

BUILDING KNOWLEDGE



SUMMER 2007



LIBRARIES

University of Oregon

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Spring scene, overlooking the northeast entrance to Knight Library

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Twice each 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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FRONT COVER: *Fruitseller*, by Vincenzo Campi. Reproduced from a digitized image included in the Art and Architecture Image database for instructional use at the University of Oregon

BACK COVER: *The Marion D. Ross Reading Room in the Architecture and Allied Arts Library, University of Oregon*

A FOOT IN EACH WORLD



RESEARCH LIBRARIES HAVE

one foot in the past, one foot in the future, straddling the present.

Our past, our history, is preserved in the handwritten diaries of the Oregon Trail pioneers, in the archival papers of Senator Wayne Morse, in an LP recording of Charlie Parker, in Ken Kesey's manuscripts. Our future is evident in the digital resources that dominate today's information landscape, from e-books to vodcasts. New formats and digital collections are emerging with startling frequency.

Generations of individual consumers can move from one medium to the next without giving too much thought to what is left behind. It is not necessary for most people to maintain a foothold in the past. Witness the number of first-year students arriving on campus without a stereo or boxes of CDs. Their music is on their laptops or in their iPods.

But what happens in a research library when formats change? The library must adjust to those changes while maintaining access to all the information that was created in another form. One foot in the past, one foot in the future. Words have migrated from the page to the computer screen, sound has migrated from cylinder recordings to MP3s, photographs have migrated from glass-plate negatives to JPEG files. The challenge confronting research libraries is how to maintain access to content in many different formats.

Changing formats often demand new skills, new equipment, and new approaches to long-term preservation. In some cases, libraries have engaged in format conversion, taking content and making it available in one of the newer, more flexible formats. This process is described in this issue of *Building Knowledge*. Over the past several months, the UO Libraries has made great progress in converting many of our slides to digital form and acquiring huge collections of digital images. This process requires an understanding of the content so that it can be adequately described and made searchable. It takes an understanding of the technology. And it takes an understanding of the power of new formats and how that power and flexibility can help faculty use these resources in their teaching and research.

But what happens to the content that, for one reason or another, cannot be converted? What happens to superceded formats? The research library, with one foot in the past, plays a crucial role in preserving not only the content but, in many cases, the artifact as well. While the image on a glass-plate negative might be converted to a computer file, the qualities and the subtleties of the original cannot be replicated. The color definition in an analog slide may not be the same as the digital surrogate. In many cases, the library needs to preserve the slide and the equipment to view it. This is not an easy task.

Research libraries have always had a foot in each world, the past and the future. Today, that responsibility has become more challenging, more interesting, and more necessary.

Deborah A. Carver
Philip H. Knight Dean of Libraries

Teaching with Images:



Josiah Wedgwood
Creamware or useful ware
1760s and 1770s



Students in UO classrooms can view large-scale, side-by-side projections of images digitized and made available through the library's Art and Architecture Image database.

Transforming the Visual Resources Collection

Imagine, for a moment, being a student enrolled in a visual arts class at the University of Oregon. The classroom is alive with the energy of young scholars studying, interpreting, and learning about some of the world's most important and meaningful works of art.

Your professor is a leading authority on the images you are studying. She guides you with insights and observations that impart an awareness of the value of the art, both in its historical and contemporary context.

During class, image after image appears on a large screen at the front of the room or on the screen of your individual classroom computer. Often, multiple images appear, allowing you to make detailed comparisons of several works of art at once. The professor zooms in on a small section of the image to illustrate a specific artistic technique.

As soon as class ends, you hurry to the library or your home or dorm room, eager to continue viewing and studying hundreds of other images that your limited classroom time didn't allow. The world of art has come alive for you, a blend of innovative teaching and advanced technology.

The learning experience you have just been asked to imagine is now a reality for students in many arts and humanities classes at the UO, thanks to the recent addition of several thousand digitized images to a university-owned database developed and managed as a service of the library's Visual Resources Collection.

TRANSFORMING THE COLLECTION

Until the advent of scanning and database technologies, faculty, students, and librarians at the UO spent an enormous amount of time individually identifying, retrieving, and preparing images in books and photographic slides for instructional use. Since the 1940s, much of this work has taken place in a room in the Architecture and Allied Arts Library in Lawrence Hall, where the Visual Resources Collection is housed. In the past, as many as 50,000 images from the collection were retrieved and processed for teaching and research.

