coming of age. Perhaps most important, however, are the manuscripts, notes, and drafts of Kesey's novels, including the unpublished novel Zoo (which tells us a great deal, much of it surprising, about Kesey's early preoccupations), One Flew Over the Cuckoo's Nest, and Sometimes a Great Notion, one of the masterpieces of 20th-century fiction. Notion is elaborately constructed, and the Kesey Collection provides a remarkable window into the creative process in the making of the novel. The collection holds hundreds of hours of reel-to-reel tape that Kesey made of reflections on writing and his times as well as conversations with others; these form an invaluable record of one of the key voices of the*

*1960s. It also has many of Kesey's Blakean journals, including his jail journals and other artwork, so much of which influenced the time."*

One of the hallmarks of receiving an education at the University of Oregon is the opportunity students have to conduct original research using primary materials like those contained in the Kesey Collection. The library has developed a unique instructional program for training student scholars and researchers in the use of primary resources. The permanent acquisition of the Kesey collection will allow us to strengthen the UO's tradition of fostering undergraduate research by offering students access to one of the most important and comprehensive literary and cultural research collections in the nation.



Kesey sketch

Learn how you can support the library's acquisition of the Ken Kesey Collection.

[library.uoregon.edu/giving/kesey.html](http://library.uoregon.edu/giving/kesey.html)



*Emerald columnists Bud Hinkson, Bobbye Harris, Ken Kesey, and cartoonist Bob Fudge. FROM THE OREGANA, 1956*



*Ken Kesey and friend—the local version of Charlie McCarthy—manufactured some “wooden” jokes during the variety show. FROM THE OREGANA, 1955*



*Rugged junior Ken Kesey was the Ducks' number one competitor in his 177-pound weight class. Ken was in his second year on the wrestling team. FROM THE OREGANA, 1956*

## KEN KESEY'S OREGON CONNECTIONS

Ken Kesey called Oregon “home” from the earliest days of his youth. He was born in La Junta, Colorado, on September 17, 1935, but his father moved the family to Oregon when Ken was eleven. He attended Springfield High School, where he participated in football and wrestling, and where he was voted “Most Likely to Succeed.” Springfield High School recently honored him on what would have been his seventy-fourth birthday by dedicating a work of art depicting the famous bus Furthur, created by three Springfield High students.

Ken’s undergraduate years at the University of Oregon were defined by a remarkably active level of participation in campus life. He was a conference champion in his weight class on the UO’s wrestling team. He acted in university theater productions; was a columnist for the student newspaper, *The Emerald*; and was active in fraternal and social organizations. He graduated with a bachelor of science degree in speech in 1957.

“Oregon is the citadel of the spirit.”

— Ken Kesey

Ken launched his writing career at the UO in 1957 when he published his first short story, “The First Sunday in September,” in the UO’s literary magazine, *Northwest Review*. Twenty years later, *Northwest Review* honored the famous Oregon writer when it devoted a special double-issue to him, featuring some

of his work from unpublished manuscripts that are now part of the Ken Kesey Collection.

The University of Oregon has honored Ken with several of its most prestigious awards: the UO Distinguished Service Award (1978), UOAA Distinguished Alumni Award (1984), membership in the Webfoot Society (1984), and the Pioneer Award (1986). In 2003, a Kesey symposium was held at the UO to honor his memory.

In 1990, Ken returned to the UO campus to teach a graduate-level creative writing class, using the occasion to have his thirteen students coauthor a novel called *Caverns*, published under the pseudonym O.U. Levon (UO Novel spelled backwards).

Ken has received several statewide honors, including an Oregon Distinguished Service Award in 1978 and the Oregon Arts Commission’s Governors Arts Award. The Oregon Cultural Heritage Commission included *Sometimes a Great Notion* in its list of 100 Oregon books that have best exemplified the state’s rich literary heritage.

Although Oregon serves as the setting for his two most famous books, it figures even more prominently in the thematic content of his work. He drew much inspiration from the environment in which he lived, and his Oregon experiences led him to value deeply the independence of thought and strength of character he saw in residents throughout the state.

Ken’s legacy tells us much about Oregon and the UO, and his literary output will forever bear the stamp of Oregon.

## FAMILY LIFE

In 1956, Ken married his high school sweetheart, Faye Haxby. After Ken graduated from the UO, the couple moved to California, where, in 1958, he enrolled in the creative writing program at Stanford University under a Woodrow Wilson National Fellowship.

