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celebrates his
108th birthday in
Lebanon (1959)



Photo: Salem Public Library's historical photographs image database

**The State of Oregon
Preservation in 1995 Survey**

Disaster Preparedness

Bindery at Mt. Angel Abbey Library

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Oregon Library
Association*

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OLA QUARTERLY

Preservation & Special Collections

When the Oregon Library Association Special Committee on Preservation surveyed Oregon libraries in 1995, it found a variety of special collections and concerns. This issue of *OLA Quarterly* shares information gleaned from the survey, offers advice on collection care and disaster planning, and highlights some special collections and projects in libraries around the state.

Oregon libraries hold a rich heritage. The library community is becoming increasingly aware of the fragility of some of its most precious holdings. From careful hand binding to high-tech scanning and imaging, librarians and library staff are beginning to meet the challenge of preserving this heritage for the future.

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The preservation of library materials is one of our key professional duties. Although each library must assume some level of responsibility, associations can contribute to a wider effort by providing leadership in the establishment of sound preservation practices, advising and assisting libraries in developing solutions to preservation problems, and promoting education within the profession.

-Charge to the Special Committee on Preservation

OLA's Special Committee on Preservation was established in 1995 by Deborah Carver, then OLA president. The committee was chaired by Jey Wann of the Oregon State Library and included Kris White, Oregon Historical Society; Layne Sawyer, Oregon State Archives; and the author.

The committee was charged with three tasks:

- Investigating major preservation issues and concerns in the state
- Determining efforts currently underway to address those concerns
- Recommending a role for OLA to assume with regard to preservation

The committee began with a brainstorming session on the members' vision of Oregon preservation. Out of this session emerged a number of qualities members felt preservation in Oregon should possess. It should be funded, statewide, coordinated, apolitical, planned, and comprehensive. It should also include a broad constituency and have articulated priorities. Essential elements were education, shared resources, long-term continuity and stability, receipt of public acknowledgement, and productivity with measurable accomplishments. The committee speculated that establishing and maintaining such an ambitious effort would require a leader like the Oregon State Historical Records Advisory Board, the Oregon State Library, or the Heritage Commission. Additionally, the committee suggested that it might be useful to have a host entity, such as the University of Oregon Library, funnel resources and manage specific projects and grants.

Finally, the committee considered OLA's role in the development of a statewide preservation effort. Two propositions emerged: the creation of a round table to facilitate the coordinated effort to develop statewide preservation activity, and the advocacy of OLA among state stakeholders, such as the Heritage Commission and members of the library consortia Orbis and Portals.

With this vision articulated, the committee turned its attention back to reality. It was important to determine whether Oregon libraries needed increased preservation activity, what the interest level in preservation was, and whether the state's libraries shared the committee's vision.

The first step was to investigate the state of preservation within Oregon libraries. The committee developed a survey instrument and distributed it in fall 1995, using the mailing list of the State Library's Library Development Office. The survey was also announced on *libs-or*, the state library mailing list, and copies of the survey were made available to libraries and institutions that wished to participate. The committee was aware of non-uniform interest in preservation within institutions, and wanted staff with preservation interests to have the opportunity to respond even if administrators did not consider preservation a priority.

The survey covered four areas: scope, age and condition of collections; age and condition of facilities; resources and scope of preservation activities; and interest in preservation development.

PRESERVATION SURVEY RESPONSES

It is difficult to determine how many libraries had the opportunity to participate in the survey, and this makes it difficult to calculate a response rate. One hundred fifty responses were received, which seems to indicate relatively good participation. (A handful of additional surveys came in well after the deadline and have not yet been incorporated into the analysis.) The committee interpreted the apparent high response rate as an indication of moderate to strong statewide interest in preservation.

Respondents were given two levels of response. All respondents were asked to identify themselves and their library and indicate the type of library. In prominent type, the next portion of the survey instrument stated: "Does your library have any interest in preservation? If not, you can stop here and return the survey as is. If so, please continue to answer questions." Of the 150 respondents, 70 percent chose to complete the full survey. Some of those who completed the survey indicated little interest or apparent need for preservation within their library, but the data provided useful control comparisons.

FORMATS WITHIN COLLECTIONS

With mixed success, the survey attempted to identify and analyze the collections. Respondents were given a checklist of formats and asked to indicate what percentage of their collection fell into each. The survey was successful at identifying the range of materials held within collections, but the responses were incomplete and inconsistent. In many cases, the percentages identified did not add up to 100 percent of the library's collection. Further, it seems unlikely that

The State of Oregon Preservation in 1995: A Survey by the Oregon Library Association's Special Committee on Preservation

*by Normandy Helmer
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only 84 percent of the responding academic libraries include books in their collections.

Although these numbers must be viewed with some suspicion, they probably present an accurate overall picture of the scope of collections. The wide range of formats encompassed demonstrates the complexity of the preservation problem in Oregon. The common perception is that preservation means book repair. The needs of photographs, sound recordings, and artifacts are very different from paper-format materials. The ability to address the needs of non-paper formats adequately requires knowledge of different technical standards, environmental standards, preservation materials, and equipment—all of which can impose a substantial barrier on a small or underfunded institution.

RETENTION AND QUANTITY OF FORMATS COLLECTED

The committee was interested in correlating preservation needs with retention. Libraries that have brief retention rates, such as those serving the public, corporations, and the legal community, were expected to have perceived less need for preservation. However, the retention data provided proved unquantifiable.

CONDITION OF COLLECTIONS

Respondents were asked to comment on the overall condition of each format within their collections. Suggested responses were good, fair, bad, or crisis. (Many respondents did not complete this portion of the survey. Some answered "varies," which was not useful for analysis.) Of 553 collection condition responses, 60 percent considered the collection to be in "good" condition, 36 percent in "fair" condition, and four percent in "bad" condition. Only one format in one collection (ephemera in a corporate library) was described as in "crisis."

PRESERVATION ACTIVITIES

For this survey, preservation was defined as "any activity that maximizes the lifespan and utility of the collection." The survey requested information about the kinds of preservation activities supported by

Table 1. Percentage of Libraries Holding Specific Formats, by Type of Library

<i>Responses</i>	<i>Academic</i>	<i>Archive</i>	<i>Corporate</i>	<i>Historic</i>	<i>Law</i>	<i>Public</i>	<i>Special</i>
Books	84%	100%	25%	100%	25%	63%	6%
Mss	39%	50%	0%	83%	0%	9%	0%
Archives	39%	100%	0%	83%	0%	8%	0%
Govdocs	53%	50%	0%	67%	0%	32%	0%
Newspapers	74%	50%	25%	33%	0%	54%	6%
Maps	53%	100%	0%	67%	0%	38%	0%
Ephemera	50%	100%	25%	83%	0%	22%	6%
Microforms	66%	100%	25%	67%	13%	34%	6%
Artifacts	26%	50%	0%	83%	0%	5%	0%
Photographs	39%	100%	0%	83%	0%	18%	0%
Sound recordings	68%	100%	0%	100%	0%	43%	0%
Other nonprint	71%	100%	25%	83%	0%	47%	6%
Other media	11%	50%	0%	17%	0%	4%	0%

each library, whether an activity was contracted or performed within the library. Additionally, the survey asked whether libraries possessed unique, rare, or valuable materials in need of preservation.

