



**O** BUILDING KNOWLEDGE

FALL  
2015

**The Life  
and Legacy of  
James Blue**  
Oregon Filmmaker

UNIVERSITY OF  
**OREGON**

Libraries

# LOOKING FORWARD, STRATEGICALLY



**FALL IS AN** exciting time for us in the University of Oregon Libraries, especially as we welcome new and returning students and faculty into our community. We're carrying out an ambitious new strategic plan, with major initiatives in place to expand our digital library services, our research data management program, and our library teaching efforts.

Construction on our new Allan Price Science Commons and Research Library is ongoing, with impressive results. Other recent projects include wayfinding signage improvements in the Knight Library, an extensive suite of online research guides developed by our subject specialist librarians, and new service points for math and writing tutoring in partnership with UO's Teaching and Learning Center. Participation in library events and activities is strong. Evidence abounds that many UO students and faculty are thriving in their academic endeavors, and that they view the library as a valuable partner and center of support.

As we look to the future and consider the ways we can build upon these successes, we're embracing a collective vision where the Libraries serve as a powerful catalyst for learning and knowledge creation. We want to continuously innovate, adapt, and excel in our efforts to improve the world through exemplary library service. In order to realize this vision, we're reaffirming our values, which include user-centered and evidence-based approaches, creativity, responsiveness, teamwork, and integrity.

We're committing ourselves to five major goals:

**HIGH-QUALITY COLLECTIONS AND CONTENT** » to stimulate the university's teaching, learning, and research through the collaborative provision of high-quality content and collections.

**EXEMPLARY TEACHING, RESEARCH, AND ENGAGEMENT** » to work together with diverse partners to fuel discovery, create new knowledge, and enrich people's lives.

**OUTSTANDING LEARNING ENVIRONMENTS** » to create outstanding virtual and physical learning environments for UO students and faculty.

**USER-FOCUSED CULTURE** » to foster a creative, innovative, and user-centered culture throughout the Libraries.

**IMPROVED INFRASTRUCTURE** » to strengthen the Libraries' ability to sustain and support essential programs and resources for the university.

We can accomplish these major goals only with the deep collaboration and support of our friends and donors. We deeply appreciate our community's support, because we know that it leads directly to improved library services and programs for UO students, faculty, and the community.

On behalf of the UO Libraries, thank you sincerely. Please contact me if you have any questions or would like to learn more about our plans for this academic year.

Adriene Lim  
Dean of Libraries and Philip H. Knight Chair

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## GET A ROOM! Our New Reservation System

**ASK TODAY'S** students what comes to mind first when they think of the library, and the answer may surprise you. Some might say “books” and some might say “tech”—and some might even say “librarians”—but the most common answer may well be “study spaces.”

From quiet, out-of-the-way reading nooks to group conference rooms hardwired with the latest technology, today's students come to the library in search of the perfect space. Space to study, space to spread out and collaborate on group assignments—even a comfortable space to catch a quick nap.

Now it's easier than ever for students to connect with library spaces thanks to our new, automated room reservation system. Accessible from laptops and smartphones via the UO Libraries



website, the LibCal platform allows students on or off campus to check up on the many study spaces we offer. They can book and confirm room reservations almost instantly, automate reservation calendaring, and access policies and guidelines—all up to four weeks in advance.

## Facts for Putting out Fires

**EVERY YEAR**, the library provides on-call endowment funding for student employee trainings, special projects, and initiatives.

“Our goal is to create professional development opportunities to enhance the skills and talents of the UO Libraries’ student workers,” says Resource Sharing Operations Specialist Kate Ball, chair of the Student Development Fund Group. “In the 2014-15 academic year, we offered workshops on everything from



bookbinding to CPR to handling hostile visitors.”

On April 29, Knight Library hosted the hottest learning opportunity of all, a special training session presented by the Eugene Fire Department. Students

and library staff received instruction in best use of a vital safety tool that sometimes gets taken for granted, just because it is so familiar: the fire extinguisher. At the library, we're always on guard against burning books!

## The State of Black Oregon Report

**ON MAY 28**, the the Urban League of Portland (ULPDX) came to Knight Library to share and discuss findings of their 2015 State of Black Oregon Report with UO and the Eugene community. Coordinated by Government Information Librarian Jonathan Cain, the event was co-sponsored by UO Libraries and the Department of Planning, Public Policy and Management.



ULPDX President & CEO Nkenge Harmon Johnson presented results of a two-year program of research, providing an updated look at how Black Oregonians are doing in both urban and rural communities statewide. The 200-page report features 18 essays on issues including education and childcare, gentrification, and entrepreneurship. It also puts forth a bold policy agenda including a comprehensive jobs plan for Black Oregon and a proposal to improve health outcomes for Black mothers and children.

To learn more about the State of Black Oregon 2015, go to [ulpdx.org](http://ulpdx.org).



## DIGITAL REDECORATING: Fresh Wallpaper

**DID YOU KNOW** the library sponsors an annual digital wallpaper design competition, open to all UO students? Ali Garrett, a senior majoring in digital arts, created this year's winning design. Her colorful abstract soon will be familiar to everyone on campus—they'll see it displayed on the library's 700+ computer workstations and internet kiosks throughout the 2015-16 academic year. The winner also received a \$250 prize. Congratulations, Ali!

## Rolling out Canvas with CMET



**EVERYBODY KNOWS** the truth about moving: the build-up is exciting, it feels great when you finally arrive . . . but it can be a big pain the whole time you're getting there. Now imagine moving all the digitized content for tens of thousands of college courses from one learning platform to another. Not just that—also getting hundreds of college instructors up to speed on how things work with the powerful new software.

Over the past year, our Center for Media and Educational Technologies (CMET) has been meeting this monumental “moving” challenge. As the new fall term begins, we are pleased to announce that the migration is an unqualified success! All credit courses taught in prior terms at the University of Oregon have been switched to Canvas. That's 25,807

courses in all! And our faculty are creating and publishing new courses in Canvas every week.

Canvas: a clean slate for improved learning outcomes. Brought to you by the hardworking people at CMET. (Just imagine how much coffee they drank!)

## More Tribal Papers Added to Historic Oregon Newspapers

**THANKS TO** collaborations with the Confederated Tribes of Grand Ronde and the Confederated Tribes of Warm Springs—plus funding from UO Libraries donors Carol James, and Andrea and Dave Arlington—four new titles documenting Native American news, views, and history are now available for searching and browsing on Historic Oregon Newspapers online, a project of the library's Oregon Digital Newspaper Program (ODNP).

The *Weekly Chemawa American* and *The Chemawa American* were published by students of the Chemawa Indian Boarding

School just north of Salem, issues dating from 1901-1915. We also have 1978-2013 issues of *Smoke Signals*, the current newspaper of the Confederated Tribes of Grand Ronde, and 1985-2005 issues of *Spilyay Tymoo*, the current newspaper of the Confederated Tribes of Warm Springs.

“In 2015 these new titles joined the *Klamath Tribune* (1956-1961)—digitized in partnership with the Klamath Tribes and available online since May 2014—as important representatives of Tribal publications and perspectives,” says Sheila Rabun, interim director of the UO Libraries’ Digital Scholarship Center. “Our goal is to make the collection inclusive of the many diverse voices contributing to Oregon's history.”



Photo by Peter Trinda

From *Smoke Signals* (Grand Ronde, OR), December 1, 2002.

# OREGON

## *History, Family, Libraries*

### \$1 Million gift from Giustina siblings will secure outstanding SCUA leader and enhance vital library resources

By Jason Stone



**THE AUTOGRAPHS OF** every U.S. President from Washington to Reagan. Oregon Trail diaries handwritten by pioneer women. Glass-plate negatives of historic Native American portraits. The original drafts of Abigail Scott Duniway's suffragist speeches. Bill Bowerman's letterman sweater and the game ball from the 1920 Rose Bowl. The manuscript of *One Flew Over the Cuckoo's Nest*, straight from Ken Kesey's typewriter. A folio of Shakespeare's plays published in 1632. A limited-edition artist's book printed and bound only months ago.

What do these things have in common? They all share the same home.

Featuring one-of-a-kind documents, rare volumes, original works of art, and more than a million photographs, the University of Oregon's Special Collections and University Archives (SCUA) constitute an unparalleled record of Pacific Northwest history and culture—one of the largest such collections in our region.

"People sometimes ask me about the monetary value of our special collections and archives," says Adriene Lim, Dean of Libraries and Philip H. Knight Chair. "I tell them, in terms of its value as an intellectual resource, there's no exaggeration in saying it is priceless."

A resource this valuable demands the very best: the best in collections development, the best in archiving, the best in stewardship, and the best in public service. In the UO Libraries' SCUA, our staff of nearly a dozen professionals plus many student assistants work every day to assure that we meet and exceed these high standards. Now, thanks to a generous donation, first-rate leadership and innovation for this crucial area of the library's mission have been assured.

In August 2015, the library celebrated a \$1 million gift from the Giustina Forest Foundation, comprised of Dan, Gennifer, Nick, Tom, and Greg Giustina—five siblings with Eugene roots and longstanding ties to the UO.

"The Foundation has endowed the Giustina Director of Special Collections and University Archives, and we are truly grateful for this milestone gift," said Dean Lim. "In the upcoming months and for perpetuity, this endowment ensures that we will always be able to recruit and retain the strongest possible candidate to serve in this vital leadership role."

**THESE DAYS**, Dan, Gennifer, Nick, Tom, and Greg live in different cities, different time zones, even different continents. But make no mistake—the Giustinas are a Eugene family through and through. Their parents, Ehrman and Lee, were both UO graduates, and the siblings grew up in a neighborhood not far from the heart of campus. Their memories of childhood take place in an era when Eugene was smaller in size and more leisurely in its pace. A time when town-and-gown relations were more casually woven into the everyday patterns of local life.

**"This endowment provides security, prestige, and resources that will help us to attract and keep the very best leader to care for our precious library resources."**

**—UO PRESIDENT MICHAEL SCHILL**

"I still like to think of it as it was then: the small college town that I grew up in," says Nick Giustina ('72, MA '81). "Walking home from grade school, I would pass along the edge of campus every day.

"Back then, the UO ran summer athletic programs for neighborhood children. We would be dropped off, divided by age, and put through what seemed hours of systematic activity at the physical ed. department: all the field sports, court sports, track, swimming, and I especially recall the gymnastic routines. This was pretty normal stuff for Eugene and the late '50s, early '60s. But for kids so young living in a lot of other places, I don't imagine

“Empirical experience is important in learning. You might “know” the difference between vellum and parchment, but the distinction becomes so much clearer if you can actually see and touch them. Those are the kinds of opportunities that SCUA provides for students.”