Ken and Faye returned to Oregon in the summer of 1962. Ken traveled to Oregon's coastal timber communities and logging sites to gather material for *Sometimes a Great Notion*, which recounts the trials and tribulations of the Stamper family as they eke out a living against long odds in the woods of Oregon.

In 1967 the Kesseys moved permanently back to Oregon from California, settling on Ken's father's farm in Pleasant Hill, a few miles outside Eugene. The Kesseys raised their four children there; two of their sons, Jed and Zane, followed in their father's footsteps by attending the UO and becoming members of the UO wrestling team.

For the next 34 years, Ken covered much ground in pursuit of his varied interests. He was a school board member, wrestling coach, family man, farmer, and artist. He remained active in local civic issues, worked on several film and performance projects, tended blueberry crops, and raised animals. The farm became famous as a venue for visits from the many friends and acquaintances, old and new, who were drawn by Kesey's magic and mystique. At his death in 2001, he was buried—fittingly, in a tie-dye casket—on his beloved Kesey family farm in Pleasant Hill.



Ken at his farm in Pleasant Hill, Oregon

*“For three decades, they came to this swath of land 10 miles outside Eugene and the red-barn Kesey house marked with a painted white star inside a blue circle. They came for gatherings and performances, for parties and thrills as well as for storytelling and movie-making, silliness and reflection. They came from all walks of life, eras, parts of the country and frames of mind. Some came for the Kesey charisma, some were drawn by the legend, but mostly, especially in the later years, they simply came for friendship.”*

— Richard Seven,  
“Prankster, Prophet, Farmer,  
Father: Ken Kesey Found His  
Grail at Home,” *Seattle Times*  
*Magazine*, May 30, 2004

<http://seattletimes.nwsourc.com/pacificnw/2004/0530/cover.html>



- “From Ken’s Pen,” a day-long series of campus events celebrating Ken Kesey and his work, included:
  - » a visit from the iconic Furthur II bus
  - » an exhibit of Kesey’s *Jail Journal* and a talk by fellow Merry Prankster Ed McClanahan at the UO’s Jordan Schnitzer Museum of Art
  - » an afternoon open house in Special Collections and University Archives where dozens of unique items from the Kesey Collection were on display
  - » a talk by literary scholar and Kesey biographer Robert Faggen
  - » the West Coast premier screening of the documentary film *Magic Trip: Ken Kesey’s Search for a Kool Place*

## ARE YOU ON THE BUS?

This spring, several events were held in support of acquiring the Kesey Collection as a permanent library collection:

- OPUS VII art gallery and Tsunami Books in Eugene each hosted an event featuring displays of Kesey’s work and readings from his unpublished material by university and community authors.
- Portland Center Stage ran a month-long production of *One Flew Over the Cuckoo’s Nest* in the Gerding Theater, where items representative of the Kesey Collection were displayed in the theater lobby.

Social media is being used to raise awareness as well. Visit the Kesey Collection on Facebook at <https://www.facebook.com/KenKeseyCollectionUOLibraries> and follow developments on Twitter at <http://twitter.com/#!/AreYouOnTheBus>.



Viewing items from the Ken Kesey Collection at the library’s open house, April 8, 2011

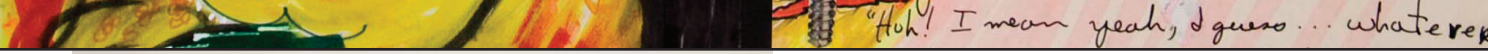


A talk in the Paulson Reading Room, Special Collections

Paul Calandrino, Cecelia Hagen, and Cai Emmons read from Kesey’s unpublished work

Sax player Charlie Gurke accompanies readers





*“Mining artifacts and selecting compelling examples of Ken Kesey’s work are exciting responsibilities. I am fascinated specifically by his drawings and the ways in which he edited his manuscripts.”*

— Heidi Scheidl

## THE STUDENT EXPERIENCE: WORKING WITH THE KESEY COLLECTION AS A THOMAS INTERN

*The UO Libraries is fortunate to have forward-looking donors whose support helps build strong libraries in the future at the same time they aid libraries and students in the present. Library donor Dorris Thomas provides a case in point: She funded the Robert and Dorris*

*Thomas Endowment that offers UO students an introduction to the field of librarianship through practical training with pay while working at the UO Libraries. These students gain valuable research and workplace skills as they prepare for a career in librarianship.*