Forty-one percent of all respondents indicated they had valuable or rare collections in need of preservation: 15 percent of those were held by public libraries. Only half of the respondents stated that they are performing repair on their collections: both of the two archives that responded and 68 percent of the academic libraries. Archives are the most active in preservation, followed by academic libraries, historical societies and museums, and special libraries. Corporate libraries reported no preservation activity.

FACILITIES REVIEW

The survey included a checklist of disaster and environmental controls for both the respondent's main facility and for any offsite storage facilities. Data analysis was hampered by the design of the data

Table 2. Percentage of Libraries Engaged in Specific Preservation Activities, by Type of Library

	<i>Academic</i>	<i>Archive</i>	<i>Corporate</i>	<i>Historical</i>	<i>Law</i>	<i>Public</i>	<i>Special</i>	<i>Overall</i>
Have holdings in need	66%	100%	0%	83%	0%	29%	50%	41%
Have disaster plan	21%	50%	0%	50%	0%	8%	13%	13%
Have preservation resources, usually unspecified	39%	100%	0%	50%	0%	7%	19%	19%
Perform repair	68%	100%	0%	33%	13%	49%	44%	50%
Perform commercial binding	50%	50%	0%	33%	13%	22%	31%	30%
Perform microfilming	13%	100%	0%	0%	0%	3%	13%	7%
Perform digitization	8%	100%	0%	17%	0%	3%	6%	6%
Perform photocopying for preservation	29%	100%	0%	33%	13%	13%	31%	21%

Table 3. Percentage of Positive Response to Facilities Survey, by Type of Library

	<i>Academic</i>	<i>Archive</i>	<i>Corporate</i>	<i>Historical</i>	<i>Law</i>	<i>Public</i>	<i>Special</i>	<i>Overall</i>
Leaks	32%	0%	25%	17%	0%	22%	19%	23%
Steady environments	29%	50%	25%	50%	13%	34%	56%	35%
Adequate environment	37%	50%	25%	67%	13%	37%	56%	39%
Adequate lighting	68%	100%	25%	67%	13%	39%	69%	50%
Adequate security	58%	100%	25%	50%	25%	49%	63%	51%
Regular inspection of offsite storage	13%	0%	0%	0%	0%	4%	19%	7%
Adequate fire alarm/suppression systems	53%	100%	25%	50%	13%	30%	69%	41%
Natural disaster hazards	26%	50%	0%	33%	0%	13%	19%	17%
In flood zone	13%	0%	0%	33%	13%	13%	0%	12%
Near earthquake fault	42%	50%	0%	50%	0%	18%	38%	27%
Near volcano	21%	50%	25%	50%	0%	8%	6%	13%

entry system, which did not differentiate between a negative answer and no answer. Therefore only positive answers to questions were counted in the analysis provided in Table 3.

This portion of the survey helped shape the direction of the committee's work. Noting the extent of potential hazards reported (23 percent had leaks, more than half had the potential for environmental problems, and less than half had adequate fire suppression systems), and recalling that only 13 percent of all respondents had disaster response plans, the committee decided that disaster planning was an important goal that could be achieved. The importance was magnified shortly after the survey was completed, when the Pacific Northwest experienced some of the most severe weather in its recorded history. Widespread flooding occurred in February of 1996 and again the following winter. Amazingly, very little damage occurred to library collections, in part because volunteers acted swiftly to minimize damage. (Citizens of Mapleton broke into the locked library to shift collections; in Portland a plywood wall helped keep the river in its banks. Only the Clatskanie public library experienced significant loss.)

The final portion of the survey solicited information about future preservation endeavors. How many libraries were interested in participating in preservation workshops? What was perceived as the major impediment to adequate preservation of the library's collection? And finally, what did libraries wish to see the OLA Preservation Committee accomplish?

Many libraries requested workshops and continuing education opportunities, both through the workshop portion of the survey and through the OLA goal section. OLA's annual meeting was suggested as a potential venue for workshops. Other libraries pointed out the need for inexpensive regional workshops, workshops suitable for a diverse group of

libraries. The committee noted that because preservation duties such as book repair are often assigned to the support staff and not librarians, it would be beneficial to bring presenters to selected venues throughout the state and minimize the need for expensive travel by attendees.

Approximately half of the respondents identified the major impediment to adequate preservation as some combination of money, staff, time, space, and expertise. Not surprisingly, money was the primary impediment. The committee considered the expressed interest in cooperative preservation efforts and determined that pursuit of shared ventures might prove cost-effective for a group of libraries. One suggestion was a state-level shared commercial binding contract which would set a single rate for all libraries and establish uniform specifications for binding. This would reduce the bindery's costs and lower costs to libraries. Use of a shared contract would also enable libraries with little knowledge of commercial binding standards to piggyback on larger libraries' knowledge. Shared knowledge appeared to be a low-cost method of facilitating preservation within the state.

GOALS FOR THE OLA COMMITTEE

Expressed goals ran the gamut from miracles to more concrete ideas. A recurrent theme was organization, coordination, and provision of centralized access to resources. Advocacy for and heightened awareness of preservation needs was important. Training was requested repeatedly. The committee concluded that the responding libraries shared many parts of its original vision of an organized preservation effort for the state of Oregon.

ROLES FOR OLA

The committee considered how OLA could foster the development of preservation within the state. It was decided that a useful first step would be for

OLA to hold disaster-response workshops throughout the state. Preservation workshops fit well within the scope of OLA's activities and resources.

The committee also concluded that OLA could not establish a successful preservation network by itself, but that it could carry the need for such a network to larger bodies. Accordingly, the committee recommended that OLA initiate conversations with major stakeholders on the topic of preservation networking and advocacy for preservation.

Jey Wann presented the committee's findings and recommendations to the OLA Executive Board, which responded enthusiastically. Committee members presented their conclusions during a session at the OLA annual conference in 1996. Although only a handful of people attended, response to the committee's efforts was again enthusiastic, and their recommendations for further development of preservation activities within the state were applauded.

Although the committee appointment was extended the following year, the author's personal circumstances precluded any convention of the committee, and no action occurred. Although the timing was unfortunate, it seems probable that the time for action has not passed and that a 1997 committee could achieve the goals set out in 1995.

CURRENT OREGON PRESERVATION RESOURCES

The Preservation Department of the University of Oregon Library has been serving as a resource for Oregon libraries for several years. A number of libraries have sent staff members to the library's conservation lab to be trained by the Senior Preservation Technician Jan Roberson in basic book repair. Items cataloged for the Preservation Reference Collection can be searched in Orbis and borrowed through interlibrary loan. A project to provide Web access to uncataloged resources is in the planning stages but should be completed within a year. Libraries interested in access to preservation resources or with questions about preservation are encouraged to contact the University of Oregon Preservation Department through the author.