—NICK GIUSTINA '72, MA '81

there'd have been a chance to ever see a pommel horse, let alone get qualified instruction on its use.”

Nick and his brother Dan Giustina ('72, MBA '74) also credit the UO with providing their first real work experience. Dan, age 15, worked as a dishwasher in Bean Hall. Nick cleaned dorm rooms and washed windows.

“Even in the very early '60s, I don't quite recall how kids of our age were assigned to this work,” Nick reflects. “I'm sure an age limit would apply now! But in those days, doing this job was perfectly natural.”

As the Giustina kids grew older, they all were expected to keep busy working. Their father insisted on it. They did every kind of job from retail clerking to pulling lumber on the green chain. “To this day, the heat doesn't bother us in the least,” Nick comments while strolling across the Memorial Quadrangle on an unusually sizzling June afternoon. “Not after spending so many summers on the green chain.”

As they step into the soothing shade of Knight Library, Dan Giustina, a former trustee and past president of the UO Foundation, concurs about the edifying value of hard work. He also credits another discipline that was instilled by their parents: reading. “Our mother and father were both readers,” he says. “When they weren't working, they read for pleasure. And they passed on that habit of reading to all their children.”

“Recreational reading is sort of a family idiom,” Nick explains.

Fitting then, that the Giustina siblings would come of age in the era when Lane County, Oregon's brightest literary star was in full ascent.

“Ken Kesey became popular about the time we were growing up,” Dan reflects. “Reading his work—especially *Sometimes a Great Notion*, because it's about the timber industry in Oregon—there was an immediate sense of connection. He was writing books that weren't just popular; they would go on to become a part of our literary heritage.”

At pains to stress that he was never a fellow traveler or confidant of Kesey's—“I wasn't one of those who were literally *on the bus*”—Nick effortlessly calls to mind the galvanizing atmosphere of that time, in this place. Those were eventful years indeed for a UO undergrad. Along with the excitement of discovering works on modern poetry in the card catalog, he remembers ducking inside the library

to avoid teargas and trashcan fires on 13th and Kincaid. He also recollects sighting the outrageous figure of Ken Kesey around Eugene and Springfield on a number of occasions. Or did he? As Nick explains it, the memories of locals can get kind of tricky where Kesey's concerned.

Even so: that guy he spotted on Lincoln Street one way-back winter's day—the one driving through a downpour with a big smile on his face and the top down on his convertible?

“Pretty sure that had to be Kesey,” Nick declares, sharing a smile of his own.

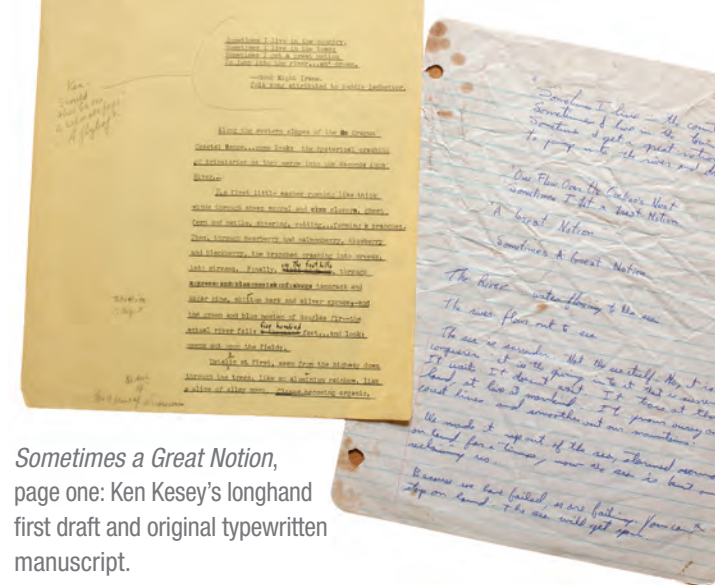
**FLASH FORWARD BY** decades. Same place, different era. The ‘Kesey Connection’ reasserts itself.

“Nick and I first got to know the UO Libraries through our interest in the Ken Kesey Collection,” Dan explains.

Beginning in the late '60s, Kesey periodically brought his papers to the UO, depositing them with the library for safekeeping. After his death in 2001, his widow Faye added about 30 more boxes of material. Given the author's longstanding ties to his alma mater, this was a natural arrangement—but, as time passed, all parties agreed it was an arrangement that needed to be formalized. In 2011, the library announced our goal of raising \$1.4 million to purchase the collection and give it a permanent home. Donations large and small poured in, but after nearly two years of energetic and creative fundraising, we were still coming up short. Unless the gap could be closed soon, there was real danger that Kesey's papers might be purchased by an out-of-state institution.

“My brothers and sister and I all were very enthusiastic to retain those materials,” says Dan. “We felt that collection really belongs here at the University of Oregon, no question.”

In order to ensure that Kesey's papers would never end up in Texas, California, or points even farther afield, the Giustina siblings—as individuals, already longstanding supporters of various university initiatives and projects—stepped forward in February 2014 to offer their first-ever collective gift. It was likewise their first gift to the Libraries.



Sometimes a Great Notion, page one: Ken Kesey's longhand first draft and original typewritten manuscript.



“Everybody's afraid that something might happen, and something might.” In 1967, Ken Kesey gave a campus talk on ‘Mom, Dad, and Dope.’

“The memories of locals can get kind of tricky where Ken Kesey's concerned.”

—NICK GIUSTINA '72, MA '81



Colorful panels from the author's 1968 *Jail Journal* are a popular part of the Kesey Collection.





In the Ken Kesey Classroom, L-R: UO student Jeffrey Newmark, Nick Giustina, arts and administration instructor David Turner, student Indigo Vance Eyebright, Dan Giustina, student Esther Weng, Dean of Libraries and Philip H. Knight Chair Adriene Lim

**“We’ve always done things as a family. We feel that together we can do more than one person can do.”**

—DAN GIUSTINA '72, MA '74

By providing \$1 million to cover the remaining costs of securing the collection, they ensured that it would forever remain with the state, the county, and the school that Kesey loved most.

Invited to name a library space in recognition of their generosity, the Giustinas elected to further enshrine the author’s legacy by designating the Ken Kesey Classroom in Special Collections and University Archives.

“We’ve been grateful for the opportunity to attach our family name to some other excellent resources on this campus,” Nick reflects. “In this case, we believed it was far more appropriate to honor Ken Kesey than to put our own name on it.”

Having contributed so much based largely upon their estimation of the author, the Giustinas were curious to learn more about the collection and the place where it would permanently reside. So they started getting to know SCUA better. And their engagement soon grew beyond Kesey. A key part of any research library’s holdings, special collections and archives are at once a storehouse of knowledge about the past and the raw materials for future scholarship. To aficionados of literature and history, they’re a genuine treasure trove.

Dan Giustina says that he and his siblings were “astounded” when they began to learn about the depth and breadth of the UO Libraries’ archives. They were also quick to recognize the need for exceptional SCUA leadership. “For the library as well as the entire university, we can accept nothing less than the best of the best,” Dan, spokesman for the group, asserted. “Our goal should be to recruit a scholar and leader of the highest caliber.”



SCUA is a major resource for academic researchers...



... and also open to the public.

It was more than just idle talk. Dan, Gennifer, Nick, Tom, and Greg again came together to pledge an additional \$1 million, endowing a new leadership position at the UO Libraries: the Giustina Director of Special Collections and University Archives.

In thanking the Giustinas for their gift, Dean Lim was thrilled to note that the \$1 million endowment is not only exceptionally generous, but highly relevant to the library’s mission. “Among other important duties, the director of SCUA is ultimately responsible for overseeing the permanent preservation of unique, often priceless materials,” she said. “The person who fills this role will also facilitate public access to these collections and, in that way, is a valuable partner of our high-achieving faculty members and students.”

**A LOT HAS** changed in Eugene (never mind the world) since the 1950s and ’60s. For many of us, library books remain a cherished constant in times of constant change. These days, the Giustinas all like to read different things. From the common roots of childhood, their paths have led them to diverse interests, different careers and lifeways. Every big choice in life seems to inspire its own reading list. Plenty of the little ones do, too.

“I hardly ever pass by a bookstore without stopping,” Nick says. “I’ve the same affinity for libraries. My academic, college teaching, and recreational work is usually done in a library. My Portland home is two blocks from a county library branch: it’s closer than Starbucks and more useful.”

On a recent visit to the UO Libraries, Nick and Dan Giustina were treated to an impromptu exhibit of highlights from our special collections and archives, assembled for the occasion by SCUA staff. Dan, a longstanding Ducks fan and supporter, admired the wealth of archived material relating to athletics history and campus life. Nick, a longtime educator whose personal tastes run more to Shakespeare than Superman, still expressed delight in learning that the collections include major holdings of historic comic books. Together, the brothers marveled at original *photogravure* Edward Curtis prints and the exquisitely detailed calligraphy of medieval manuscripts.

After viewing these artifacts of history, Dan reflected a bit on his own family’s past. “I think our enthusiasm for the library and for higher education in general goes back to our parents,” he said. “We were taught as children that education is a gift. My father always told us, ‘Your education is the one thing that nobody can ever take away from you.’ Part of our duty as we go through life is to help give others the same opportunities.”

Nick spoke of the library’s—and particularly the archives’—value to students. “The library is the true center of the university; the place where learning is amplified. And for many learners, SCUA is the window into the library. These collections can act as direct inspiration for the achievement of students.

“By promoting individual students’ engagement and success, we can ultimately provide the greatest good for the greatest number. And really, isn’t that what it’s supposed to be all about?” ■

Located on the second floor of Knight Library, the Special Collections and University Archives are open to the community at regular hours during the school year and between terms. Learn more at [library.uoregon.edu/special-collections](http://library.uoregon.edu/special-collections).



# GENIUS in the MAKING



How? I've got to see that for myself! And it is a cool technology, but there's nothing that's really magical about 3D printing. Once you see it and have a concept of how it's done, it's like: 'Oh, of course! Why didn't I think of that?' So I believe the novelty has peaked. But now people have seen the power of it, and it's shifted to a different kind of excitement: they're excited to get in there and use it themselves."