*One of this year’s Thomas Interns is Heidi Scheidl. Below, Heidi describes her experience as a Thomas Intern while working with the Ken Kesey Collection.*

“As a Thomas Intern working with the Ken Kesey Collection, my job centers on efforts to increase awareness of the collection’s importance to the UO and the state of Oregon. Mining the artifacts and selecting compelling examples of Ken Kesey’s work are exciting responsibilities. I am fascinated specifically by his drawings and the ways in which he edited his manuscripts. I carefully scan selected documents and create metadata to ensure that the material can be easily found and identified at later dates. I also manage the Kesey Collection Facebook and Twitter pages and assist with public events specific to the collection, such as the “From Ken’s Pen” event.

I received my undergraduate degree in interdisciplinary humanities at the UO. Currently, I am enrolled as a postbaccalaureate student in art history. In the fall, I will be enrolled in San José State University’s School of Library and Information



Science, where I will focus on archival studies. I find it incredibly satisfying to gain practical experience working with a collection that is of vital importance to our local, regional, and national cultural and literary heritage, and I am very grateful that the Thomas Internship allows me to do this work.”

# FACULTY GIFTS MAKE A DIFFERENCE



Gifts from University of Oregon faculty members—current and retired—are especially valued at the UO Libraries.

**THESE GIFTS ARE** sometimes used to improve access to library and classroom technology, or they can be used to strengthen collections that contribute to the teaching and research needs in specific departments and across multiple fields of study.

UO students also directly benefit from these gifts through increased access to materials useful in their own research and the attendant gains they enjoy in the quality of classroom instruction.

In one recent example, an emerita professor of history made a substantial gift that allowed the library to enhance its collections in several areas. After consulting with their faculty liaisons across campus, librarians proposed using the gift to purchase a package of electronic and print resources that will create new research opportunities for faculty and students (see sidebar, “Strengthening the Collections”).

John McCole, head of the UO’s Department of History, explains why his department especially appreciates such gifts: “Gifts like these provide ongoing access to a wide variety of historical documents. They enrich faculty members’ research in their areas of speciality, and they enhance graduate education and the involvement of undergraduate students in research projects of their own. The preservation of document collections as electronic resources actually broadens the opportunity to conduct original research and writing. That’s why we’re particularly grateful for this gift. It will help ensure that future generations of UO students and faculty members have the resources they need to excel.”

The retired faculty member whose generosity made such a difference says she recalls the library’s role in helping build her own career. “I remember how grateful I was in the 1980s to find microfilm copies of Jane Addams’s papers and *The Chicago Defender* in Knight Library,” she says. “I wanted to help ensure that current and future students and faculty continue to have access to critical electronic and print resources as they conduct their classwork and research at the UO.”



Students value easy access to online and print resources in the library's collections.



## STRENGTHENING THE COLLECTIONS: THE POWER OF A GIFT

Access to the following resources was made possible by a faculty gift:

▪ **THE AMERICAN WEST** This online resource constitutes the digitized contents of the Everett D. Graff Collection of Western Americana at the Newberry Library in Chicago. It will be a boon to scholars working in western American history, southern history, the history of the Pacific Northwest, western literature, and film and cultural studies.



▪ **HISTORICAL LOS ANGELES TIMES (1881-1986), THE CHICAGO DEFENDER (1909-1975)**



Cover-to-cover, full-text and full-image content from these two highly influential newspapers will be extremely valuable to historians and other researchers. The West Coast perspective of the *Los Angeles Times*, published in one of America's great melting-pot cities, and the perspective of *The Chicago Defender*, the most influential African-American newspaper in the U.S., will strengthen the diversity of the library's collections.

▪ **JSTOR ARTS & SCIENCES COLLECTIONS IV-VIII**



Completing the Arts & Sciences modules will add tremendous depth and breadth to the library's full-text offerings of core scholarly journals in history and many other areas.

▪ **JSTOR LIFE SCIENCES COLLECTION**

Adding the full Life Sciences Collection to the library's former JSTOR package in the life sciences will raise the number of journal titles available from 97 to 264.

▪ **ARTS & HUMANITIES CITATION INDEX**

The Arts & Humanities Citation Index provides access to more than 1,400 arts and humanities peer-reviewed journals in 27 different subject categories.