The Library Support Staff Round Table (LSSRT) has frequently sponsored preservation workshops, and Roberson will conduct *Preserving Your Collection* at the July 18 conference in Portland. Other conservation practitioners within the state have offered occasional workshops on book repair, and

announcements are normally posted to the statewide library list, *libs-or* (www2.osl.state.or.us/archives/libs-or.html).

The primary electronic reference tool for preservation is Conservation Online (CoOL), a Web site run by Walter Henry of Stanford. CoOL (palimpsest.stanford.edu) has a wealth of documentation and links to other sites and holds the searchable archives of the Conservation Distribution List listserv. CoOL is available to any library with Web access.

The Northeast Document Conservation Center in Massachusetts (www.nedcc.org) is an example of a regional conservation facility that provides conservation services to members of local consortia. Conservation Professionals of the Pacific Northwest is a Washington-based organization that is working to develop a shared conservation facility to serve the needs of the region's cultural institutions. Oregon has a number of private conservators practicing within the state who might offer conservation services to a preservation consortium.

MODELS OF PRESERVATION NETWORKS

Successful preservation networks have been established in other areas of the country. Some of the more prominent networks, such as SOLINET (www.solinet.net/presvtn/preshome.htm) in the Southeast and AMIGOS (wwwwipp.unicomp.net/amigos/preserve.html) in the Southwest, began within the framework of bibliographic utilities and have expanded to address the preservation needs of their members. The Massachusetts Board of Library Commissioners has established a full-time preservation administrator for the commonwealth's public libraries and requires them to develop disaster plans before they are eligible for grants or participation in bibliographic networks. In California, a statewide preservation program has facilitated the establishment of entities such as the Bay Area Preservation program (palimpsest.stanford.edu/byorg/bapnet).

Oregon does not have a history of successful preservation networking and has had little experience in cooperative preservation efforts. However, the connectivity fostered by electronic communication has made it easier for libraries, and particularly for library staff, to contact each other for information without establishing formal institutional relationships. In many libraries, it is not the administration but the staff that has direct contact with the collec-

See Survey page 17

Table 4. Percentage of Respondents Interested in Cooperative Preservation Efforts, by Type of Library

	<i>Academic</i>	<i>Archive</i>	<i>Corporate</i>	<i>Historical</i>	<i>Law</i>	<i>Public</i>	<i>Special</i>	<i>Overall</i>
Cooperative preservation effort	74%	100%	0%	100%	13%	38%	31%	47%

For much of Oregon, 1996 was the wettest year on record. Heavy rainfall and snowmelt produced the worst flooding in more than 30 years, putting some of Oregon's libraries and archives at risk. A few repositories experienced flooding, including the Oregon State University Archives. The threat of disaster and the actual events resulted in a number of archives and libraries updating their disaster plans or, in some cases, creating them for the first time. However, the impetus for disaster preparedness should not be the event itself or the threat of one.

Disaster Preparedness: An Essential Function of Libraries and Archives

by *Lawrence A. Landis*
Acting Archivist
Oregon State University

Disaster preparedness is a process that involves periodic review and update of disaster plans, staff training, and inspections. It is based upon the premise that something can and, eventually, will go wrong. "Disasters are events whose timing is unexpected and whose consequences are seriously destructive, like fire, floods, earthquakes, tornadoes, and terrorist actions."¹ Library and

archives staff members must be able to respond to situations quickly and correctly. Disaster preparedness, including creation of a disaster plan and continual staff education, is essential for effective disaster response.

Disaster preparedness consists of three components: planning, prevention, and response and recovery. Planning is the organization and action needed to carry out the other two components. Prevention is the action taken to reduce the need for disaster response and recovery and to lessen the severity of disasters that do occur. Response is the action taken during the emergency, and recovery is the action taken after it is brought under control to return the situation to normal.²

DISASTER PLANNING

The formation of a disaster planning committee is an excellent way to begin the disaster planning process. Such a committee can have a number of assignments:

- identifying possible causes of disasters and resulting effects of each type upon various materials
- preparing a floor plan of the building or floors within the building showing the location of smoke, fire, and water detectors and fire extinguishers, sprinklers, and other fire suppression equipment
- preparing a floor plan showing stacks and other materials storage areas and color coding salvage priorities in each area
- formulating, reevaluating, and revising the disaster preparedness and recovery plan
- establishing disaster prevention and disaster

recovery teams

- meeting and consulting campus or local police personnel, fire department personnel, and building maintenance personnel.³

The disaster plan is a vital component of disaster preparedness. All libraries and archives should have a disaster plan; even a rudimentary plan is better than no plan. A good disaster plan will include these items:

- evacuation procedures for users and staff
- recovery priorities
- recovery methods based upon the type of damage
- lists of where to obtain necessary equipment and instructions for using it
- lists of recovery supplies on hand or sources for those that are easily obtainable
- a list of key staff members, conservators, and people with expertise in various aspects of disaster recovery (this list should also be visibly posted);
- instructions on relocation and treatment of damaged materials
- procedures for replacing non-salvageable items

The plan should be reviewed and updated periodically, particularly after a disaster.⁴

A number of excellent disaster plans have been developed by Oregon libraries and archives. In September 1996, the city of Portland's Stanley Parr Archives and Records Center finalized a comprehensive disaster plan consisting of 11 major sections and more than 100 pages. Section 10 is an extensive bibliography of sources pertaining to all aspects of disaster preparedness.⁵ OSU's Valley Library has developed a useful disaster manual. Although not as detailed as the Portland Archives' manual, it is set up in an easy-to-use outline form that contains most of the same sections found in the Portland plan.⁶

DISASTER PREVENTION

Prevention includes actions taken to reduce the possibility of disasters and to make those that do occur less severe. One of the most significant actions is the installation of detection and prevention equipment, such as heat, smoke, and water detectors (the latter especially in areas prone to natural flooding, situated near exposed water pipes, or protected by a sprinkler system); fire extinguishers and fire suppression systems; security systems (theft is certainly considered a disaster); and emergency lighting. Other means for fireproofing include use of fire-resistant drapes and carpeting and installation of book returns outside the facility or away from stack areas. Installation of shelving with bracing that will reduce the possibility of collapse in an earthquake should also be considered in areas subject to seismic activity.⁷

Another important preventive action is periodic inspection of the facility and the prevention equipment. Many of these inspections can be performed by the disaster prevention team, especially those inspections not already carried out by the fire mar-

shal or the institution's physical plant. Daily checks should ensure that doors and windows are locked after hours, that fire doors are closed, that evidence of water leaks is reported, and that electrical equipment is unplugged when not in use. Fire extinguishers; fire, smoke, and water alarms; flashlights and emergency lights; and fire suppression systems should be inspected at least annually. Electrical wiring, particularly in older buildings, should be periodically inspected by an electrician. Emergency supplies⁹ should be inventoried and hallways and aisles should be checked to make sure they are not blocked. A checklist of items to be inspected can be formulated and incorporated into the disaster plan.⁹

Fire and evacuation drills and staff awareness and training are other components of disaster prevention. Fire exits and escape routes should be clearly marked. Each area of the library or archives should have a map indicating clearly marked fire exits and escape routes posted in a conspicuous place. Staff members must be aware of potential disasters; know the location of emergency supplies, first aid kits, fire extinguishers, and alarms; understand how fire suppression systems work; and be trained in the use of fire extinguishers. Staff training should be addressed in the disaster plan.¹⁰