To meet this demand for hands-on access to the latest and best technology tools, Walton is championing one of the special resources planned for the University of Oregon's new Allan Price Science Commons and Research Library. Envisioned as a "dream-it, do-it" center for experimentation and production, The MakerSpace will be equipped with 3D printers and scanners, a laser cutter, electronics soldering station, industrial sewing machine, drill press, vinyl cutter, and more. Picture a combined science lab, craft studio, garage workshop, and high-tech toy box for creatively inclined grownups, and you won't be too far off.

Margaret Bean, head of the Science Library, notes: "There are other UO departments that have some of these same tools, but they're scattered all over campus and access is often limited to people who are enrolled in certain advanced classes. Ours will be open to everybody."

Everybody meaning *everybody*. The MakerSpace will be a library resource, so it will be here for the entire UO community—proof that the Science Library is a place to be for more than just science majors.

"Whoever you are," Walton vows, "the idea is to lower barriers of entry and set more people free to experiment."

**WHEN DEAN WALTON WAS GROWING UP**, he and his sister helped their father assemble a Heathkit® TV—the family's first color set. The project took two years to complete. Then, the moment of truth: all gathered around as the homemade set was plugged in and switched on for the first time . . .

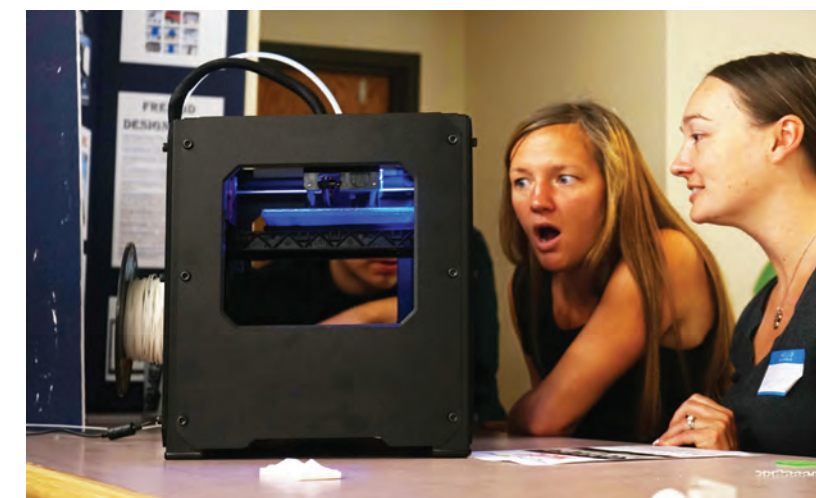
And it worked great!

This was a formative experience for Dean. Already a boy who liked the feel of tools and the excitement of exploring the world around him, building the TV gave

his natural curiosity a powerful new focus. He soon got interested in ham radio and that led to a twenty-year hobby. And another hobby building model rockets. And another tracking flight transponders in air crash simulations. Eventually, it all led to a PhD in Pharmacology from Georgetown. Followed by a career as a field biologist. Followed by a second career as a science librarian. He joined the UO Libraries in 2005.

"About that time I also got involved with some folks who were doing sumo robotics," Walton remembers. "We built and programmed little robots; they would be placed inside a meter-wide circle and compete to see which could push the other out first. You programmed attack behaviors, evasive behaviors—basically, it was a friendly contest to outfox the other programmer.

"Several years later, that group merged with others into a more broadly focused maker group. Now we had people with diverse skills and interests collaborating on different projects."



He began brainstorming ways to bring the same hands-on, experimental, and fun methods of learning-by-doing into the classroom. Things really took off when the Science Library acquired its first 3D printer in 2013.

After brushing up on the operation of the printer, Walton secured a grant from UO STEM CORE and developed a program for 4th-8th grade science students to design, fabricate, and test their own rocket nose cones. The kids took to the assignment with even more enthusiasm than he'd hoped for. They were excited that they got to *make* something and see their ideas come to life. Even more impressive were the results. Many of the kids produced surprisingly

## Looking ahead to The MakerSpace, a crucible for innovation in the Allan Price Science Commons and Research Library

By Jason Stone

*mak·er* \ˈmā-kər\

*n.*

1. *One that makes or manufactures.*

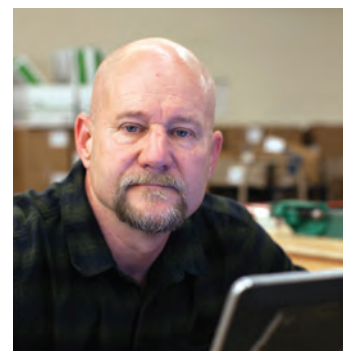
2. *One who engages in creative do-it-yourself projects, especially those involving technology.*

(from The American Heritage® Dictionary of the English Language, Fifth Edition ©2015 by Houghton Mifflin Harcourt Publishing Company.)

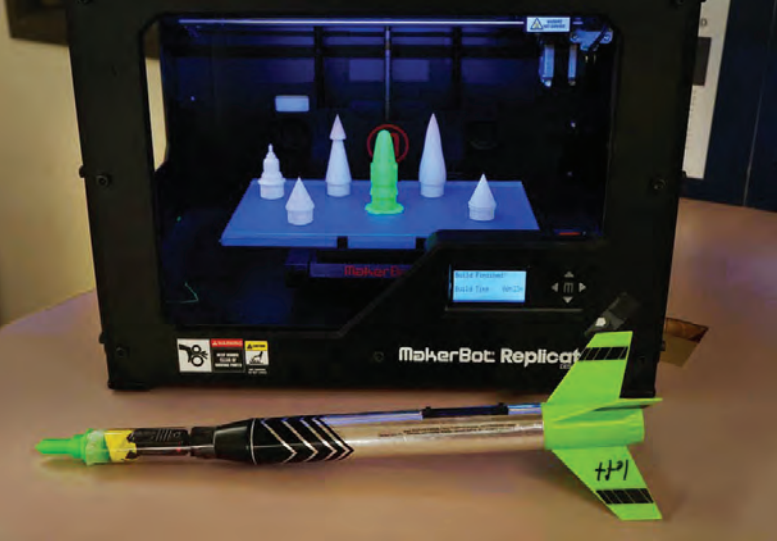
**A WARNING TO** the uninitiated: this story involves drones, lasers, sumo robots, 3D imaging, miniature satellites, and a crack team of scientists who rendezvous deep in the desert to launch experimental rockets. Is it a comic book? Science fiction? The latest techno-espionage thriller? Hardly. All of this is true, and it's happening in the here and now.

The future, it would seem, has arrived. It always does. Inevitably. Yet it never loses the power to amaze.

"At first, there's always that 'new' factor," says Science and Technology Outreach Librarian Dean Walton. "People first hear about a new technology—3D printing, for example—and their reaction is, 'Really?'"



Dean Walton, Science and Technology Outreach Librarian



Rocket nose cones designed and tested by grade school students in Dean Walton's summer science workshop.

aerodynamic cones of the usual type; others demonstrated an innovative spirit with adventurous, experimental shapes and designs.

Later, Walton adapted the same lesson for a professional workshop with teachers. To his surprise, all the cohort, without exception, designed the familiar-shaped nose cones. Good, effective nose cones all—but more or less all the same. Walton began to ponder ways that he, a librarian, might go about helping adult learners to unlock the sense of creative experimentation that the youngsters had enjoyed.

“The sharing of our communal technology resources,” he concluded, “is key.”

Now, in the library's forthcoming MakerSpace—a space he is helping to envision and implement—Walton sees amazing potential to promote a whole new level of engagement with knowledge discovery. “We should no longer be viewing the library as just a place to look up information in a book,” he insists. “The library also is a place where hands-on experimentation gets done.”

**MICROCONTROLLERS AND 3D PRINTERS** are one thing. If, on the other hand, you're wondering whether today's UO students are really all that interested in things like soldering irons and sewing machines—prepare to be enlightened. The new Makerspace will bring excitement to campus, because the Maker Movement has already arrived.

Not just here in Eugene, Oregon. It's everywhere: a thriving, grassroots subculture with global reach.

Today makerspaces are more common in Europe than the USA; Germany alone has more than 100. They're also a key part of the educational and entrepreneurial infrastructure of many developing nations. Stateside, the 2014 Maker Faire in San Mateo, California drew more than 120,000 participants. *Make* magazine has been published since 2005, and the first maker film festival was held last year.

The mainstream press is also taking notice. Iconic businesswoman Martha Stewart wrote recently: “The maker spirit is vital to our economy.” Likewise, *Time* magazine technology columnist Tim Bajarin observes: “As someone who has seen firsthand what can happen if the right tools, inspiration and opportunity are available to people . . . it would not surprise me if the next major inventor or tech leader was a product of the Maker Movement.”

Who are these maker people that everyone is buzzing about? “Maker” is an umbrella term for independent inventors, designers, artisans, programmers, crafters: basically, anyone who'd rather build something than



Physics student Michael Peterson gets creative with the Science Library's microcontroller units.

buy it. The movement's roots can be traced to a number of sources—computer hobbyist clubs of the 1970s and '80s, the open-source software movement and DIY creative ethos of the '90s, the eco-sustainability vogue that's flourished in recent decades. The origins go back at least as far as Emerson's seminal essay on self-reliance, but there is something in maker culture that feels uniquely of-the-moment. Makers have tapped into the Zeitgeist.

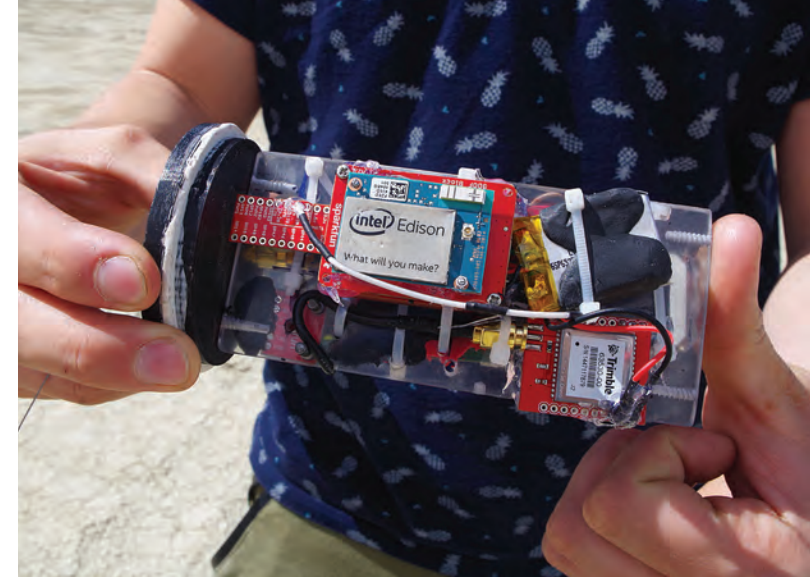
“The users of The Makerspace are already here,” says Margaret Bean. “There are groups regularly meeting in the library already. When the new space opens, it's going to be popular. I think there's an intrinsic appeal for today's learners: we can help any student take what they've envisioned and make it into a real, physical item.”