▪ **SPECIAL COLLECTIONS PURCHASE FUND**

This fund will be used to purchase unique or noteworthy collections to support research in the area of urban planning and the study of the urban West. The content will be selected to complement and strengthen existing special collections. ■

## MAKE A LASTING DIFFERENCE AT THE LIBRARY

Your gift can help fulfill the library's mission of enriching the student learning experience, encouraging exploration and research at all levels, and contributing to advancements in access to scholarly resources.

Providing a gift in your will to support the UO Libraries is a powerful way to ensure that future UO faculty and students have access to library resources.

A number of our supporters have let us know that they have included the UO Libraries in their estate plans. We hope their leadership will inspire you to do the same.

If you would like to learn how to include a gift to the library in your will, please contact the UO Office of Gift Planning at 541-346-1687, 800-289-2354, or [giftplan@uoregon.edu](mailto:giftplan@uoregon.edu).

## London's New Fad



The coat-of-arms tattooed on the shoulder is London's latest craze and it threatens to spread to America. This is Miss Doreen Banks proudly exhibiting her decoration. It cost \$10.

# THE HISTORY OF TATTOOS IN EARLY OREGON NEWSPAPERS

Note: In this article, Jason Stone, manager of the library's Oregon Digital Newspaper Program, uses a newly developed online resource, Historic Oregon Newspapers (see sidebar, page 11), to demonstrate how articles in older newspapers can be used to trace the development of social and cultural trends over time. This article, originally posted on ODNP's blog, provides a fascinating look at how historic Oregon newspapers reported on the phenomenon of tattooing.

From the sailors of yesteryear to the hipsters of today, there have always been Oregonians who are inclined to “get inked.”

The Oregon-centric IFC sketch comedy series *Portlandia* has gone so far as to declare this the place where “the tattoo ink never runs dry”—and even a brief stroll around Stumptown would probably convince any visitor that tattooing has never enjoyed greater popularity in the Beaver State than it does today. That impression is most likely correct, but Historic Oregon Newspapers confirms that

our interest in tattoos goes back much further.

According to textual and archaeological sources, tattooing is an art form that has been practiced for thousands of years in practically every region of the globe. It had even been widely utilized by European peoples in bygone times—ancient Greeks, Gauls, Saxons, Scythians, Thracians, and Britons all adorned their bodies in this fashion—but by the early Middle Ages, the art form had been all but forgotten in the West. It would not be rediscovered until the Age of Exploration, when Europeans first came into contact with Polynesians, Inuit, and American Indians. In fact, the word “tatau” (meaning “to mark”) comes to us from the Tahitian language; it was first recorded in the journals of Captain Cook during his Pacific voyage of 1769. (Many of Cook's journal observations on indigenous tattooing cultures of the Pacific Rim can be found at <http://www.captcook-ne.co.uk/ccne/themes/people.htm>.)

One hundred years after Cook's

voyage, the South Seas Islanders' traditional practice of tattooing remained an ethnographic curiosity, often remarked upon by observers from the West, for example, in a *Salem Evening Capital Journal* article entitled “The Singular Samoans,” dated March 11, 1889.

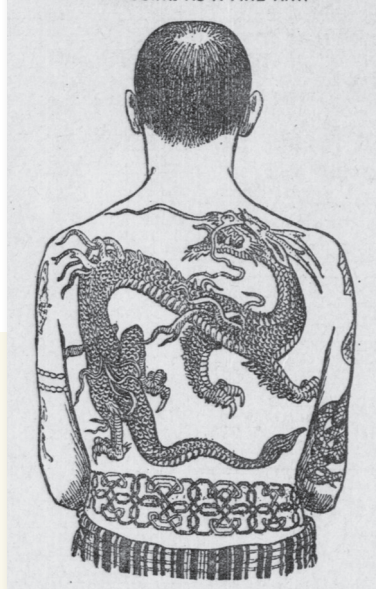
However, even as the mainstream of Euro-American society continued to view tattoos as primitive, mysterious, and even a little dangerous, certain Western subcultures were already beginning to adopt the practice by the later half of the 1800s. Primary among these were sailors and soldiers. Naturally, these professions were the ones that brought European men into contact with non-European

*Tattoos are truly an antique commodity of global cultural exchange.*

TATTOOED SEAMAN CAPTURES LIVE MERMAID,  
AND HE HAS STUFFED BODY TO PROVE IT



TATTOOING AS A FINE ART.



The Girl He Takes Behind Him.



TATTOOING ON BACK OF ENGLISH OFFICER.