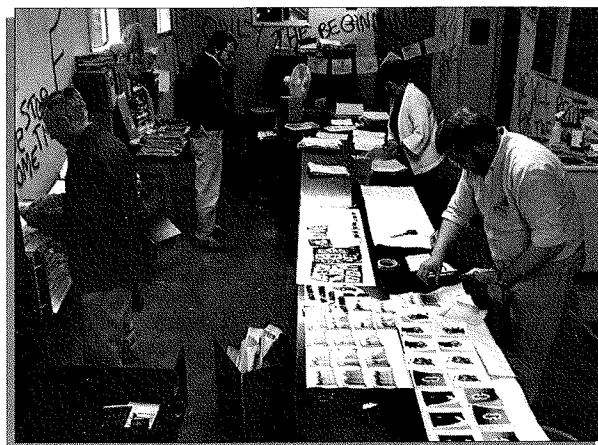
Other preventative measures include eliminating voids in shelving (fire traverses voids more rapidly than shelves filled with materials); storing cellulose-nitrate based film materials in a separate storage area (preferably at cool temperature), in fireproof cabinets, or duplicating and destroying the originals; storing materials in flood-prone areas off of lower shelves; and depositing security microfilm, especially of vital records, in an off-site storage facility, such as the Security Copy Depository maintained by the Oregon State Archives.¹¹ Good public relations can promote awareness of the need for disaster prevention and will make the implementation of preventative measures (especially inspections) much easier.

RESPONSE AND RECOVERY

In any emergency, the primary concern should be for people inside the facility. As mentioned previously, clearly marked fire exits and escape routes are essential. If a disaster occurs when the facility is unoccupied (as most disasters do), do not enter the building until the fire marshal or another official indicates it is safe to do so.¹²

An effective recovery operation consists of four phases: assessing the damage, stabilizing the environment, activating the in-house disaster recovery team, and restoring the area. In the assessment phase, the extent and kind of damage is determined, as well as the types of materials damaged. Extensive notes in pencil should be taken (ink may run). Photograph areas to document the damage. Contact insurance carriers and sources of supplies and services.¹³

Before recovering materials, the facility's environment must be stabilized, especially if the area has

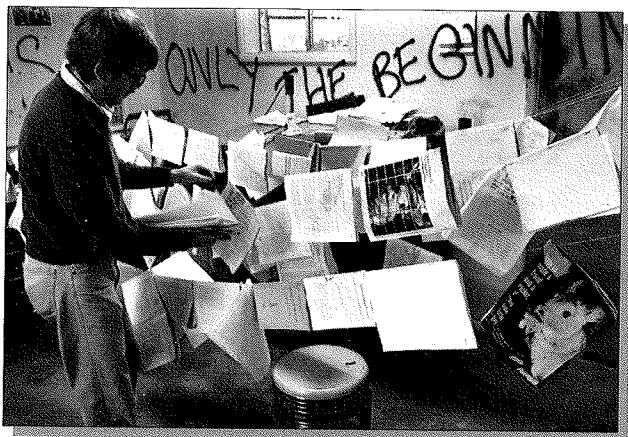


Oregon State University Archives staff recovering materials after the University's Mink Farm was vandalized in June 1991. (Photo by Mark Floyd, OSU News & Communication)

been water damaged. Ideal environmental conditions to prevent mold growth in water damaged areas are approximately 65 degrees F. and 50 percent relative humidity. Equipment useful in stabilizing a damp or wet environment includes portable generators (in case of a power failure); pumps and wet-dry shop vacuums for removing water; fans to circulate air; and thermometers, hygrometers, etc. to monitor temperature and humidity.¹⁴

As recovery begins, the disaster recovery team members should have clearly defined responsibilities, and salvage actions should be approved by the team leader. The disaster and recovery areas should be off limits to the public.¹⁵ Many salvage procedures can be carried out by the disaster action team. Small quantities of damp books, paper documents, and photographic prints can be air dried: Books should be interleaved, and documents and photographic prints can be dried on monofilament line. Large quantities of wet materials must be frozen within 48 hours to reduce the possibility of mold growth. Frozen materials then can be dried as time permits. Knowing the location of large commercial freezers is an important element of the disaster plan. Institutional and commercial food operations often have large freezers that can be used for emergency purposes.¹⁶ Wet materials, especially those with coated paper, can also be vacuum freeze dried, although this recovery method is expensive. Oregon Freeze Dry in Albany has had some experience in freeze drying books.¹⁷

Film negatives, microfilm and motion picture film should be immersed in clean, cold water and then air-dried or sent within 48 hours to a film processing lab. Freezing and freeze-drying photographic materials should only be done as a last resort.¹⁸ New copies of microfilm can be generated from the security master should use copies be unsalvageable. Magnetic tapes should be removed from cassettes, washed in distilled water, and air-dried or dried with cheesecloth. LP sound recordings should also be



The author using monofilament line to air dry damp documents. (Photo by Mark Floyd, OSU News & Communication Services)

washed with clean water and dried with a soft lint-free cloth.¹⁹

Wet and damp materials that are not dealt with within 48 hours are at considerable risk of developing mold. Materials that develop mold should be separated from non-affected materials in an area with well circulated air. Mold, when dry, can be removed with a vacuum or brushed off. Always wear a particulate mask and protective clothing when working with moldy materials. Large quantities of moldy materials should be fumigated, which is best left to conservators or commercial disaster recovery firms.²⁰

After recovery operations are complete, restoring the area should begin. Walls, floors, ceilings, furniture, shelving, and equipment should be thoroughly cleaned. Carpeting and underlying pads must be dried. Removal of odors and any fungicide treatment should be done by professionals.²¹ Discussion of causes of the disaster, reports written on the disaster, review and update of the disaster plan, and letters of thanks sent to persons and groups that assisted during the disaster should take place after recovery.²²

Disaster preparedness is an essential part of the operation of a library or archives, especially in Oregon, which is susceptible to flooding, mud slides, and earthquakes. We hope we will never have to implement our disaster plans. Pre-planning will not stop disasters from occurring, but it will enable us to react quickly and begin to salvage materials within the critical time frame of the first 48 hours. **Q**

NOTES

1. Hilda Bohem. *Disaster prevention and disaster preparedness*. Berkeley, Calif.: University of California, Task Group on the Preservation of Library Materials. 1978, p.1.

2. Canadian Council of Archives, *Basic Conservation of Archival Materials: A Guide* (Ottawa: Canadian Council of Archives, 1990), p. 43.

3. Ibid., p. 43; John Morris, *The Library Disaster Preparedness Handbook* (Chicago and London: American Library Association, 1986), p. 66

4. Canadian Council of Archives, *Basic Conservation*, p. 44; Morris, *Library Disaster Preparedness Handbook*, pp. 66-67.

5. City of Portland Records Management Division, "City of Portland Stanley Parr Archives and Records Center Disaster Preparedness Plan," September 1996. Copies of this plan are available from the City of Portland, Records Management Division, 1220 SW 5th, Room 401, Portland, OR 97204.