Some of this hands-on activity still continues, but the room is now also a place where many of the slides and printed images in books used in UO classes over the years are being scanned and deposited in an Art and Architecture Image database, along with information on each piece's location, source, and usage rights.

After only about eighteen months of development, the database is already populated with more than 15,000 images, and growing daily. The addition of 22,000 architectural images recently acquired



Waterfall in Glenfinlas, John Everett (1853)



Trooper Meditating beside a Grave, Winslow Homer (1865)

More than 7,000 scanned images and 8,000 acquired images like those shown here are available for on-demand use in UO classrooms and for student use in coursework.

through the purchase of a digital collection from Archivision, whose CEO, Scott Gilchrist, is a UO graduate, will boost the number of items in the Art and Architecture Image database to more than 37,000. The Archivision purchase was made possible with support from the Marion Dean Ross Endowment.

Before the Art and Architecture Image database was developed, many of the items could be accessed only by hand-selecting them and then viewing them with a slide projector. The new database allows any faculty member or student to search for images by keyword, title, creator, or medium and then immediately view the images either on a personal computer or in a classroom equipped with a computer projection system.



Einst dem Grau der Nacht enttaucht (Once Emerged from the Gray of Night), watercolor and pen drawing, Paul Klee (1918)

TEACHING AND LEARNING WITH DIGITAL RESOURCES

Sherwin Simmons, head of the art history department at the UO, says that digitizing images in the Visual Resources Collection and delivering them through a database has changed the way he teaches. “In the classroom,” he says, “digital forms of media provide a level of flexibility unimaginable with traditional slide projection. For example, I can zoom in on particular details within works of art, access images as a class discussion progresses, seamlessly combine still and streaming media to examine architectural sites and complexes, and show multiple images simultaneously rather than showing two slides one after the other.”

continued on page 6

“The library’s digital collections and visual databases provide students with instant access to archives of images from which they can fashion their own academic work.”

SHERWIN SIMMONS
PROFESSOR OF ART HISTORY



Façade of the British Museum, Robert Smirke, architect

ARTSTOR: HALF A MILLION IMAGES ... AND COUNTING

In the last few years, digital images have become the lifeblood of instruction and research in many different disciplines; faculty members and students everywhere have come to depend on ready access to visual resources for their academic studies. Filling this demand has been a high priority for the UO Libraries for some time now, as evidenced by the creation of resources like the Art and Architecture Image collection.

Fortunately, museums, galleries, universities, government agencies, and other institutions managing image archives have gradually become more enlightened about the value of making digitized versions of original images freely available to students and scholars throughout the world.

One notable example of progress on this front is the success of ARTstor, an image database founded as a nonprofit initiative by the Andrew W. Mellon Foundation. Late last year, thanks to partial funding from the library’s Turrentine Memorial Endowment,

the library was able to subscribe to ARTstor, making more than 550,000 images available to members of the UO campus community.

“ARTstor is a major addition to the digital resources available through the UO Libraries,” says Ed Teague, head of the Architecture and Allied Arts Library. “It provides the UO community with an incredible range of visual materials for instructional and scholarly use, as well as broader access to images of important art, architecture, design, and cultural objects.”

Keepers of image collections everywhere have begun flocking to have their materials included in ARTstor. A portion of the UO Libraries’ own Art and Architecture Image collection will soon be added to the database, according to Julia Simic, visual resources librarian at the UO. “Universities like ours can serve students and faculty throughout the world by sharing their image collections through ARTstor,” she says. “This is a truly collaborative project. We’re excited to help

increase access to such an expansive array of visual materials.”

Some of the most notable museums around the world have recently changed their policies about reproduction of images for instructional or scholarly uses. For example, the Metropolitan Museum of Art just announced that it would begin using ARTstor to distribute, free of charge, high-resolution digital images from its collection for use in academic publications.

“The Metropolitan Museum of Art has long sought to address the significant challenges that scholars confront in seeking to secure and license images of objects from the museum’s collections,” states Metropolitan Museum Director Philippe de Montebello. “We hope, through this collaboration, to play a pioneering role in addressing one of the profound challenges facing scholars in art history, and scholarly publishing, today.” ■



Actiniae, scientific illustration, Ernst Haeckel (1889)

Simmons also sees a shift in the way students learn. “Outside the classroom, the digital medium affords students portable access to all visual materials shown in class,” he says. “Images can be uploaded to academic support software such as the Blackboard system used at the UO. Moreover, students and professors are no longer limited to the works that happen to be illustrated in a particular textbook.”