LEFT: Tattooed sailor William Legg, from Medford Mail Tribune, October 3, 1912, p. 2

CENTER: Illustration from Portland Sunday Oregonian, May 6, 1900, Section 2, p. 19

RIGHT: "Sweetheart-and-spiderweb" back piece popular with English soldiers during the Boer War. From Portland Sunday Oregonian, January 7, 1900, p. 16

OPPOSITE PAGE: "London's New Fad," from Klamath Falls Evening Herald, June 9, 1922, p. 1

cultures in distant parts of the world, such as Africa, East Asia, and Polynesia, where the tattooist's art was still a living tradition.

The first Western people to be tattooed in more than six centuries were inked by indigenous artists. Eventually, some of the soldiers and sailors learned the craft and brought it back to the ports of Europe and America. Tattoos are

truly an antique commodity of global cultural exchange.

The earliest story about tattoo art in a digitized Oregon newspaper is "An Admirer of Washington in Trouble," from the *Jacksonville Oregon Sentinel* of December 10, 1870. The story tells how a notorious Portland criminal named Shultz could most easily be identified by "the effigy of [George] Washington on

horseback, tattooed upon his breast, in India ink. ... Doubtless Shultz now regrets this indiscretion into which he was lead in his youth." Here we have probably the first Oregonian ever to rue an impulsive tattoo decision—a sentiment to which many contemporary Oregonians can still relate!

A couple of decades later, an influential sermon by Reverend

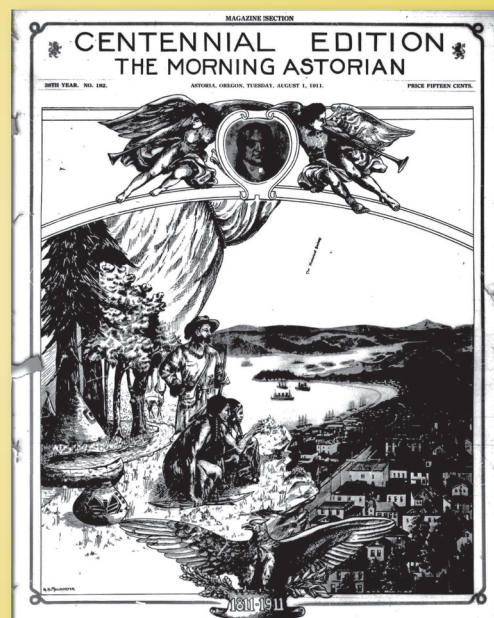
## EXPLORING YOUR INTERESTS FROM A TO Z

**THE UNIVERSITY OF OREGON LIBRARIES** has launched Historic Oregon Newspapers, a valuable new research and instructional tool useful to students and faculty members in higher education and K-12 classrooms, genealogy hobbyists, historical novelists, social and cultural anthropologists, and just about anyone else who has a curiosity about Oregon history.

Funded with support from the National Endowment for Humanities, the Institute of Museum and Library Services – Library Services & Technology Act, the Oregon Cultural Trust, the UO Libraries, the Oregon Newspaper Publishers Association, and generous private donations, the new resource brings Oregon's history and civic heritage into an exciting new era of public accessibility. Now, anyone with a computer and Internet access can search more than 180,000 pages of digitized Oregon newspapers published prior to 1923, and view the complete contents of those pages anytime, anywhere.

Historic Oregon Newspapers is a product of the library's Oregon Digital Newspaper Program (ODNP). For more information, visit the ODNP website at <http://libweb.uoregon.edu/diglib/odnp/> or the ODNP Blog at <http://odnp.wordpress.com/>, where other articles are posted on the development of social and cultural trends as documented in historic newspapers.

To discover for yourself how early Oregon newspapers covered your favorite topics, search Historical Oregon Newspapers at [oregonnews.uoregon.edu](http://oregonnews.uoregon.edu).



*Tattooing... was regarded by most readers as exotic and fairly scandalous business.*

Thomas DeWitt Talmage was reprinted in the *Salem Capital Journal* on November 13, 1893. The text of this oration provides good evidence that tattooed Americans were already becoming a familiar sight by this time. “You have seen a sailor roll up his sleeve and show you his arm tattooed with the figure of a favorite ship,” Talmage preached. “You have seen a soldier roll up his sleeve and show you his arm tattooed with the picture of a fortress where he was garrisoned. ... You have seen many a hand tattooed with the face of a loved

one either before or after marriage. ... Now, God says that he has tattooed us upon his hands.”