6. Oregon State University Valley Library, "Disaster-Preparedness and Recovery Manual," undated. Contact the Valley Library, Oregon State University, Corvallis, Oregon 97331 for copies of the manual.

7. Mary Lynn Ritzenhaler, *Archives and Manuscripts: Conservation*, SAA Basic Manual Series (Chicago: Society of American Archivists, 1983), p. 37; Canadian Council of Archives, *Basic Conservation*, p. 45; Morris, *Library Disaster Preparedness Handbook*, pp. 48 & 53; Claire England and Karen Evans, *Disaster Management for Libraries: Planning and Process* (Ottawa: Canadian Library Association, 1988), p. 25. A \$35, battery-operated water detector was responsible in part for saving the OSU Archives from extensive flood damage during the November 1996 floods.

8. The OSU Archives maintains a milk crate container filled with commonly used emergency supplies; most are water related, as flooding and water leakage have been regular occurrences. The crate contains plastic sheeting and trash bags, cloth and paper towels, disposable gloves, particulate masks, a flashlight and extra batteries, nylon rope, an extension cord, and an 11 qt. bucket. Several pair of rubber slip-on boots and a 12 gallon wet-dry shop vac are also part of the Archives' emergency supplies. Commercially prepared kits for libraries and archives are available from Emergency Supplies for Collections, P.O. Box 3902, Seattle, WA 98124-3902. REACT PAKS are available from University Products, 517 Main Street P.O. Box 101, Holyoke, MA 01041-0101; Gaylord Bros., Box 4901, Syracuse, NY 13221-4901; and other library and archives supplies vendors.

9. Toby Murray, *Basic Guidelines for Disaster Planning in Oklahoma* (Tulsa: University of Tulsa Libraries, 1990), pp. 5-6.

10. Canadian Council of Archives, *Basic Conservation*, p. 45; Morris, *Library Disaster Preparedness Handbook*, p. 53.

11. The Oregon State Archives' Security Copy Depository consists of two vaults for the storage of

See **Disaster Preparedness** page 17

Historic Photographs Image Database, Salem Public Library

by Bob Miller

Assistant Director, Salem Public Library

One of Salem Public Library's most valuable collections is the result of a donation of thousands of negatives from the estate of Ben Maxwell, a Salem newspaper photographer who collected his own negatives and prints as well as other photos of local historical interest. The photos were mainly from the 1940s through 1960s, but included others from earlier in Salem's history. The collection was stored at the library for over 20 years. Indexing was minimal and manual access and retrieval was problematic.

Then in late 1980s, as computer databases and digital imaging improved and dropped in cost, the library began to look for software and hardware to catalog the photos and provide improved access to the images. In 1991, thanks to funds from the Salem Public Library Foundation, the library signed a contract with Questor Systems, Inc., of Pasadena, California. Questor's clients at that time were mainly museums throughout the country. Their software, the ARGUS Collection Management System, was used to catalog museum objects and photographs, to digitize images, and provide staff and public access to the images. One of Questor's strongest selling points is its proprietary lexicon, which serves to link related photos via a standardized, yet flexible, list of subject terms.

As part of the Questor contracts, library staff and volunteers were trained to catalog and scan the photos. The system consisted of two workstations located in the Technical Services Division and a public access computer located near the reference desk. The systems were linked via a small local area network. One workstation was DOS-based, equipped with a large hard drive and a color scanner, and used to scan and "tweak" the photos. The other workstation used the UNIX operating system and contained the database and cataloging software.

Much of the work of scanning and cataloging the photos was accomplished by volunteers. Ruby Friesen, retired Salem Public Library assistant director, was invaluable in her research and cataloging efforts. Don Christensen's contribution as resident volunteer computer expert has been tremendous.

The first phase of the project was completely funded by the Library Foundation. Approximately 7,000 prints were scanned and cataloged. The public



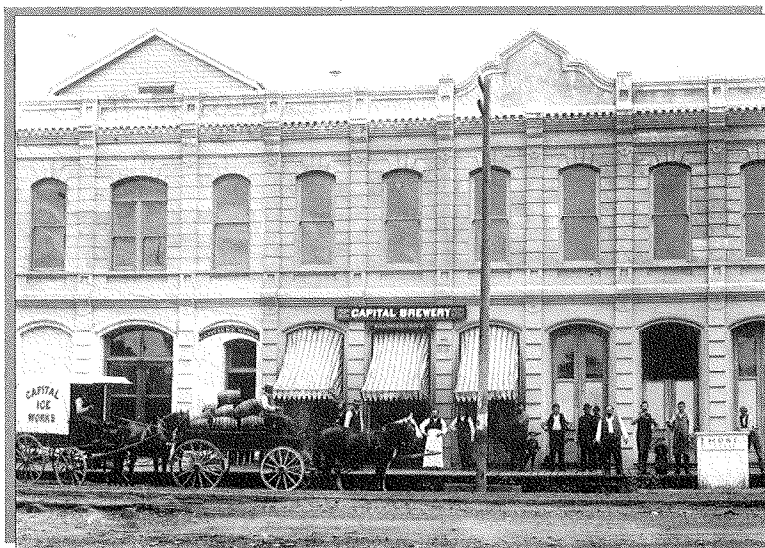
Two Salem residents in a two-cylinder Maxwell automobile in 1909.

could search the database using key words from descriptions of the photos. The resulting thumbnail photos and descriptions could be quickly located, the photos enlarged on the screen, and printed on a desktop printer.

The system didn't see as much use as originally anticipated. In an effort to expand access and upgrade the hardware, the library requested and received an LSCA grant in 1993-1994. The grant allowed the library to hire a temporary staff member who worked with Questor to improve the system, scan more photos, and link the system to the Marion County Historical Society and the Oregon State Archives. As a result, the Historical Society and Archives continue to access the photos remotely using computers and modems provided by the grant.

See *Image Database* page 18

Street scene in Salem on a work day in 1898.



Benedictine monasteries have been important centers of learning and culture throughout their history. Benedictine monks, long involved in scholarship and writing, also have a tradition of contributing their creativity, time, and resources to the development and maintenance of libraries. The monastic tradition is felt today in the library of Mt. Angel Abbey in the development of monographic and serial collections, the cataloging and classification of titles, and in the maintenance and binding of the materials.

Bindery at Mount Angel Abbey Library: Following in the Benedictine Monastic Tradition

Paula Hamilton

Director, Mount Angel Abbey Library

In monasteries of the Middle Ages, monks labored faithfully and diligently in the production of manuscripts.

In monastic scriptoriums, one monk read while several others transcribed onto pages of vellum or parchment. Then the illustrator or rubricator illuminated the initial letter with gold leaf prepared from ground gold and other colors. Margins were sometimes decorated with floral and linear designs, and illustrations

featuring scenes from medieval life were embedded within the text. A few of these manuscripts, especially Books of Hours, are currently on display at Mt. Angel Abbey.

When scribe and rubricator had completed their work, the manuscript went to the book binder. Binding in the Middle Ages, as well as today, served simultaneously to further decorate the text as well as to protect it from dust, water, and sunlight.