Using image databases is a natural extension of the life experiences of university students, says Frances Bronet, dean of the UO School of Architecture and Allied Arts. “Our current students were born in a digital age with high digital and communication expectations,” she explains. “When they apply their knowledge

of media in an educational environment, they are able to navigate in ways that bring new overlaps and previously undiscovered ways of seeing and understanding.” ■



Circus Family (The Tumblers), pen and ink heightened by watercolor, Pablo Picasso (1905)



Horned Owl Dogu, Japan



COMING IN 2008...

THE UO PORTLAND LIBRARY AND LEARNING COMMONS

In May 2006, when word came out that the University of Oregon had signed an agreement to occupy the White Stag Block in 2008 as its central Portland location for academic programs, the UO Libraries took a keen interest in the news.

With the promise of newly consolidated programs in Portland run by the Schools of Architecture and Allied Arts, Journalism and Communication, Business, and Law came the recognition that a new library in the White Stag Block would serve as the central academic support center for thousands of Portland-based students.

Remodeling of the White Stag Block is well underway, with the opening of the UO Portland Library and Learning Commons scheduled for early 2008.

“From the beginning, we have planned our Portland presence to be both a library and learning commons,” says Deborah Carver, Philip H. Knight Dean of Libraries. “We want it to be a focal point for the Portland campus where students and faculty members can interact in a collaborative learning environment. Our goal is to foster a strong sense of community and provide an atmosphere conducive to highly interdisciplinary work.”

Library services will include access to print and electronic resources; professional help in locating, retrieving, and evaluating material available through library consortial networks; and technical assistance in using information technology.

Current plans call for the UO Portland Library and Learning Commons to provide open access stacks for print material, rooms with multimedia projection and display capabilities, a Collaboration Center for developing technology-based group projects, an extensive document delivery service, equipment checkout, group study rooms, and many other amenities.

With a new UO library presence in Portland comes a host of naming opportunities for library supporters. As a learning commons, the Portland facilities will be designed to provide physical spaces that seamlessly integrate computer labs, work environments, and consulting centers. If you’d like to learn more about supporting the UO Portland Library and Learning Commons, please contact Lisa Manotti, library development director, Imanotti@uoregon.edu, (541) 346-1823. ■

Knowing the Northwest

Exploring the Past with Don Hunter

BY MATT TIFFANY



PHOTO: MIRKO J. PITNER, EUGENE REGISTER-GUARD

“January 27, 1980. Driving down the Columbia Gorge in Washington. Rounding a point, I came upon a shocking scene. Mount Hood in eruption? Was the sunset shadow of the mountain on the clouds an omen foreshadowing events soon to occur on nearby Mount St. Helens?”

—Don Hunter



Mount St. Helens blowing, 1980

The infamous eruption of the Pacific Northwest’s most famous volcano on May 18, 1980, is but a story to many of Oregon’s middle and high school students. The details—disjointed tales of ash and smoke, debris and death—have become abstract pieces of history, vague events gleaned from a textbook. But a new educational DVD, *Exploring the Natural and Cultural History of the Pacific Northwest—The Don L. Hunter Legacy*, brings the history of Mount St. Helens and other aspects of Oregon history to life for students across the state.

As the DVD plays, Don Hunter, a historian and pioneer in multimedia development, describes the events leading up to the cataclysmic eruption, his voice alternately soothing and animated as pictures reflecting the mountain’s two-month build-up appear on screen. Finally, the eruption flashes, giving the event concrete meaning for students who sit enraptured as they watch historical events unfold as a digital slideshow.

News reports, including audio interviews with the volcano’s famed resident Harry Truman, intermingle with Hunter’s narration, adding depth and perspective to photographs of roadblocks, plumes of smoke, and bystanders milling about in disbelief as Mount St. Helens prepared to blow its lid and unleash nearly a cubic mile’s worth of debris in an avalanche that destroyed homes and bridges while killing fifty-seven people, including Truman.

Don Hunter at work (1963)

CAPTURING OREGON’S SIGHTS AND SOUNDS

Hunter, who founded and directed an audiovisual media center at the University of Oregon in 1946, has been cataloguing the history of the Pacific Northwest for more than seventy years, taking photographs and audio recordings of everything he could. In the 1950s, he began presenting his pictures and audio recordings to anyone who was interested.

“Mount St. Helens and the Volcanic Cascades” is one of four features on the DVD, which was coproduced by the UO Libraries and the UO Museum of Natural and Cultural History with funding from the Institute of Museum and Library Services. It constitutes a digital archive of several of Hunter’s slide presentations and will soon be distributed to every public library, middle school, and high school in the state of Oregon.