**THE MAKERSPACE ITSELF IS A VISION** that is still on its way to becoming a reality. Along with the rest of the Allan Price Science Commons and Research Library, it is taking shape at the heart of the UO's Lorry I. Lokey Science Complex. The new facility will be completed by the time school starts for the fall term 2016. In the meantime, it's “business as usual” for the staff as they adjust to the quirks and challenges of delivering essential library services with a construction site as backdrop. Some of the tools that will eventually be housed in The MakerSpace are already here—a 3D printer, a variety of microcontroller units—and the library isn't waiting to put them in the hands of our patrons.

“We have an interdisciplinary group of faculty and students who are using the microcontrollers to build data-collecting environmental sensors,” says Walton.

The next step is even neater: the sensors are integrated into prototype satellites miniaturized to fit inside a soft drink can. Dubbed (appropriately enough) CanSats, the objective is to build, launch, test, and safely recover the devices in preparation for actual deployment into orbit around Earth or Mars. The ARLISS Project (A Rocket Launch for International Student Satellites), a collaboration of higher education institutions and amateur high-powered rocketry enthusiasts, has been staging the annual CanSat Challenge in Black Rock, Nevada since 2006. This year there were teams representing Egypt, Japan, Korea, the Czech Republic, Costa Rica, and a host of North American colleges and universities.

Among them, for the first time, was a team from Oregon. Walton has been attending the event since 2011, and he encouraged his associates from the maker group to jump in. This summer at Black Rock, the team watched as two of the CanSats they'd built were launched to an altitude of 12,000 feet. Simulating a horizon-to-horizon low orbit pass, each



CanSat sensor array created by the UO ARLISS team.



Dean Walton and the students prepare for launch.



Flight Club Oregon Student President Ethan Coutant, an architecture major, recovers a payload in the Black Rock Desert.



CanSat got about 15 minutes of hang time. In addition to gathering and interpreting the sensor data, the group was tasked with tracking the units and locating them within a radius of several miles after touchdown.

“It was a great learning experience for us down there,” Walton says. “Our students got to meet, interact, and share ideas with the teams from other schools and other parts of the world. We want to build things that really will work, and there’s no substitute for real-world testing. The chance to launch high-powered rockets isn’t something that comes along every day!”

**WALTON IS QUICK TO POINT OUT** that interest in the tools of The MakerSpace is by no means limited to just STEM-field majors. “Students of product design have generated prototypes in the 3D printer to test the ergonomics of the objects they’re designing,” he reports. “People from architecture are very avid users,

too. They’re making models of houses with advanced shading systems.”

With any new technology, the hurdles to more widespread adaptation are usually the same: first people must gain access, and then they need to master a new set of skills in order to unlock all of the technology’s potential. This second challenge is often the more daunting one. Here again, UO Libraries is at the forefront of furnishing solutions.

“3D printing actually is pretty easy,” Walton explains. “The printing part is just pushing a button. The hard part is learning to use the design software to make your printable item. So the library is providing classes in how to do that design work, open to everyone.”

Learners at all levels, from freshmen to graduate students, have availed themselves of these trainings. In order to accommodate the variety of students—as

well as advancing the library’s vision of low-pressure, experiential learning in The MakerSpace—the courses are graded on a pass/fail basis. Demand has already eclipsed available seats. It’s a good sign that The MakerSpace will be one of the most popular resources in the new library. And without a doubt, there is no better place to host it than the Allan Price Science Commons and Research Library.

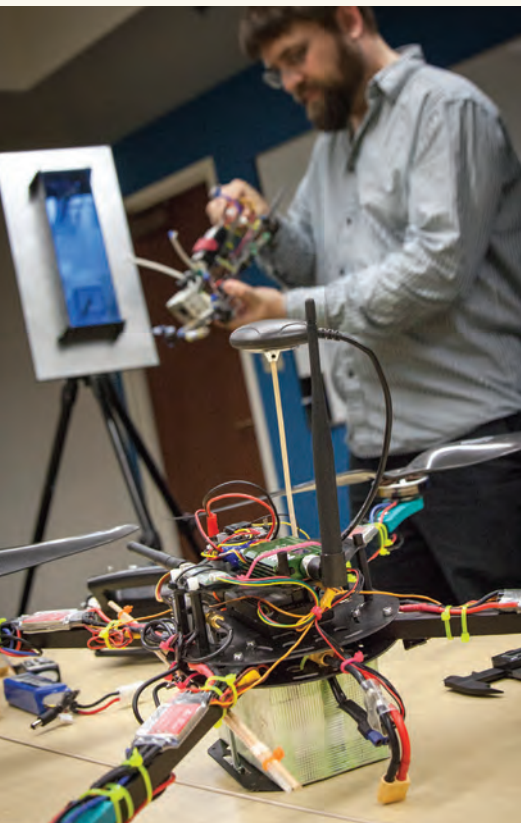
“Among all the programs and departments, the library is a common grounds on this campus,” Walton points out. “Having The MakerSpace in the science library is a great opportunity to expand the world of research. It’s about empowering and guiding people to use these new tools of learning. And now, with the latest wave of technology, we can even inspire them to create their own tools.”



Dean Walton teaches a course on 3D printing and design software.

Welcome to the future, then. How cool is that? Kind of makes me want to get up and start making something right now! ■

**The opportunity to name The MakerSpace is still available. Are you interested in supporting this vital and innovate learning resource? Contact Keri Aronson at 541-346-1890 or [keria@uoregon.edu](mailto:keria@uoregon.edu).**



## READY for TAKEOFF

### Inside Flight Club Oregon

“I got started with what is now being called the Maker Movement about six years ago,” recalls DJ Wyrick, microcomputing support technician with the UO Libraries. “I was instantly drawn to it because I love making things, I enjoy working with other people, and I’d always had ideas for things that didn’t exist yet as products.”

He recounts a number of his past projects ranging from the (overtly) ambitious to the (seemingly) mundane: inventing a foot-controlled computer ‘mouse,’ fabricating a replacement for a lost knob on his van’s instrument panel, fashioning an automatic feeder to appease his finicky cat. His current obsession is designing and building

unmanned aerial vehicles (UAV).

“See this part here? That was actually 3D printed.” Wyrick is pointing to the nose of his quadcopter. The furthest thing from a traditional ‘model airplane,’ the quad looks more like an oversized jacks that was assembled out of surplus robot parts, strung with copious electrical wires, and held together by pure ingenuity plus a handful of zip ties. It may have started out as a kit, but the thing’s obviously been retrofitted and customized to the point where it’s as singular as a fingerprint.

“It’s a camera sled,” Wyrick continues. “I wanted to have an onboard camera. There was no solution available in the marketplace,

so I was inspired to create my own. To mount and secure a GoPro on here, I went through three design iterations: prototyping, testing, discovering problems, going back to the drawing board and coming up with something better. That’s the kind of manufacturing refinement process that will be facilitated in The MakerSpace.”

Stemming from his interest in the UAV hobby, Wyrick convened Flight Club Oregon in the spring of 2015. This maker group is both a campus organization and a collective that’s grown to include members from outside the university community. For Ethan Ouimet, a junior in the UO Architecture and Allied Arts product design program, it was a natural fit. “A makerspace is a community that facilitates self-directed learning,” he says. “Sometimes you’ll have your own vision of something you need to know. There are people who can teach you those things. Often, they’re also interested in learning something you can teach them.”

While awaiting the 2016 opening of The MakerSpace in the Price Science Commons and Research Library, Flight Club meets up for

weekly “Drone Garage” building sessions at various locations on campus and around town.

“No matter what your interests or area of specialty, there’s an avenue for you to participate,” Wyrick enthuses. “It’s not just about electronics: we make things out of wood, metal, vinyl, cloth. I’d never say I’m an expert on how to construct with all these materials—but I’ve had the opportunity to learn from people who are experts.”

Although this began as a hobby, the members of Flight Club Oregon now see a greater purpose underlying both their own projects and the library’s commitment to provide a MakerSpace for the UO campus.

“The ways that people learn have to evolve to keep up with the changes happening in professional fields,” declares Ouimet.

“I do think that we have a serious need for more manufacturing here in Oregon,” adds Wyrick. “There are a lot of investors who are looking for startups to fund, but first they want to see that you’re bringing a viable product to market. Working in The

MakerSpace will teach a product developer how to improve their prototype. So, rather than just giving them theory, the library will be more effectively preparing our students for the professional world.

“Rather than just one particular skill, it starts to become a way of life.” ■



Ethan Ouimet, product design major: “Makerspaces aren’t just places to do work—they’re where the next wave of American business will be incubated.”

DJ Wyrick formed Flight Club Oregon to share his passion for UAV: “[Making] starts to become a way of life.”

# The 2014 Undergraduate Research Awards

## Students, professors, library faculty, and donors show the value of teamwork in academic research

By Andréa Harvey

**ZACH BIGALKE**, a recent graduate of the University of Oregon's Department of History, was assigned an extensive research paper in the spring of 2014. He was given ten weeks to complete it—but, having never written anything of that length before, he was nervous about the time frame. His expectation for the next few months entailed camping out in a library study room, alone and up to his ears in books. The reality, however, turned out much different.

After choosing a unique topic that combined his interests in sports history and South America, Bigalke became fully immersed and personally invested in his work. But it really didn't feel like work at all. In the end, he says, researching and writing the paper was one of the most rewarding parts of his undergraduate experience. And it was rewarding in more ways than one, as he was named one of the six winners of this year's Undergraduate Research Awards (URA).

This was the 11th year of the UO Libraries' annual awards program that offers a handful of faculty-nominated students up to \$1,500 in recognition of their outstanding research projects, papers, or theses. From health in international politics to ethnic studies in wrestling, the topics of this year's URA-winning papers were just as innovative and outstanding as the students who authored them.