A book bindery has existed at the Abbey almost as long as the monastery itself. Prior to 1970, the bindery was housed in several locations within the Abbey complex, including a room in the monastery

basement. At present, the bindery resides on the second floor of the Alvar Aalto library in impressively large quarters. The space measures 16 feet by 48 feet, large windows at one end enable the binder to work by natural light, and classical music or Gregorian chant emanates from the radio. Work stations are set up at strategic locations. Each station contains the tools, material, or equipment required to perform tasks assigned to that post. While the glued spine is drying on some items, others are measured for cover boards. Cover cloth is readied to be cut, while the stamping machine is supplied with the necessary letters to label the covers of books.

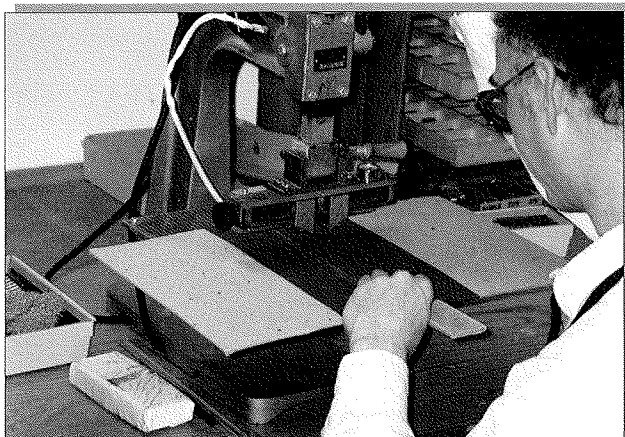
Order reigns within the bindery. Spine boards are cut to various dimensions and assigned to shelves labeled by size, as are end papers. Multi-colored rolls of fabric are neatly stacked in bins awaiting text blocks needing covers. Metal lettering meant to be placed in the stamping machine to entitle book covers is carefully stored in partitioned trays. The blades on the power cutter, knives, and shears are sharp. Nipping, cast iron, and wooden presses are in excellent working order. Considerable thought goes into which glue and brand of foil will best adhere to a particular paper fiber and cover fabric. The ambiance reminds one of the Rule of St. Benedict: "He shall regard all utensils and goods of the monastery as sacred vessels of the altar."

Brother Simon Hepner is the binder. He is mischievous and quick to laugh. He describes himself as being "ornery," but also claims that he is conservative and careful. Brother Simon entered the monastery in August 1971 after completing two years in the college seminary. For 16 years he worked in the Abbey post office, the last 10 of those years as postmaster. At one time he worked in a paper mill, where he gained an understanding of wood, fiber, grain, and the features that distinguish different types and qualities of paper. Brother Simon initially worked in the cataloging department of the library, but after 16 weeks did not feel his gifts resided with the classification and cataloging of library materials. Bored by the prospect of sitting at a computer terminal, Brother Simon relished a bindery job that would require manual labor as well as more commodious working quarters. In August 1989, he was offered the position of binder for the library.

Brother Simon began learning his trade by reading and visiting other binderies in the area. He took a 10-day class from a professional book binder and acquired an understanding of the tools and techniques of his new profession. He also spent five days observing book repair processes at the University of Oregon library. Brother Simon began to catch a glimmer of how a good bindery might function. Then, he began to explore in more detail the world of papers and glues and cloth covers. Like any good experimenter, he has exchanged less effective methods

See Bindery page 19

Brother Simon prepares a binding at Mt. Angel.



A Brief Tour of the Shaw Historical Library

by Victoria Scott
Librarian, Shaw Historical Library

Entering the Shaw Historical Library is like stepping into the soothing sanctuary of an old fashioned reading room. The walls of the library's two rooms are lined alternately with glass-doored oak book cases and works of art. A large table surrounded by heavy wood chairs invites the scholar who needs room to spread out, and leather arm chairs provide a comfortable spot for readers imagining the hardships of early pioneers.

The Shaw library is located in the Learning Resource Center of the Oregon Institute of Technology in Klamath Falls. It is an archive and a reading room, as well as a library. It was established in 1983 with money, a book collection, and an art collection donated by Laurence Shaw, a local collector and historian whose family has been in the lumber industry for four generations.

Mr. Shaw's intention in establishing the library was to provide students, researchers, and the interested public with a place to learn about the people and history of the area known as the Land of Lakes: the vast, primarily arid landscape dotted with lakes that lies in southeastern Oregon, northeastern California and northwestern Nevada. The collection includes maps, manuscripts, photographs, and taped interviews, as well as 1,400 books. The book collection, which does not circulate, is accessible through OIT's OPAC, and the library is open to the public on weekdays, and at other times by appointment.

Because the Shaw library collection has grown largely through donations, it is somewhat eclectic, reflecting the interests of local historians and collectors. Broadly, the library contains materials relating to the American western migration—the pioneers' trails, their diaries, the Indian cultures that preceded them in the West, and the human activities in this area for the last 200 years.

The locked bookcases in the Shaw library don't promote casual browsing, but the library has bibliographies on a number of subjects such as overland diaries and memoirs, exploring expeditions, forestry and lumbering, the Modoc War, and Klamath history. The Land of Lakes is rich in natural resources and, not surprisingly, the collection includes many materials relating to the timber and lumber industries, as well as water usage in the Klamath Basin.

One of the library's unusual aspects is an extensive collection of materials about the Modoc War of 1873-74. A recent addition to the collection was a bound volume of *Frank Leslie's Illustrated Weekly* for 1873. The *Illustrated Weekly* covered the Modoc War and contains detailed illustrations based on photographs. The library owns several rare resources relating to the Modoc War, such as Erwin N. Thompson's *Modoc War - Its Military History and Topography* and a photocopied collection of over a thousand pieces of correspondence and documents relating to the war, dated from 1865 - 1877.

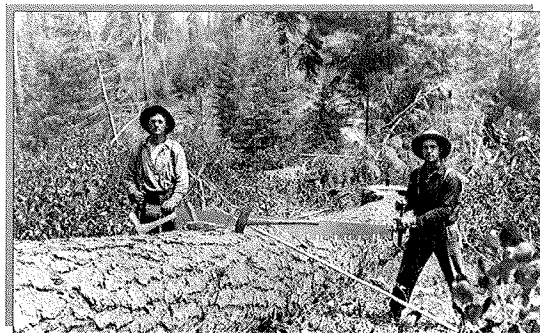
Library users can find information on the Klamath tribe, including M.A.R. Barker's three volumes on the Klamath language and texts, and Gatschet's two volumes on the Klamath culture and language, published in 1890. Government documents on the Klamath Tribe Termination of Federal Supervision Act provide researchers with more current events in the history of the tribe.

Numerous volumes of pioneer women's and men's diaries make fascinating reading for either the casual library explorer or people engaged in more serious research. *Covered Wagon Women: Diaries & Letters from the Western Trails* is a multi-volume set full of amazing stories. The library has many other published diaries and narratives, from Fremont's expeditions to local memoirs.