In addition to the majestic, terrifying shots of exploding St. Helens, the DVD features Hunter’s presentation “The Sandal and the Cave,” which surveys the cultural history of the Oregon Great Basin region while emphasizing the work of renowned Oregon archaeologist Luther Cressman and his findings in Eastern Oregon caves, including the world’s oldest sandals. Another feature, “Eugene: Then and Now,” depicts the transformation of Eugene over a century, from the dirt streets and horse-drawn carriages of the mid-



Painted Hills, three-slide panoramic view

1880s to the rail cars of the 1950s and the asphalt of the 1980s. Hunter integrates archival footage from the nineteenth century with images he shot from the exact location and angle. The effect—as if time is elapsing at an exponential rate—is striking.

WIDENING THE LENS

In 1933, Hunter bought his first camera: a Univex model that produced pictures about an inch high and an inch and a half wide. While he enjoyed taking pictures, Hunter did not consider photography as anything beyond a hobby. This all changed when he and his girlfriend were tinkering around in a camera shop. The manager said he had something to show them, and he took Hunter and his girlfriend into a back room and turned off the lights. Projected onto a screen was a picture of skunk cabbage, its yellow blossom and green leaves vibrantly colored. What struck Hunter was the photograph's natural color, captured by the film itself. Until then, the only color photographs he had seen had been dyed by hand.

After seeing the photograph, Hunter decided he wanted to share pictures of the beautiful Pacific Northwest with as many people as he could. He saved money to buy two projectors—"Not just one because I didn't want the screen going dark between pictures"—and started developing presentations. When he incorporated audio recordings into the shows, Hunter had himself a bona fide multimedia presentation.

Then one day the director of the UO speech department asked Hunter to put together a presentation for Ladies' Night at the Kiwanis Club.

"So with fear and trembling, we took the equipment down and did that," Hunter says. "It was a dinner meeting, and I was so nervous I couldn't eat. But that seemed to start the ball rolling and other people asked for programs. I began to do this all over the state." Later, Hunter saw a show at Grauman's Chinese Theater in Los Angeles called "This Is Cinerama." Its use of three giant screens across the theater to project

landscape images impressed him. "I came out of the theater seeing the world in a different aspect," he says.

Hunter then experimented with his own version of the three-screen presentation. He took three side-by-side shots of a lake in the Wallowa Mountains because one picture would not encompass the whole scene. It took him several years to use the picture, but once he did, he often employed three screens in his shows. Many of the shots presented in the DVD use this three-screen format.

THE SOUNDS OF HISTORY

The impact of another distinctive feature of Hunter's presentations—sound recordings—may be just as powerful to his viewers as his photographs. His first sound recording, in 1932, was on a machine that embossed the sound on pregrooved records. "It wasn't too good," Hunter says, "but it worked, and it wasn't long until I improved this situation by getting a professional, portable sixteen-inch disc recorder."

Many of Hunter's recordings are of sounds that no longer exist in everyday life. He's especially fond of steam locomotives, which he began recording at a furious pace because the sounds were already fading into the quiet of history. "Sounds are so powerful in bringing back memories to people," Hunter says. "With my programs I try to tell a story. My idea is to open people's eyes to the beauty around us that we just normally take for granted. We don't even see it. We walk along without even thinking about what's around us.

"It really makes me proud to realize I have been able to contribute to the learning and enjoyment of other people through seeing the world through my camera lens and my microphone," he says. With this DVD, Hunter's work will become embedded in the storied history of the Pacific Northwest he loved so well, serving as a tool for today's students until it finally becomes history itself. ■

A NATURAL FIT



When the UO Libraries had the opportunity to team up with the UO Museum of Natural and Cultural History to create a DVD featuring the work of Don Hunter, there was little hesitation. "One of the strengths of the UO Libraries is its capacity to collaborate with units across the UO campus to create and deliver high-value digital content," says Andrew Bonamici, associate university

librarian for instructional services and co-principal investigator on the project. "This was a perfect collaborative fit. The library's video and digital production unit within Media Services was able to leverage the museum's content into a new and engaging teaching tool for the study of Northwest cultural and natural history." The project was funded by a \$240,000 grant from the Institute of Museum and

Library Services and resulted in a three-volume set of DVDs containing a large portion of the material in the Don Hunter Archives. From the beginning, the project had the enthusiastic support of educational leaders across the state, including Oregon Superintendent of Public Instruction Susan Castillo and UO President Dave Frohnmayer.