Bigalke says the biggest takeaway from his experience—from the project's conception to the awards reception a year later—was that academic research, no matter how individualistic, doesn't happen alone. "It requires the assistance of everybody at the library, my classmates, my professors . . . and

obviously the donors, without whom none of this would have been possible. All these people were so integral in being able to bring together something in such a short time. Every paper I've done here has required that assistance of a team, and it has only been enriched by getting their feedback and support."

As far as teamwork goes, one might say our donors are both the sponsors and cheerleaders for student achievement. This year's URA winners each received prizes of \$1,000, which were funded by longtime library donors Walt and Gretchen Barger, Barbara Sparks, and Jon and Lisa Stine. Their reasons for donating vary, but most seem to be rooted in positive experiences of their own—either from their own years as college students or from their current involvement with the university. Sparks, for example, fondly recalls meeting the love of her life when they both were Oregon students in 1945. She and her husband-to-be often met to study together in the library.

Jon Stine says he and his wife, Lisa, very clearly remember the academic thrill ride of stumbling upon new and exciting information that kindles the imagination, and they hope to encourage current students to find that same thrill by supporting the library and the URA. They also recognize the important role that each team member plays in making this happen. "The creativity and the level of work the students invest is just remarkable," says Lisa, who in the past served on the UO Libraries Advancement Council for several years. "So often big universities are painted as these impersonal places, but here was clear evidence of great teaching, of young intellectual lives being challenged and shaped on a very individual level."



Front, L-R: Dean of Libraries Adriene Lim, URA honorees Mairin Peck, Brandon Parry, Ayantu Megerssa. Back, L-R: URA donors Lisa Stine, Jon Stine, and Walt Barger, URA honorees Zach Bigalke, Lisa Wilson, and Neema J. Sahebi. (Not pictured: URA donors Gretchen Barger, Barbara Sparks).

The Bargers, a family full of Oregon alumni, expressed similar pride in the UO Libraries and the work being done here. "Gretchen and I have attended many of the awards ceremonies and are fortunate to have spoken with most of the students who have been awarded for their incredible research projects, as well as the professors who nominated them," Walt said. "We appreciate that our donations go directly to benefit students that have worked hard and succeeded."

Barbara Jenkins, chair of the URA selection committee and the UO Libraries' director of instruction and campus partnerships, sees this hard work and success first hand. Since 2008, she has been heavily involved in the URA judging process, as well as reaching out to

donors for funding. But while the task of reading all these lengthy project submissions (there were 40 this year) may seem daunting to others, the grin on Jenkins' face when she talks about it says otherwise.

"I think it's incredibly exciting. We sometimes think of libraries as the things we offer the students, like the databases, books, and journal articles, but in this award we're able to see how these students used those things," Jenkins says. "It's not just that they're reading and writing and putting out information—they're taking it and making it their own, and going somewhere with it that's going to make a difference in their lives."

# Meet the 2014 URA Winners



## ZACH BIGALKE (BA '15)

Awarded for his single-term paper, *Anything but Ringers: Historical Sketches of the Soccer Hotbeds That Produced the 1930 US World Cup Team*

Bigalke spent his spring 2014 term poring over the library's vast selection of archived newspapers, microfilm, US census data, and secondary sources from other historians on American and South American soccer. From the Interlibrary Loan (ILL) and Summit services to the digital archives, the

resources offered by the UO Libraries provided him with everything he needed to accomplish the finished product he envisioned, and ultimately inspired him to start the thesis he is now working on.

"We've got one of the best resources here of any place I've studied," says Bigalke—a nontraditional student whose education has spanned over the course of a decade. "I've been at three universities in my undergraduate career, and the Knight Library just has so much that they can pull in for you and bring together in your research and it's been really rewarding getting to familiarize myself with them."



## AYANTU MEGERSSA (CLASS OF 2016)

Awarded for her single-term paper, *Assimilation and Activism: An Analysis of Native Boarding School Curriculum and Native Student Activism in the 20th Century*

Megerssa, a senior international studies major in the Clark Honors College, wrote her single-term research paper as a sophomore. In doing her research, she said, the information she needed seemed unattainable at first, but the resources and services provided by the UO Libraries helped immensely in easing the process. The Knight Library's

special collections and its staff, particularly Corrigan Solari University Historian and Archivist Jennifer O'Neal, were integral to her success. Much of her time there was spent reading historical periodicals, including numerous issues of *The Weekly Chemawa American*, the student newspaper published at Chemawa Boarding School.

"Ultimately, utilizing a broad array of library resources allowed me to grow as a scholar as I attempted to piece together primary sources in order to tell my own version of the past," she says. "Because of resources available to me through the UO Libraries, I do not have to settle with accepting the narratives of historians past, but rather I have the power to make history as I see fit."



## BRANDON PARRY (BA '14)

Awarded for his thesis, *All-American Babyfaces, Un-American Heels: Race and Nationalism inside the Squared Circle*

Parry graduated from the Clark Honors College with a degree in ethnic studies and history in the spring of 2014, just after finishing his award-winning thesis. This research project

was a milestone for him as it led to his interest in academic research as a career.

The UO Libraries staff, namely Outreach and Student Engagement Librarian Ngoc-Yen Tran and History and Latin

American Studies Librarian David Woken, guided him through the research process—not only providing suggestions for books and other resources, but also offering helpful tips on note taking and organization. In being incredibly supportive and enthusiastic about his ideas and his work, they encouraged him that his unique set of interests and skills could in fact be combined to create something new and important to the academic community.

"I felt like I really accomplished something, especially after winning the Undergraduate Research Award," Parry says. "I had never won anything before. It was just cool to write something and work so hard on it and actually be recognized for it in this way."



## MAIRIN PECK (BA '15)

Awarded for her single-term paper, *Ecuador's Yasuni-ITT Initiative: A Case Study on International Climate Change Mitigation Narratives*

A recent graduate with human physiology and Spanish degrees from Clark Honors College, Peck explored the international politics of climate change in the single-term research paper that won her this award. In doing this project, she was able to use her knowledge of Spanish language and culture, combined with

her interests in public health and policy, which led her to this research topic last fall.

She says the library, its staff, and her professor were vital in her research process, and ultimately to her successful completion of it as they remained incredibly patient and resourceful during times when she was struggling with her topic. "I really could not have started my project without David Woken," Peck said. "He helped me find a goldmine of primary sources, most of which were decrees and speeches in Spanish—he's a Spanish-speaking librarian, so that was really helpful."



## NEEMA J. SAHEBI (BA '14)

Awarded for his thesis, *Winning the Wrong War: How the United States Lost the Will of the Iraqi People*

Sahebi graduated with a degree in history last summer, just after finishing his thesis. His interest in military and political history is what led him to this topic, and the enthusiasm of his professors and other UO staff about his work played a prominent role in its success. Though he didn't work with

a specific librarian, the accessibility of the UO Libraries' extensive resources made things much easier for him—every source he used came directly from the library database.

On receiving this award, Sahebi expresses profound gratitude for the library's staff and donors. "Rewarding students for hard work is so cool because, especially in this day and age, it's pretty hard to come across that," he says. "It was really awesome for me having that award after school. I'm paying my loans back right now, and the grant I got from the URA was seriously a huge help."



## LISA WILSON (BS '15)

Awarded for her single-term paper, *The Sovietization of Commemoration: The Anti-Religious and Ideological Functions of Soviet Secular Life-Cycle Rituals*

Wilson graduated in August with a double major in economics and history, and

completed her URA-winning paper for a Soviet history course in the spring of 2014. She was able to combine many of her academic and career interests into one area of study.

During her class, she attended orientations from Woken and Slavic Librarian Heghine Hakobyan, who provided her with

all the basics of research in those areas. Having been initially concerned about finding information on her topic, she was surprised and relieved to find that the UO Libraries had everything she needed. Like most other URA winners, Wilson took full advantage of the helpful staff, the online databases and interlibrary loaning services, and the many study spaces that the library has to offer.

"UO gets a lot of recognition for other things that are great, like athletics and music, but to shine a spotlight on the Libraries and the work they do on a regular basis is less common," Wilson said. "I'm really appreciative and impressed that we have donors for awards like this who actually care about student work and care about giving the library some recognition."



# Rhapsody in Blue

## Papers, films, and tapes of award-winning director James Blue '53 gifted to UO Libraries

By Jason Stone

**MAY, 1952.** Theater marquees are touting the Eugene, Oregon engagement of MGM's latest Technicolor, swords-and-sandals epic. *Quo Vadis*—shot on location in Rome with a cast of Hollywood stars, 30,000 extras, 32,000 costumes, ten hand-carved chariots, a whole pride of lions, and a then-astronomical budget of \$7.6 million—is already a box office hit nationwide. Released the previous November, it garnered eight Academy Award nominations and ranked as the highest-grossing film of 1951.

But something unexpected happened when *Quo Vadis* came to Eugene. In our neck of the woods, the blockbuster that *Life* magazine touted “the most colossal ever” would not become the cinematic event of the season. Improbably, it got upstaged by a

silent, black-and-white, 8mm film that had been shot over several weekends at impromptu locations around the University of Oregon campus. The filmmakers all were undergraduates. Props: popcorn, dry ice, a smoked mackerel, and a tube of toothpaste. Cast members: four. Total budget: \$40.

In an era when “student films” were still mostly unheard of, this production—a parody of Laurence Olivier’s *Hamlet*—attracted much curiosity. An audience of 2,000 crowded the UO Student Union ballroom for the film’s debut. On hand was the project’s mastermind, producer-director-cameraman Jim Blue, a speech and theater major from Portland. As the silent footage screened, he provided a musical soundtrack via record player and narrated through a microphone.

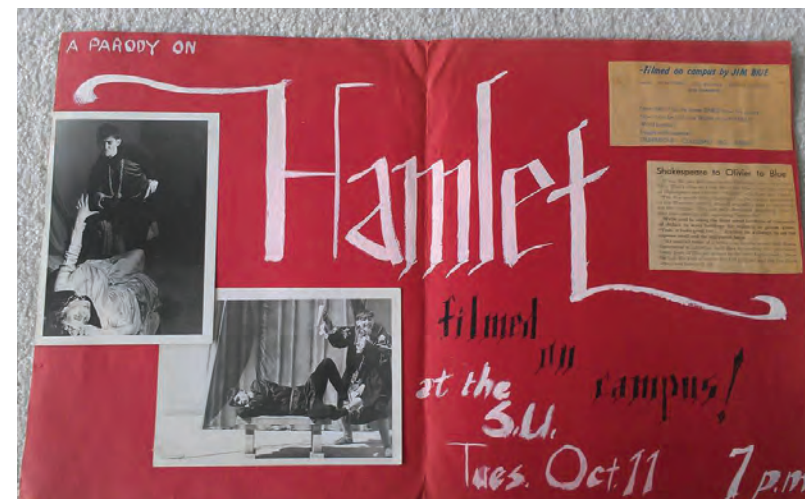
By all accounts, Blue’s comedic riff on *The Bard* was a hit. “They laughed at *Hamlet!*” the national magazine *Movie Makers* reported. “Using a minimum of photographic equipment and a maximum of ingenuity, a group of Eugene, Oregon amateur filmers have gone a long way toward proving that ‘Home Movies Are Better than Ever.’”