The Shaw library is in a transitional phase, having hired its first librarian. Until the end of 1996, the Shaw library was run by a volunteer board of governors. Upcoming projects include organizing the non-book collection for preservation and access, developing finding aids, promoting use of the library on campus, and outreach to researchers and historians outside of OIT.

The main rooms of the library may be soothing, but the cramped quarters that house the archival materials are anything but. Blest with a dry climate (the library and archives are climate controlled) mold is not a problem, but much of the archival collection is in old folders, old photo albums or stacked in metal filing cabinet drawers. The archive is full of treasures, such as original watercolors of wildflowers,

See Shaw Tour page 18



Photograph of early loggers from the Priest collection, part of the Collier collection, 1911-1913.

At the University of Oregon Knight Library, the Division of Special Collections and University Archives and the Instructional Media Center have been carrying out a project over the past several months to digitize and make available on CD-ROM over 8,000 images from the Library's Doris Ulmann Photograph Collection. All aspects of the project, from the design of the database and its interface to the pressing of the CD-ROM, have been accomplished in-house, making use of available resources and staff support, without the aid of outside funding. The project has been feasible largely because of its collaborative nature and widespread support throughout the library. The initial results have been positive. Besides protecting and providing access to fragile collection materials, the project also has served as a pilot for how similar projects might be undertaken in the future, particularly in the current

The Doris Ulmann CD-ROM Project

by *John Hawk*
Special Collections Librarian
University of Oregon Library

climate of shrinking federal dollars for grant-supported preservation and access initiatives.

The Doris Ulmann Collection is one of the library's primary photograph collections. Doris Ulmann (1882-1934) was an American fine art photographer whose major life work involved photographing rural people of the South. From the late 1920's until the time of her death, Ulmann traveled to remote areas of Appalachia, where she took thousands of photographs in isolated rural communities. Her photographs from these studies reveal the variety of mountain culture. Portraits feature images of preachers, craftspeople, musicians, and families. Doris Ulmann is also known for her portraiture of African-Americans, particularly the Gullah of the Sea Islands and tidewater areas of South Carolina. The collection is one of the Library's most well-known photograph collections (it is also one of the most frequently requested collections). For the past several years there has been growing interest in Ulmann's work, particularly in those images at the University of Oregon. The collection is used by researchers from a variety of fields and disciplines: art history, history of photography, women's studies, African-American studies, folklore, and sociology.

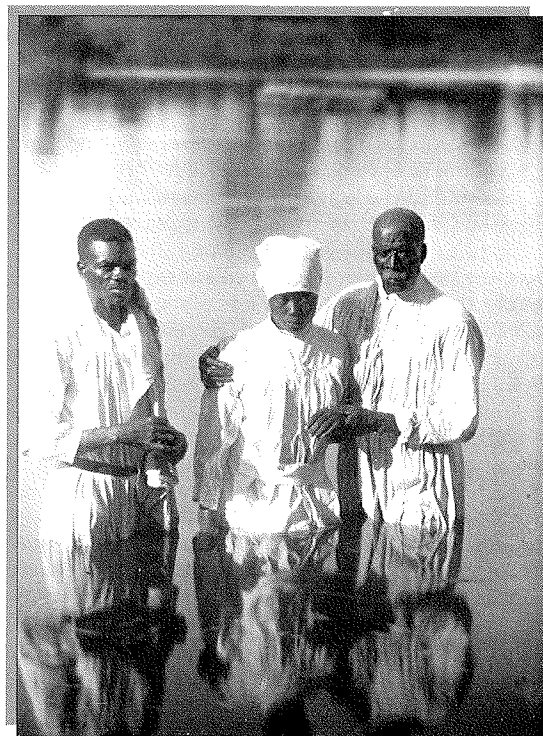
The project underway at the Knight Library is to scan over 8,000 Ulmann photographs from a series of valuable proof print albums and make the photographs available in an image database. The vast majority of these proof prints are the only known extant. Most of the prints have no negatives, nor do additional copies of these prints survive. The research value of the proof prints is enhanced by the fact that the assembled albums, in which the proof prints are mounted, contain notations and marginalia by Ulmann's associates and have artifactual value

in themselves. Digitizing the images and providing access to them through the CD-ROM will create a much-needed surrogate and will reduce the need for researchers to handle the original proof print albums.

The project to create an image database involves photography, but the basic approach and workplan could just as well be applied to other types of visual material: illustrations, brochures, advertisements, handbills, or other types of printed ephemera. From a general perspective, the project consists of three basic activities: scanning the photographs, creating corresponding text files, and designing the database and its interface. In the course of the project these activities were kept separate and distinct. The creation of the information and subsequent quality and authority control was the responsibility of the Special Collections staff; the creation of the screen designs and final construction of the database was carried out in the library's graphic arts department, a unit of the Instructional Media Center.

SCANNING

Scanning the photographs took place in Special Collections using a standard scanner. A student employee, trained to do scanning, created the initial digital image files. The photographs were scanned and saved in JPEG file format. The average size of each digitized image was 60K. Only minor adjustments were made to the scanned images. Because the tonal values varied from print to print, occasionally the digitized images appeared too light or too dark. In these cases, the contrast of the scan was adjusted as necessary. This occasional modification was the only alteration made to the digitized images.



The digital scans were carefully compared to the original photographs for quality-control. Finally, the scans were re-sized to a standard dimension of 5.5 inches in height or length, depending upon whether the image was vertical or horizontal. After several months, the scanning is nearly complete. All scanning activity was carried out by one part-time work-study student working ten hours per week.

CREATION OF TEXT FILES

A parallel activity in preparing the data was the creation of text files that would later be matched with corresponding images. A single document was created in a spreadsheet-style format to organize the basic data elements. The document consists of four data fields: a unique image number field; a caption information field; a personal name of subject field (the majority of Ulmann's photographs are portraits); and a geographic name location field. This document was also designed to serve as a basic item-level collection inventory. (In the absence of corresponding scanned images, such a document can provide basic intellectual control and be mounted on the Web as a finding aid). As these text files are completed, including the necessary authority control work, they are being merged with the corresponding digital files. With the completion of this activity, all of the necessary data will be in place for the caption information and indexing for subject searching.

DESIGN OF DATABASE AND INTERFACE

While the creation and management of the data elements was being carried out in Special Collections, the database and its interface were designed by the staff of the graphic arts department in the library's Instructional Media Center. One of the primary goals was for the database and its design to be as transparent and easy-to-use as possible. Both the search engine and the overall interface of the database were designed to be simple and straightforward. The project team attempted to create as few screens as necessary, making navigation through and among the screens as seamless as possible.


Following the title screen and copyright screens, both of which are automatic and dissolve within a few seconds, the main menu appears. At this point, the user is given the option to retrieve information about the collection, retrieve information about how to obtain prints, view the collection index, or search the images by way of a slide show option in which a series of images may be selected for viewing. The last two options are the heart of the CD-ROM. One search method allows for specific subject searching; the other accommodates users who may want to randomly browse the images. Recent uses of the collection support the importance of offering both search strategies. At each step of the way in navigating the screens, the researcher has the option to return to the previous screen or return to the main menu.