In addition to providing students with a new multimedia tool for studying the region's history, both the Museum of Natural and Cultural History and the UO Libraries saw the DVD project as an opportunity to attract younger visitors and researchers to campus for visits to the museum and library. "We invite teachers and students throughout the state to visit the museum and

experience firsthand the riches we have in our collections," says Patricia Krier, the museum's director of public programs and development. "We encourage everyone to learn more about Oregon's cultural heritage and natural history by viewing our exhibits and participating in our educational programs." ■

Win-Win Outcomes *with Life-Income Gifts*

BY HAL ABRAMS, SENIOR DIRECTOR, OFFICE OF GIFT PLANNING



YOU CAN support the UO Libraries, increase your cash flow, and realize tax savings by making a life-income gift. The two most popular forms of these gifts are charitable remainder trusts (CRTs) and charitable gift annuities (CGAs). Both forms allow donors to structure their income payments in ways that best fulfill their needs.

Both CRTs and CGAs entitle you to:

- Take an immediate charitable deduction on income taxes for a portion of the contribution
- Transfer cash or an appreciated asset without paying any capital gains tax on the transfer
- Generate a steady income for a given term (typically, the lifetimes of two donors)
- Receive gift credit as a Campaign Oregon donor

CHARITABLE REMAINDER TRUSTS

The charitable remainder unitrust, which offers you the benefit of receiving steadily increasing payments in later years, is the most common form of CRT. You can structure payments either to provide more income in the near term or to limit income until a specified event occurs (for example, retirement or having kids in college).

A CRT is an ideal vehicle for contributing both appreciated stock and real property. Using a CRT, you can:

- Diversify your stock holdings. Many donors use a CRT to sell their appreciated stock free of capital gains taxes. Their CRT payments from this source usually far exceed their previous stock dividends.
- End landlord hassles. Many longtime landlords would like to shed the responsibilities of property management by selling their rental property. The problem is, if they sell they will have to pay both federal taxes (15 percent) and state capital gains

taxes (rates vary by state). Contributing a rental property to a CRT allows you to immediately save on taxes and increase your annual income.

Here is an example of how a CRT might work for a sixty-five-year-old donor who contributes real property or stock valued at \$200,000 to a unitrust in May 2007:

Payout Rate*	6%
Year-1 Payment to Donor.....	\$12,000
Projected Year-20 Payment**	\$21,068
Income Tax Charitable Deduction.....	\$81,932
Projected Benefit to the UO**	\$438,225

CHARITABLE GIFT ANNUITIES

A CGA provides fixed payments based on the age of the recipient. For example, a 75-year-old donor could give \$25,000 in exchange for a guaranteed lifetime annuity of 7.1 percent. An 85-year-old donor could receive 9.5 percent, and a donor-couple, ages 80 and 83, could receive 7.2 percent. This structure allows older donors to increase the cash flow they currently receive from their stock dividends or certificates of deposit.

In addition to providing regular payments during your lifetime, CGAs also provide income tax savings. Not only will the IRS allow a sizeable charitable deduction on your income taxes, but it will also allow you to treat a significant portion of each annuity payment as tax-free income.

If you would like more information about the CGA rates that apply to you or if you have any questions about life-income gifts, please contact the University of Oregon Office of Gift Planning at (541) 346-1687, toll-free (800) 289-2354. ■

** This is an elective rate that affects the tax deduction and the ability of the trust principal to grow. ** Based on average 10 percent growth (Note: These figures are for illustration purposes only. Consult your advisor about such a gift.)*

Honor Roll of Donors

THE UNIVERSITY OF OREGON LIBRARIES gratefully acknowledges the generous support of alumni, friends, and businesses this past year. Unrestricted gifts enabled the library to employ student assistants, collaborate with other research libraries to improve scholarly communication, enrich library collections, and preserve Oregon's history, while gifts of collections enhanced library resources that support research and teaching.

Lifetime Giving

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January 1, 2006 – December 31, 2006

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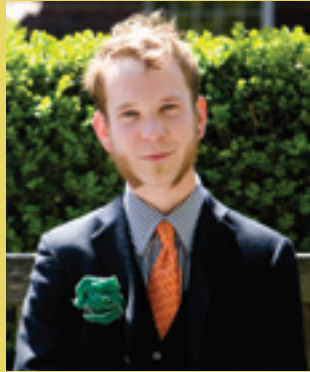
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"The expansive array of resources and the staff at the UO Libraries helped me go beyond the classroom curriculum and pursue subjects at a level far deeper than I ever anticipated going. I can't thank library donors and librarians enough for the opportunities and guidance they provided throughout my college career."