A decade later, the same young director would make another auspicious premier. This time it was in the south of France. Filmed amidst the Algerian war for independence and featuring a cast of non-actors, James Blue’s hybrid “docu-drama” *Les Oliviers de la Justice* (“The Olive Trees of Justice”) was awarded the Critics’ Prize at the 1962 Festival de Cannes.

In April 2015, the University of Oregon Libraries was pleased to announce that the personal papers, media, and collected production materials of UO alumnus James Blue '53 have found a permanent home in our Special Collections and University Archives (SCUA).

“The library regards it as a significant honor that we have been selected to steward and provide access to the material legacy of this important and award-winning filmmaker,” said Dean of Libraries and Philip H. Knight Chair Adriene Lim. “Oregon helped give James Blue his start, but his immense talent and groundbreaking work soon earned him international acclaim.”

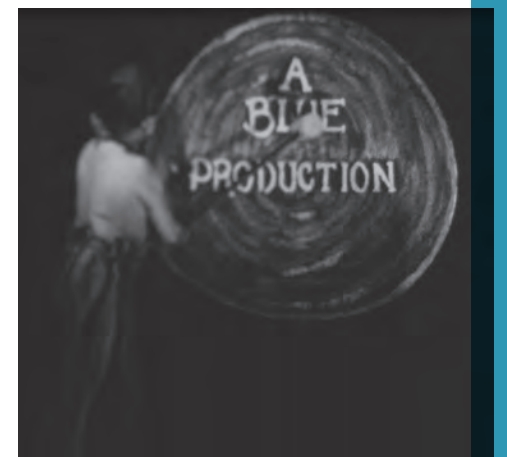
The James Blue Papers are a gift of the Blue family. In addition to rare prints of Blue’s films—including the UO production of *Hamlet* and award-winning works like *The March* (1963) and *A Few Notes on*



*Our Food Problem* (1968)—the collection consists of the filmmaker’s personal papers, production materials, photographs, correspondence, sound recordings, and more. This acquisition enables the UO Libraries to begin redressing the veil of anonymity which has threatened to obscure the director’s work in the years after his death.

Richard Herskowitz, chair of the UO’s James Blue Research Interest Group, believes that a change in perception is imminent. “When they can finally see his work, I think a lot of people are going to be asking themselves: How did we not know about this great American filmmaker?”

**AT ONE TIME, NO DOUBT,** almost everybody who cared about cinematic arts knew the name Blue. While he lived, James Blue (1930-1980) was internationally recognized not only as a groundbreaking documentarian, but also as an educator, actor, film historian, and advocate for experimentation in the non-fiction form. He shot films in





several languages, on five different continents. He received a Ford Foundation grant (1964), a Guggenheim Fellowship (1967), and an Academy Award Nomination for Best Documentary Feature (1968). His film *The March*, capturing the August, 1963 Civil Rights march on Washington, D.C. that culminated with Martin Luther King, Jr.'s "I Have a Dream" speech, was named to the National Film Registry in 2008 and earmarked for permanent preservation by the National Archives in 2013—placing it among the most honored and culturally relevant motion pictures in our nation's history.

Behind this highly accomplished work was a complicated man. Listening to his friends and colleagues talk about Blue, it can be difficult to reconcile that their various impressions were all inspired by the same individual. However, the people who knew him best insist that these apparent contradictions are, in fact, the keys to unravelling his complex persona.

"James was an infuriating person: self-absorbed, loathe to accept criticism, autocratic," recalls Janice Blue, who was married to the director for six tumultuous years in the 1970s. "He was also one of the innocents of the world, with a breathtaking sweetness and guilelessness."

"Jim was always an outsider looking in," the director's brother, Richard Blue reflects. "Especially after our family moved from Oklahoma to Portland in 1942. From age 12 to about 16, he was unhappy, angry, rebellious. I think this alienation had a profound effect on his sensibility and empathy for people in other cultures, especially those who were isolated and powerless."

This connection was not lost on observers of his day. Paul Sharits—a pioneer of "structural films" in the 1970s—noted: "While most documentary films intend to convince us of their veracity/validity, Jim's work has the sense of probing, searching, and questioning."

**EVEN NOW, DECADES REMOVED** from the cultural context in which they were created, Blue's films retain this atmosphere of ardent yet broad-minded questing. Unfortunately, too few people in recent times have had the opportunity to savor it. Despite all the awards and acclaim that Blue garnered during his lifetime, over the years his work has become more and more difficult to find.

"The scarcity of some of this material cannot be overstated," explains UO Libraries Curator of Moving Images Elizabeth Peterson. "For example, there aren't any copies of *The Olive Trees* in any other American libraries, period, in any format. Knowing how few prints remain, I find myself holding the film cans of this work that won the Critic's Prize at the Cannes Film Festival. It's a rare, special feeling."

Richard Blue continues: "After she evaluated our print of *Olive Trees*, Elizabeth advised us that it would require considerable restoration work. The cost would run into five figures. Luckily, with the generous support of director James Ivory [also a UO alumnus], the James Blue Alliance recently located two additional prints in France. We've been fortunate to get new copies printed from those. It involved the efforts of a large, international group of people, as befits the nature of my brother's work."



Still from James Blue's feature film *Les Oliviers de la Justice* (1962), winner of the Critics' Prize at Cannes.

Even beyond the rarity of copies, there's a myriad of reasons why Blue's work is not better known today. Some of his most acclaimed films were produced for the United States Information Agency (USIA)—intended for foreign audiences only, they were therefore blocked from domestic distribution by Congressional statute. Other works were controversial: in France, the award-winning *Olive Trees* received critical barbs from both the political Left and Right. Especially later in his career, Blue produced many of his films in noncommercial contexts, using collaborative methods that could complicate issues of "authorship." Most of the director's work has never been released on DVD.

Also, for all his accolades as a filmmaker, Blue was probably most renowned as a scholar and teacher. Blue had started graduate school at the UO, but left when he received a scholarship to continue his studies at the prestigious *Institut des hautes études cinématographiques* (IDHEC) in Paris. Among the international cohort of students were several who

became prominent filmmakers and lifelong friends. Blue considered his education to be a deeply formative experience; one that he hoped to share with others. In the course of his career, he taught and lectured at UCLA—where his students included Francis Ford Coppola and rocker Jim Morrison—Yale, Rice, SUNY-Buffalo, the Museum of Modern Art in New York, and the British Film Institute.

"[He inspired] film students to search constantly for the truths that underlie conventional wisdom," says ethnographic filmmaker David McDougall. "He also found this process immensely exciting—an excitement that he communicated to those of us around him, students and colleagues alike." Though many of his peers lamented that Blue was neglecting his own creative development by concentrating so much on teaching others, through his pedagogy he would exert a profound influence on an entire generation of media makers and scholars.

Turning to audio documentary, James Blue conducted extensive, in-depth interviews with leading figures of international cinema. His subjects included Alfred Hitchcock, Federico Fellini, Jean-Luc Godard, Milos Forman, Satyajit Ray, and Frank Capra. Blue wanted to create a dialogue among peers; an open and critical discussion of the creative process, cinematic theory and style.





Media studies scholar Gerald O'Grady has called Blue's collection of recorded interviews—there are 70 in all—“one of the most important film history projects of the second half of the twentieth century.”

This history needs to be studied, and in order for that to happen, it needs to be preserved. With funding secured by the James Blue Project through the Office of Academic Affairs and the support of Senior Vice Provost Doug Blandy, Digital Collections Librarian Nathan Georgitis is now supervising the digitization and preservation of the tapes. John Fenn, associate professor in the UO Arts and Administration program, and Herskowitz will begin conducting research on their contents in the spring.

Blue also was an accomplished writer of film analysis. “I knew him as Blue the journalist,”

recounts Gordon Hitchens, founder and publisher of the influential magazine *Film Comment*, where several of the interviews first appeared. “And for me he was a catalyst provocateur without whom *Film Comment* could not have found its thrust and purpose.”

**MOST PASSIONATELY** of all, Blue was a tireless advocate for what he called the “democratization” of media access and creation. He cared deeply about the plight of disempowered people and believed that change could be achieved by giving them opportunities to document their own lives. “James felt film should be as accessible as canvas and a paint brush,” Janice Blue

explains. “He could never quite accept the elitism of film and the notion that only those with money and big budgets could shoot them.”

For Blue, these were more than just philosophical concerns. As time went by, he effaced himself to an ever greater degree as “the director,” instead seeking out new opportunities to collaborate and developing participatory methodologies that would turn “his” films into community projects. Years before the first video camcorders appeared on the consumer market, Blue pioneered the conjunction of Super 8 film with tape-recorded sound: inexpensive technologies that could be obtained and used even by non-professionals. In Houston he established the Southwest Alternate Media Program (SWAMP) to develop and support non-commercial artistic voices. This organization is still active and

vibrant nearly four decades after its founding. A more fitting tribute to the spirit of its founder can scarcely be imagined.

“Ecumenical, ecological, and economic.” This was Blue's world view, memorialized by O'Grady. He believed passionately that creators could arise in any community on earth, and he worked tirelessly to advance his vision.

With little warning, cancer would cut short James Blue's life at age 49. This is a tragedy. In the too-brief time that was allotted him, he'd managed to fit in more than a single lifetime's worth of achievement. This is remarkable.

James Blue: Documentarian. Humanitarian. Oregonian.