By the turn of the 20th century, the *Portland Oregonian* is reporting on “the tattooing craze which has overspread all England.” The issue of January 7, 1900, recounts that the fad began among aristocratic young men serving in the Boer War, but now it “is growing and spreading among civilians.” The article specifically alludes to one tattooed guardsman “who bears a title known the world over.” This seems to be a coy way for the editors to demonstrate that the trend indeed has reached the highest levels of society, but without going so far as to name names of the participating rich and powerful. Tattooing was, after all, still regarded by most readers as exotic and fairly scandalous business. Another *Oregonian* piece from later in the same year puts forth the then-novel notion that tattoos, at their best, might rise to the level of fine art.

Twenty years later, we find evidence that tattoos have become still more commonplace and more widely accepted by society at large. By 1920, the *Klamath Falls Evening Herald* felt quite comfortable printing a story about tattooed European royalty: King Edward VII of England, Charles XIV of Sweden, and “the late Czar of Russia” are all named among the “decorated.”

Tattoo art would continue to go in and out of style at various times throughout the 20th century. As the caption to an image in the *Klamath Falls Evening Herald* of June 9, 1922, indicated, even the ladies were getting in on the act, and more conservative-minded commentators were once again concerned that “it threatens to spread to America.”

So the pattern was set: in the decades to follow, the tattoo “fad” would continue to wax and wane in popularity with the general public, right up to the latest revival that is still going strong today. ■

## YOUR GIFT CAN HELP

Librarians work with UO faculty members and students to identify critical materials in all formats that enhance research and instructional opportunities on campus. Your gift—large or small—can help us acquire these materials and further improve the quality of education offered at the UO.

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# David Frank: *A Duck Story*

From his office on the second floor of Chapman Hall, David Frank can look down on the busy students rushing along 13th Avenue. And from the vantage of professor and dean, he's developed a fervent belief in the importance of the UO Libraries.

As the dean of the Robert D. Clark Honors College, Frank sees the impact the library has on students every day. For example, each year over 100 students use the UO Libraries while writing their senior thesis for the Clark Honors College. The Forensics Program, UO's championship debate team (hosted by the Honors College), relies on the UO Libraries for debate preparation. It's a championship that "would not have been possible but for our library," says Frank. And hundreds of faculty and graduate students across every school and college utilize the library's resources for their own research and publications.

Frank has seen the impact of the UO Libraries firsthand in his own teaching and research. Several years ago, he cotaught an Honors College class with Professor Suzanne Clark titled *The University in War and Peace*. In the class, students used archival materials from the personal papers and presidential records of Dr. Robert D. Clark, whose UO Presidency from 1969 to 1975 encompassed pivotal events in UO and U.S. history. Students in the class had the opportunity to work directly with primary sources and documents. Under the guidance of librarian and UO historian and archivist Heather Briston, students helped catalogue, describe, and digitize the archive for use by future generations.

Perhaps one of the most exciting outcomes of these kinds of research-intensive classes is that students can post their final papers and theses to UO Scholars' Bank, which makes their work accessible to researchers anywhere in the world. At least five students wrote their senior thesis as a

result of *The University in War and Peace* class, and Professor Clark and Dean Frank have a forthcoming book on the same subject. The class has also been added to the college's annual curriculum.

Certainly, engaging in study built on past research and reformulating one's own ideas in the context of new information is an invaluable part of any student's college career. With primary research, the payoff is even greater. "Primary research is so important because students will use that kind of judgment for the rest of their lives, whether they pursue business, history, law, or any other path," Frank enthuses.

But none of this research, none of this discovery, would be possible without a comprehensive research library. Today's libraries include a wealth of books, journals, archival documents, historical photographs, film, and other media. And these collections depend on the support of alumni and other friends of the university who make it possible for the university to infuse its holdings with new materials.

As Frank says, "The UO Libraries hold knowledge to help us understand our lives and solve problems. The beauty, art, and science that result from close study absolutely require a good academic library."