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"Each term I try to get as many of my schoolbooks as possible through our library or through the Summit system, which has saved me hundreds of dollars. For my paper, Heather Briston in Special Collections was especially helpful in directing my research, and access to the online archives was an invaluable aid."

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For information on how to make a gift or bequest to the UO Libraries, please e-mail or call Lisa Manotti, library development director, lmanotti@uoregon.edu, (541) 346-1823.

Annual Giving: UO Faculty and Staff Members, 2006

Above and beyond the time spent on campus, more than half of the university's faculty and staff members made charitable contributions to support the campus. We appreciate their generosity and extend special thanks to the following individuals who contributed to the library.

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CAMPAIGN OREGON REACHING NEW HEIGHTS

With the generous support of 3,004 donors last year, the UO Libraries continues to make significant advances in technology, services, and access to information.

Since the campaign's inception in January 2001, contributions to support the library total \$11.5 million, benefiting all areas of library services and collections. Your generosity has enabled us to build a foundation for the future, with \$6.5 million invested in endowments, \$3.8 million to meet current needs, and \$1.2 million deferred, including charitable trusts and annuities that will one day benefit the library.

Among the many special gifts we received this past year, we wish to recognize the following:

- Activities of the library's Advancement Council, a group of alumni and supporters who raised \$230,000 to support technology and other current needs
- A monthly contribution from Head Football Coach Mike Bellotti, to support the Bellotti Family Endowment Fund for innovative technology
- A gift from William Gardner, in the form of a charitable remainder unitrust, a type of planned gift, which will one day be used to meet the library's greatest current needs
- Gifts from George and Robert Scherzer, to create the Scherzer

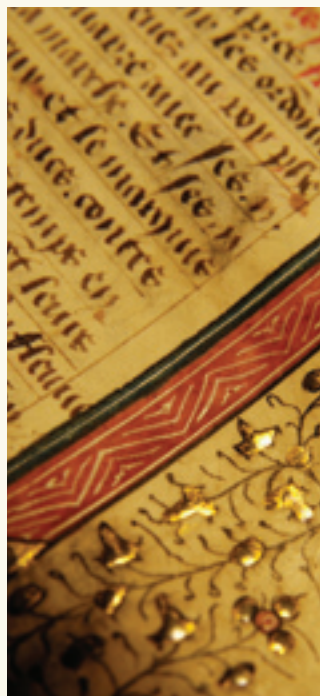
Family Endowment Fund to help meet the library's greatest current needs

- A gift from Terry and Dave Taylor, to create an endowment fund to support the purchase of materials in the areas of human physiology and sports marketing

With just one year remaining in Campaign Oregon, we are grateful for the energy, passion, and confidence that our alumni and supporters continue to invest in our library.

As you consider how you would like to become involved with the university and the library, I welcome the opportunity to be of assistance. Go Ducks!

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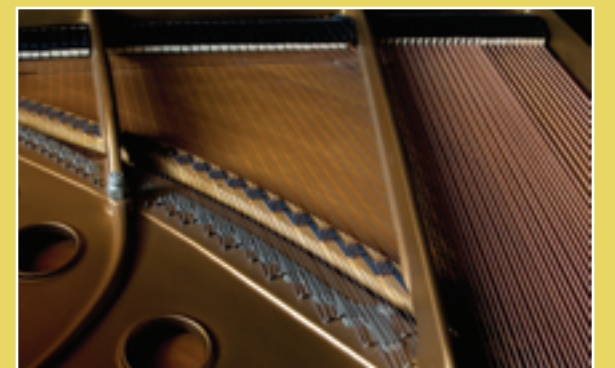
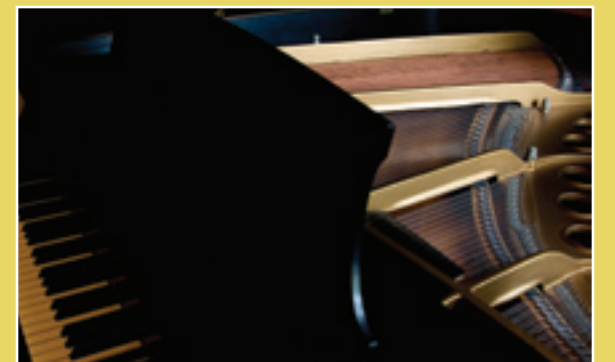
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