**Want to learn more? A wealth of information is available at The James Blue Alliance ([jamesblue.org](http://jamesblue.org)) and The James Blue Project ([jamesblue.uoregon.edu](http://jamesblue.uoregon.edu)).**

**Many of James Blue's films are available to view on the UO Libraries' YouTube Channel, [youtube.com/c/uolibrarieseugene](https://youtube.com/c/uolibrarieseugene).**

**Funding is still needed to process the James Blue Papers, to support the digitization and preservation of the audiovisual materials in the collection, and to promote greater awareness of Blue's legacy. Contact Keri Aronson at 541-346-1890 or [keria@uoregon.edu](mailto:keria@uoregon.edu).**



## Blue on Blue



### ON HIS DOCUMENTARY METHODS:

“Documentary does not mean document, but the use of document. The only definition of ‘documentary’ is the use of reality—or actuality, or some aspect of it—that goes beyond it, that interprets it.”

—from a lecture at Buffalo, New York, April 23, 1977

### ON PERSONAL EXPRESSION:

“My principle belief has been that within the context of the limitations imposed by its sponsor, a film must be a personal one. I can say that I have not made a film that I did not believe in.”

—from a correspondence with A. Srivastava of the Cinema Workshop, New Delhi, 1971

### ON HIS PHILOSOPHY OF TEACHING:

“Instead of training people for a more than doubtful Hollywood career, we can channel them towards this awakening of a community conscience. There's plenty of work for everyone.”

—from an article Blue authored in 1976

### ON DEFINING SUCCESS:

“I start feeling guilty for not living up to [others'] standards of successful filmmakers making films . . . Then, a little switch goes click in my head and I know that I have to live out my own adventure my own way, and I am the only one who can do it—so my courage picks up.”

—from a letter to his wife Janice, dated January 2, 1972



# He shoots *the Ducks*

## Building the UO Athletics Image Collection with Paul W. Harvey IV '92

What happens when a library cataloger with a talent for photography gets hold of an official press pass to all UO athletics events? The latest, greatest moments in Ducks sports are captured for posterity. What's more, a valuable public resource grows and grows. It's a decisive win.

*Building Knowledge* caught up with UO Libraries' Cataloger and Metadata Technician Paul W. Harvey IV on an October Friday, only hours before he left for Seattle to shoot the 108th annual Oregon-Washington gridiron Border War. (26-20 Ducks, for those who are keeping score!)

### **BUILDING KNOWLEDGE: What's the first sporting event you ever attended?**

**PAUL W. HARVEY IV:** It would have been 1967 or 1968, I was maybe four. I watched from the press box in old Bethel Park; my dad was a sports reporter covering the Emeralds games for the *Register-Guard*. He also covered the state high school basketball championships and other events. And I tagged along and grew up in the press box.

### **BK: Sounds like a childhood that lots of kids would dream about. What was it really like?**

**PWH:** Well, I had to kind of learn to behave in the press box. Also, the sportswriters would send me out for fudgesicles, RC colas, hot dogs. They'd always say, "Get yourself something too, kid!" So a lot of times I remember the next day, being sick.

### **BK: How did a guy who grew up in the press box become a part of the library team?**

**PWH:** I graduated in 1992 with a bachelor's degree in Russian. "Okay—what now?" About two weeks later, my mom called and told me to look in the newspaper: there's an advertisement for a position that *requires Russian*. It was at the UO Libraries. Well, I'd always loved books and

I'd always organized my collection of books at home—and it's one week shy of 23 years later.

### **BK: Describe the work you do here.**

**PWH:** I'm the Slavic languages cataloger and the map cataloger, that's two thirds of my job. The other third is in digital collections, working with non-sports university archives images as well as the athletics material.

### **BK: Tell me about the UO Athletics Image Collection.**

**PWH:** The purpose of the collection is to document the history of Oregon sports. Outside of the stuff I've contributed, there's some pretty amazing photography in there. There are 1,736 older pictures, going back to 1893. I spent a couple years working with those, going through old yearbooks, researching and identifying what I found.

### **BK: When did you start taking new photos for the collection?**

**PWH:** It was the 2009 NCAA Track and Field Championships; I took my camera with me and shot some pictures from my seat. The next year, I started taking the camera to a couple lacrosse games per year, volleyball, softball, baseball. But with football, my seats were really too far away. Things evolved from there and the library arranged to get me credentials from the athletic department, so I'd be allowed to shoot from the sidelines, dugouts, end zones, or baselines. Then I started making it a point to see how many Ducks sporting events I could cover.

### **BK: Your personal record is . . .**

**PWH:** I made it to 125 last year. I'm not doing that this year. I'll probably make it to about 100.

### **BK: Have you been able to shoot all the varsity sports?**

**PWH:** Everything except golf. There have been logistical challenges with golf. In 2016 the NCAA championships for both men's and women's golf are here in Eugene, so maybe this will be the year.

### **BK: What are your favorite sports to photograph?**

**PWH:** In terms of shooting individual athletes, track and field. Of the team sports, lacrosse.

### **BK: Do you get to know the athletes personally?**

**PWH:** In general, no. But over the years I've had friendships with some of the athletes. They've helped me with cataloging the collection, by identifying other players in the shots.

### **BK: How do you take an archival approach to sports photography?**

**PWH:** Well, it's organized. And it's fairly comprehensive, aside from golf. In the span of a season I will endeavor to get at least one shot of every player on the teams. One thing I love is, because I'm the one who curates the collection, I have no deadlines. At halftime of football games all the other photographers run into the media tunnel and start uploading pictures, because you know,



*"I love to shoot lacrosse. The lighting at that time of year, during day games, is perfect. I like the sticks and masks and goalie helmets. I get to be right there at the out-of-bounds line and I can move around the field. Also, they score a [lot] more than they do in soccer."*



*"I didn't take this one. This is the earliest photo of an organized athletic team at the UO—the men's baseball squad of 1893-94. My closest personal connection to any sport will always be with baseball."*



*"I believe I have a home field advantage in Hayward Field. I don't think a photographer who comes down from Portland to shoot a couple track meets per year can have the same intimacy with Hayward Field as someone who lives here and goes all the time. I have a feel for where to be when various events are starting, to get the best shots."*

the paper needs their five shots. I get to hang out on the field and shoot the marching band.

**BK: When you're shooting the games, are you "on the clock" with the UO or the library?**

**PWH:** No. It's part of my job to catalog the photos, but not to shoot them. As a photographer, I'm considered a donor.

**BK: I understand you're also a coach?**

**PWH:** In 1994, I started a city league softball team here

at the library. In the registration packet there was a little flyer asking for volunteers to coach Special Olympics softball. I called up a friend of mine and said, "This sounds like fun." When that season ended, we went right into basketball. And we're still coaching. Some of those same athletes we've had on our team for 20 years. I've also been fortunate enough to be selected to coach nationally and internationally.

**BK: What UO sports memory stands out most for you?**

**PWH:** It's hard to beat last year. The men's and the women's

track teams both winning national championships here on the home field, and the college football playoff. Watching some kids achieve the highest level of success. It was great to feel like I was part of that, even though I was just there taking pictures.

**BK: What are your long-term goals for the UO Athletics Images Collection?**

**PWH:** Last year, the collection reached the 10,000-image mark. Sometime in the next month or two, I'll reach the personal milestone of adding my own 10,000th image. I

just like seeing it grow. I hope people will continue to discover it and use it more.

**BK: Thanks for your time today, and for all the time you invest in building this resource.**

**PWH:** I like sports, I like photography, and I'm a Ducks fan. It's fun. Plus I get really, really good seats.

**There are thousands of additional photographs to explore! Go to [oregondigital.org/sets/uo-athletics](http://oregondigital.org/sets/uo-athletics).**



*"I'll try to hang in till the last second to get the shot, but you have to pay attention and avoid impact. Shooting basketball—men's and women's both—has led to some close calls. I could feel the breeze of a foot as it flew past my ear. And those are some big shoes."*



*"Club sport hockey is fun to shoot because the athletes aren't on scholarship. They love their sport enough to pay a couple thousand dollars to play. It's not really developmental, so things are wide open—those guys are out there flying around."*

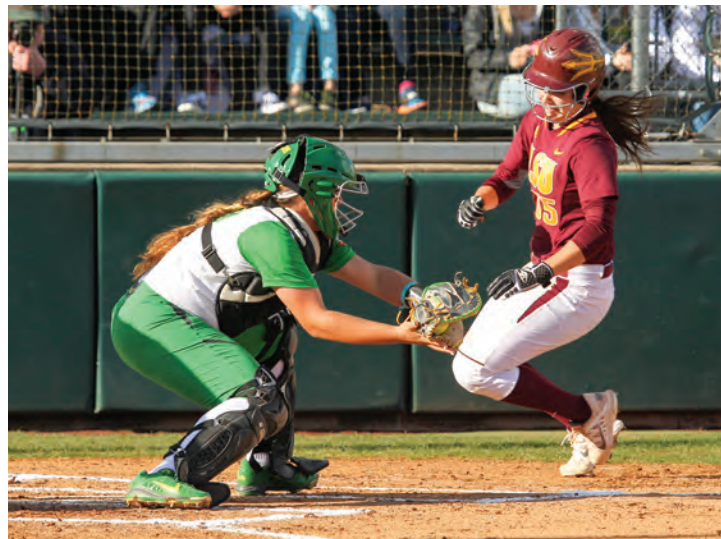


*"I like shooting tennis because it's a varsity sport that doesn't get enough coverage. So our collection gets something unique, and those athletes and coaches really appreciate me being there. For a football game, there will be 50 other photographers."*





"Celebrating a touchdown at the Rose Bowl last January 1st. I had perfect position in back of the end zone when the Ducks defense scored on a 58-yard fumble recovery against Florida State. Tony Washington recovered the ball and ran the entire path directly to me. He stopped about two feet away from kicking my head off. I had the chance later to thank him for not killing me."



"With softball and baseball, I'll sometimes miss a shot like this because I get too caught up in watching. When the 10,000th collection image fell within a series on softball, I made sure that my favorite picture from the game got cataloged as number 10,000."



"I was one of two photographers covering the O Heroes "Show Time" student athlete talent show at Matthew Knight Arena on May 3, 2012. Hawaiian members of the football team performed a traditional dance. Among them was a then-unheralded, redshirt freshman quarterback from Honolulu. I think more people will probably recognize him now."



# Checkmate!

## Or, who was "No Telephone" Smythe?

By Harriett Smith

Browsing in the Special Collections and University Archives stacks, a librarian discovered this brittle, unbound copy of Charles Kenny's 1847 *Manual of Chess*. What drew attention was not so much the book itself, but its unusual covering: one of "Catlin's Improved Pocket Chess Boards."