Indeed, the process of research helps students articulate what it means to be a human being at this point in history; it helps them to imagine a better world and gives them tools to make that world a reality. ■

*This item is reprinted from the website of the UO's Annual Giving Program, where several other similar pieces are posted in a series called My DuckStory. These narratives relate the close connections UO students, faculty, and staff have developed during their time at the university. Several items in the My DuckStory series relate personal experiences and connections with the UO Libraries. View the My DuckStory webpage at [http://www.isupportuoregon.org/my\\_duckstory](http://www.isupportuoregon.org/my_duckstory).*

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*The Ridgeline Oaks Team: Brittany Bigalke, Alex Park, Alexandria Russell, Kimberly Ertel, Matthew Liston, and Matt Silva*

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"The Science Library was the team's unofficial office . . . The library provided access to the general and reference collections for our research. Some of our major research tools were WorldCat, where we located one of our cornerstone resources, Agricola and BioOne. We also utilized the MAP Collection to retrieve supplemental aerial photographs, which provided a visual aspect to our historical research. The library resources helped tie the different aspects of our project together."

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## 2011 UNDERGRADUATE RESEARCH AWARD WINNER



### SHELLEY GROSJEAN

**AWARD:** \$1,000 (Single-Term Research Paper)

**FACULTY SPONSOR:** Ellen Herman, History

**COURSE:** History 407—Rethinking the 1960s

**ACKNOWLEDGED LIBRARIANS:** Linda Long, Manuscripts Librarian, and the UO Libraries Special Collections and University Archives Staff

### A “WOMYN’S” WORK IS NEVER DONE: THE GENDERED DIVISION OF LABOR AND THE CREATION OF SOUTHERN OREGON LESBIAN SEPARATIST COMMUNITIES

“I met with manuscripts librarian Linda Long, and she helped me begin this endeavor by explaining the layout of the Tee Corinne Papers and introducing me to several other pertinent collections . . . including the Feminist and Lesbian Periodical Collection, the Southern Oregon Country Lesbian Archival Project, and the Ruth Mountaingrove Photography Collection. With these, and the Tee Corinne Papers, I found that I had more than enough source material to complete a comprehensive research project.”

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June Rogers Koler  
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**2011 UNDERGRADUATE RESEARCH AWARD WINNER**



**EMMA KALLAWAY**

**AWARD:** \$1,000 (Thesis)

**FACULTY SPONSOR:** Dayo Mitchell, Robert D. Clark Honors College; and Anne Forrestel, Lundquist College of Business

**MAJOR:** Business

**ACKNOWLEDGED LIBRARIAN:** Kaiping Zhang, Business/Economics Librarian

**BAMBOO AS A NEW FIBER SOURCE IN THE U.S. PAPER INDUSTRY: A FEASIBILITY ANALYSIS FOR BOOSHOOT GARDENS, LLC**

"My project had many parts and the resources offered by the UO Libraries—in person, online, and in print—were vital to my success . . . For business students, there is no one better than business librarian Kaiping Zhang . . . She taught me a lot about how to develop a framework for a paper before diving into the search for good research . . . She also directed me to resources in our Science Library, and I worked with her to sort through my analysis of the industry research reports I was able to find using IBISWorld . . . I was blessed during my entire project to work with amazing advisors and librarians to find the most up-to-date and accurate information."

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Timothy Love and  
Laurel Bell  
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Mary Qualls Loveness  
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**NATHAN YODER**

**AWARD:** \$1,000 (Thesis)  
**FACULTY SPONSOR:** Bruce Blonigen, Economics  
**MAJOR:** Economics  
**ACKNOWLEDGED LIBRARIAN:** Tom Stave, Head, Document Center, UO Libraries

**LEGISLATIVE GENDER AND TRADE POLICY PREFERENCE**

"This project began with the identification of roll call votes on trade issues in the library's hard-copy volumes of the *Congressional Quarterly Almanac* . . . My first step in writing the paper was to search for relevant journal articles using Google Scholar and the UO Libraries' OneSearch database."

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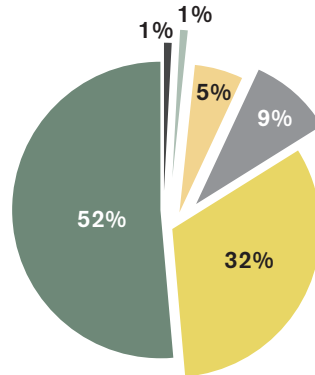
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# By the Numbers *UO Libraries*