Fred Catlin of New York patented this item in 1889. Ours has a book-style binding of reddish-brown cloth over cardboard; the chessboard itself is leather and the chessmen pieces (several are missing) are made of celluloid or bone. Rubber-stamped on the front, back, and inside the front cover is: "R.M Smythe, Produce Exchange, New York." These markings provided the clue that allowed us first to identify a past owner of the item, and then to unearth his fascinating history.

Roland Mulville Smythe was born in 1855 in Ireland. He later immigrated to the United States and graduated from Columbia University. His eponymous firm, R.M. Smythe, established in 1880, was located for a time at 452 Produce Exchange Building in New York. A newspaper advertisement of the time described him as a "dealer in unlisted, inactive, & uncurrent securities of every description" who would buy "old, curious, obsolete bonds and stocks. Also repudiated or defaulted state, railroad, or municipal bonds."

An expert in his field, Smythe often was called on by lawyers, banks, and courts to appraise the value—if any—of old securities. He authored several reference works on the subject. We located a copy of one such book, *Valuable Extinct Securities*, in UO's circulating library collection.

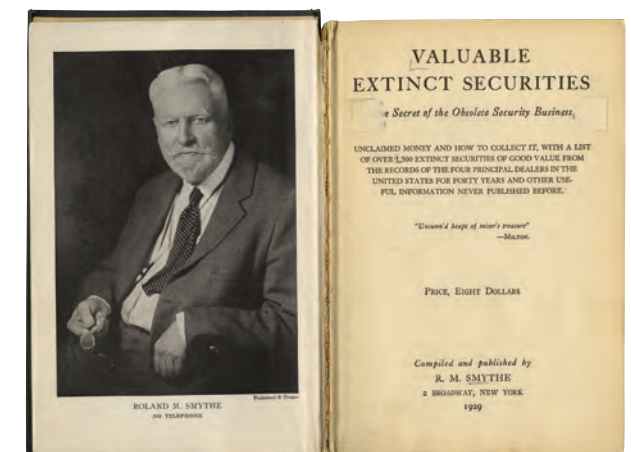
"One of the strangest cases that came before him in a business way concerned a Yonkers doctor," *The New York Times* recounted in Smythe's obituary. "The doctor wanted to paper his smoking den with bonds, so Mr. Smythe sold him a few million dollars' worth of a Pennsylvania coal company for \$40." These shares

later appreciated to a value of \$14,000, so the doctor actually earned a handsome profit on his redecorating project!

Smythe also achieved a degree of notoriety for his protest against a popular invention: the telephone. According to the *Times*, Smythe was an early subscriber to the telephone service, but "gave it up as being too wearing to the nerves." He spent the next thirty years trying to persuade the phone company to continue listing his name and address in their directory, followed by "no telephone." He even attempted to force their hand with a lawsuit. For the remainder of his life, Smythe conducted all his business via telegram, mail, and in person.

Smythe died on April 2, 1930, but his company continued on long after his death. It was acquired in 2008 by Spink, a London firm founded in 1666.

Curious how this little chess board and manual came to us? Special Collections and University Archives holds the papers of "No Telephone's" son, architect Richard Haviland Smythe. ■





## FROM THE DEVELOPMENT DIRECTOR

### Dear library friends,

By the time you receive this publication in your mailbox, the University of Oregon will have

celebrated the first year of our live campaign. In case you haven't heard, it's been a HUGE success so far—and it's all because of YOU!

To date, the entire university has raised \$869,814,056. That's already more than we raised in our last campaign, Transforming Lives. Among all the academic units, the UO Libraries is leading the pack. If we can keep it up, we could be the first academic unit to reach our very ambitious goal!

As of October 30th, you have helped the UO Libraries raise \$35,201,073!!! That's 98% of our overall goal. Thank you so very much. It has been really wonderful to meet with you and hear your stories. We are always interested to learn about what it is that inspired you to make your gift.

That the UO Libraries is leading the academic units in fundraising dollars says a lot about our donors and friends. I'm happy to announce, you can now view our honor roll of donors online at [library.uoregon.edu/lifetime-giving](http://library.uoregon.edu/lifetime-giving)

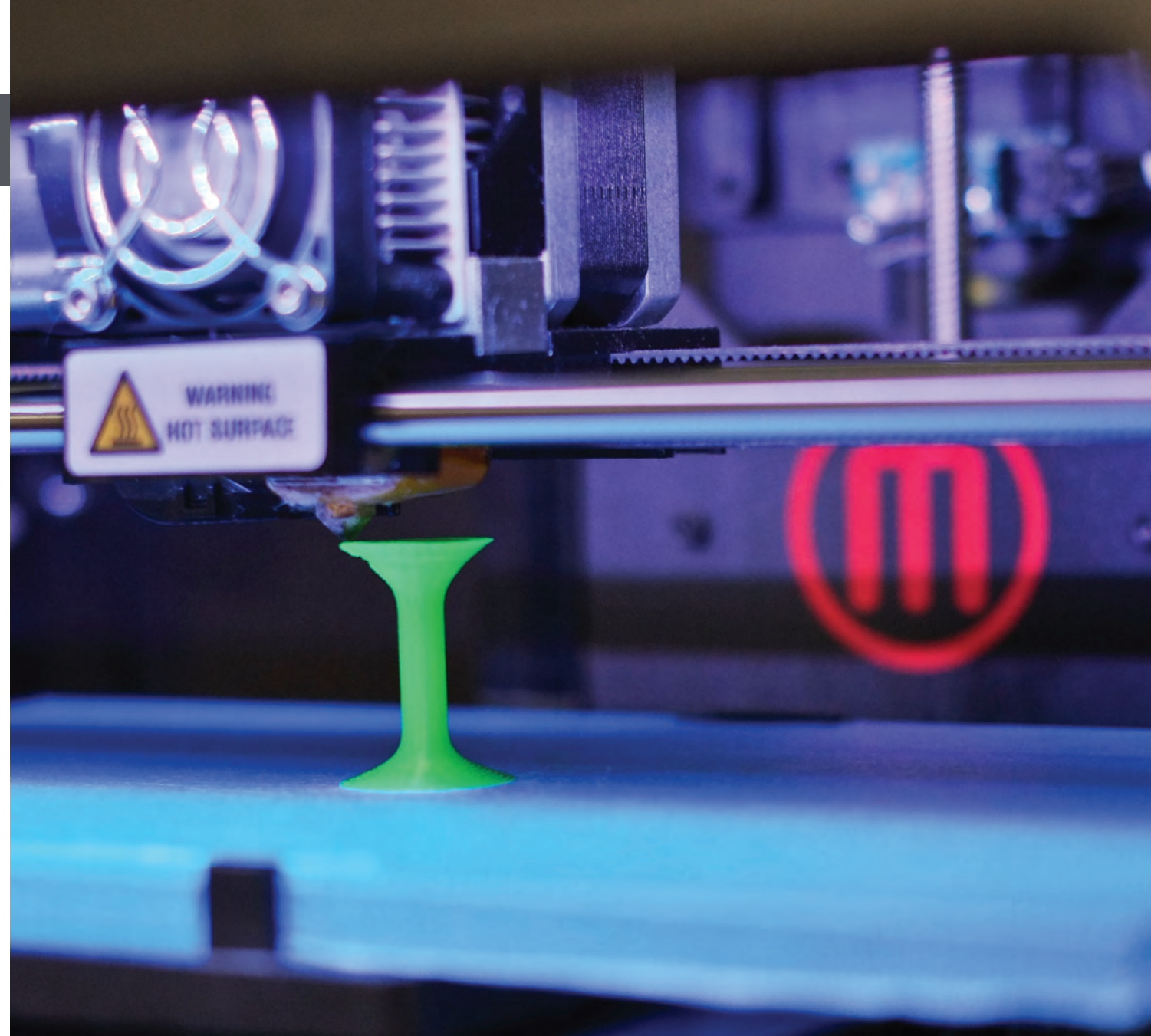
and [library.uoregon.edu/annual-giving](http://library.uoregon.edu/annual-giving). Without all of you, cutting-edge, award-winning research could not be achieved by our excellent faculty and students.

Speaking of students, I'm proud to say that the UO Libraries remains the largest academic employer on campus. Each year—with a big assist from donors like you—we are able to help over 300 student employees reduce or avoid debt while gaining crucial job skills and experience. Even more important: we recognize and celebrate that our student employees must put their academics first. Do I have your interest? Go to our YouTube channel ([www.youtube.com/c/uolibrarieseugene](http://www.youtube.com/c/uolibrarieseugene)) and select the #MYUOLIBJOB playlist to hear directly from our awesome student employees.

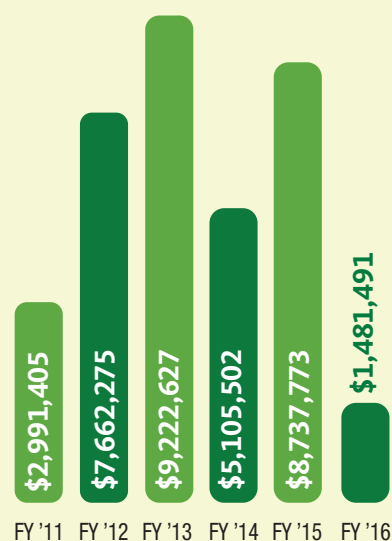
Thank you again for your support. You make the UO Libraries great. You can help us make us even greater.

GO DUCKS!

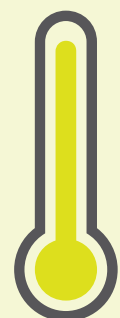
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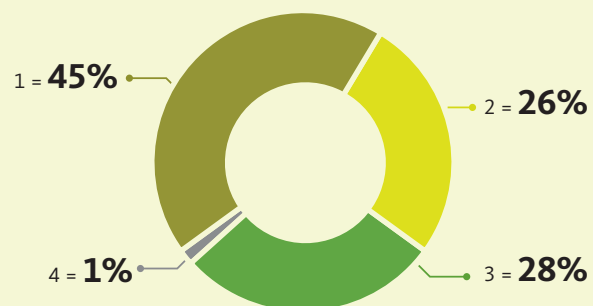
**RAISED:**  
\$35,201,073  
\*As of October 31, 2015



**GOAL:**  
\$36,000,000

### CAMPAIGN BY TYPE OF GIFT

CATEGORY	TOTAL FUNDRAISING
1 = Outright	\$15,369,446
2 = New Pledge Commitments	\$9,312,503
3 = Deferred Gifts	\$10,012,374
4 = Gifts in Kind	\$506,750
<b>TOTAL</b>	<b>\$35,201,073</b>



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