## PURPOSE OF GIFTS

Fiscal Year 2010-2011

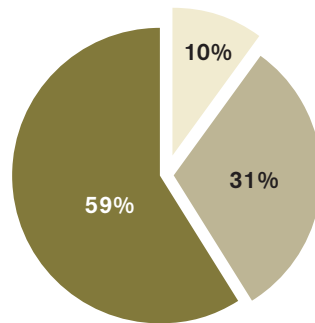
● Unrestricted (for greatest current priorities) ...	\$837,500
● Collections .....	\$525,000
● Gifts in Kind .....	\$150,000
● Technology & Facilities.....	\$83,500
● Special Collections .....	\$15,000
● Student Employee Fund .....	\$12,000
<b>TOTAL .....</b>	<b>\$1,623,000</b>



## TYPES OF GIFTS

Fiscal Year 2010-2011

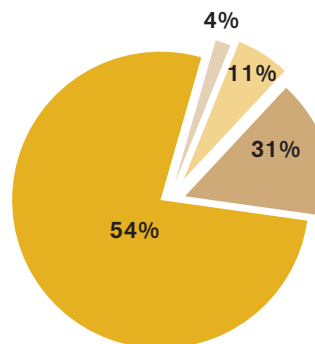
● Deferred Gifts and Bequests .....	\$961,500
● For Immediate Use .....	\$500,000
● Endowments .....	\$161,500
<b>TOTAL .....</b>	<b>\$1,623,000</b>



## LIBRARY EXPENDITURES

Fiscal Year 2010-2011 (projected)

● Faculty & Staff (salary & benefits) .....	\$11,187,000
● Collections (including electronic content) ...	\$6,277,000
● Technology & Operations .....	\$2,197,000
● Student Staffing.....	\$836,000
<b>TOTAL .....</b>	<b>\$20,497,000</b>



# WHY YOUR GIFT MATTERS

As of June 1, gifts and pledges to the University of Oregon Libraries this year total \$1.5 million.

Thank you to all who have donated or pledged so generously! Of particular note this year is the impact of annual gifts and bequests.

Annual gifts provide a critical foundation of support to meet the library's most pressing needs, especially in the area of technology. As technology continues to change exponentially, it is critical that the library provide computers and software necessary for students to succeed in their research and coursework.

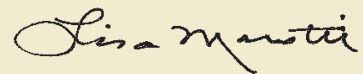
While students are still borrowing library books (yes, it's true!), more and more often they are using technology to search the library's extensive catalog and electronic databases, conduct research, write and edit papers, and create multimedia presentations. These technologies include library computers, software, scanners, printers, and more. Annual gifts help us keep pace with the constantly changing online environment.

More than half of the funds donated to the library this year will not be realized immediately but will bear fruit in years to come. Bequests through a will or living trust build a foundation for the

future that is critical for the next generation of aspiring students. The unrestricted nature of these commitments affords future library administrators the maximum flexibility to meet tomorrow's priorities, whatever they may be.

Thank you for thinking of the library today and in the future—we couldn't do it without you!

Warm regards,



Lisa Manotti

Director, Library Development

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## UO LIBRARIES ADVANCEMENT COUNCIL

*Three times a year, the UO Libraries Advancement Council meets to discuss strategies for raising funds and increasing outreach to library supporters. Many thanks to council members for their commitment to promoting and supporting the UO Libraries.*

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## *Delle Magnificenze di Roma Antica e Moderna*

Giussepe Vasi's *Delle Magnificenze di Roma Antica e Moderna*, a rare, ten-volume set of works held in the collections of the Architecture and Allied Arts Library, was the centerpiece of a major exhibit mounted last fall at the UO's Jordan Schnitzer Museum of Art.

The exhibit, entitled "Giuseppe Vasi's Rome: Lasting Impressions from the Age of the Grand Tour," presented pictorial prints of Rome created by Giussepe Vasi (1710-1782) and other artists of the period.

Acquired through the Marion Dean Ross Endowment, the large-format bound volumes of the *Magnificenze* (shown above on display in the museum) comprise several hundred prints that capture the vitality and variety of Rome at a time when traveling to the cultural capital was in vogue. The AAA Library

also loaned for the exhibit the rare book *Modello della Chiesa di S. Fillipo* (1758) (also pictured, upper right), as well as five framed prints by Vasi.

Ed Teague, head of the AAA Library, facilitated the loan of the library's materials for this landmark exhibit. According to Teague, "The *Magnificenze* is one of the most prized works in our holdings. Its inclusion in the exhibit along with other library holdings speaks to the library's success in supporting research in art history, architecture, and other disciplines." ■



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