CONCLUSION

A cursory review of current reports on digitization initiatives and the creation of "digital libraries" often



gives one the impression that such projects necessarily require substantial commitments in terms of both funding and staff support. This impression, coupled with the shrinking pool of federal and state dollars for such projects (and increased competition among institutions for those limited dollars), might lead one to draw the conclusion that such projects are possible only at major research institutions. With the success of this pilot project, we have learned that digitization efforts are more feasible than one initially might think and that such initiatives do not necessarily require substantial outside resources.

For the purposes of protecting fragile collection materials and enhancing access to visual images, the Doris Ulmann CD-ROM thus far appears to be a useful surrogate and tool for providing access to visual images. Aside from the benefits of the CD-ROM for supporting both preservation and access, an important aspect of the project has been the learning process involved in how to make such a project a reality. The project has been and continues to be a collaborative effort, and could not have been accomplished without inter-departmental support. The results have been exciting, but it should be underscored that the project team did not invent anything or use a new technology. Simply by making use of existing technology and resources, the library has been able to develop a product that suits the interests of current and future researchers and promotes the long-term preservation of the collections. 

Newspaper Microfilming at the University of Oregon

by Tom Stave

Documents & Microforms Department Head
University of Oregon Library

Robert Clark, former president of the University of Oregon, is also the biographer of one of Oregon's most important pioneers, the geologist and minister Thomas Condon.¹ In researching his 1989 biography, Clark investigated a wonderfully diverse array of sources, including diaries, scientific papers, letters, church and university records, government reports, and histories—each one shedding its particular light on this many-sided man. But it was the newspapers that revealed the public side of Thomas Condon: the popular lecturer, the educational leader, and the

Christian Darwinist debater. Clark, in fact, used over 30 different newspapers, from The Dalles, Portland, Oregon City, St. Helens, Albany, Salem, and Eugene, as well as from cities in California and New York. In his acknowledgments, Clark recognized the assistance of the staff of the University of Oregon Library's Microforms Collection, which had served up reel after reel

of Oregon history in the form of newspapers on microfilm: Rory Funke, Joy Halliwell, and Karen Schleicher.

Funke and his staff could tell many more stories like this one, not only of academic historians, but of genealogists, journalists, educators, amateur history buffs, and the merely insatiably curious, who have looked into the papers for the answers to their scholarly or personal inquiries. Recent theses and dissertations have explored the description of women in frontier Oregon newspapers, attitudes toward Chinese Oregonians, the language used in reporting forest fires, and the decline of the locally written editorial. Like President Clark, many of these writers have properly recognized the assistance of current library staff. I would like to acknowledge the contributions of an earlier generation of library staff, at the University of Oregon and elsewhere, without whose vision and perseverance this resource would itself have become a thing of the past.

In 1995 the University of Oregon Library became a participant in the United States Newspaper Project (USNP), a program begun in 1982 with funding by the National Endowment for the Humanities (NEH). Oregon thus became the 49th state to join this cooperative national effort to catalog and microfilm all existing U.S. newspapers. But it was in 1952, 30 years before the NEH program was announced, that the UO Library filmed its first newspaper.

By 1952 newspapers were well recognized for their historical value, and microfilming was agreed upon as the most reasonable hedge against their tendency to self-destruction. The Library of Congress had pub-

lished the first edition of its *Newspapers on Microfilm* in 1948. Some large national papers had been filming their own files since the 1930s. In Oregon, by 1952, the Pendleton *East Oregonian*, the Salem *Statesman*, and the Portland *Oregonian* were putting their files on film. The Oregon Historical Society (OHS) began a selective filming program in the early 1950s, including its collection of WPA scrapbooks. Libraries were conducting well-established indexing programs for major Oregon newspapers, including the card index to the *Oregonian*, which the UO Library's reference staff had produced since the early 1940s. A Pacific Northwest Library Association committee formed in 1950 created a valuable union listing of Northwest newspapers held by libraries and publishers.

In January 1953 the Oregon Newspaper Publishers Association (ONPA) announced to its membership that "the University of Oregon Library has installed new microfilming equipment and is well along on its first newspaper file filming project."² Elizabeth Findly, head of the library's General Reference and Documents Division, described in her biennial report for 1952-54 "a rather ambitious microfilming project."³ Lack of storage space and paper disintegration were given by both as the major reasons for the project. The ONPA gave the project its blessing, but left it to the library to enter into contracts with individual publishers, whereby the publishers would give current subscriptions and loans of their backfiles, and purchase positive copies of film at \$18 per 1,200 page roll. About a dozen newspapers became "contract papers", but Findly affirmed her intention to film all Oregon newspapers with or without the cooperation of their publishers. "All Oregon newspapers" is understood to mean general interest newspapers published at least once a month. The pilot paper for the new program, now named the Oregon Newspaper Microfilming Project (ONMP), was the Bend *Bulletin*.

Discussion of such a project had appeared in internal library memos as early as 1949, and in February 1952 University Librarian Carl W. Hintz put forward a detailed proposal to the ONPA asking for their good will, and for the publishers' assistance in funding the project.⁴ But credit for the original idea probably belongs to Findly, who joined the library's Reference Division in 1934 and served as head from 1947 to 1970. She had a well known enthusiasm for newspapers as research materials.⁵ In each biennial report she noted her success in arranging subscriptions to nearly every current Oregon newspaper, as measured against the ONPA's own list in the *Oregon Blue Book*. One year she even obtained subscriptions to papers not on the official listing.

Until 1970 Findly managed every aspect of the microfilming project except, during its first decade, the actual filming. That was done by other library units whose efforts on behalf of newspaper filming were never quite up to her expectations. In each biennial report Findly laid out in cold figures the

average output: twelve rolls of film a month was typical. The production of positive film copies was contracted to Eastman Kodak's Portland bureau, and the additional travel time merely prolonged the agony. This speed did not even keep up with the rate of newly received papers, and the stacks were bulging. Her ambition was to film all the historical files and keep up to date with current papers, but she was only falling further behind.

Meanwhile there was plenty of work to be done simply acquiring newspaper backfiles. For the next 25 years Findly, and later Frances Schoen, traveled around the state of Oregon, searching out every known publisher, including the smallest weeklies, and bringing back their papers for the camera. Findly was often accompanied in her capacious Oldsmobile by Pearl Watts, retired head of the Reference Division, sometimes traveling thousands of miles in a biennial period. Schoen, appointed in 1961 to oversee the Newspaper Room, soon assumed the travel duties. Often her three children and husband went along, both to help load the papers and to see a side of small town Oregon not glimpsed by many others. There is no record of her mileage⁶, but Schoen recalls that she went through three station wagons, and that there were "no back roads in Oregon that we did not travel."

While many of the older papers were found still in the custody of their publishers, the contribution of other libraries was essential. The collections of the Oregon Historical Society were at least as large as those at the UO, and OHS cooperated generously in lending those papers that had not been part of its own microfilming effort. The non-permanent collections at Oregon State College often filled in gaps for the filming of current papers. Occasionally private individuals came forward with unique items. The oldest paper published in Oregon, the February 5, 1846, issue of the Oregon City *Oregon Spectator*, was generously offered for filming by a resident of Jackson County, according to Schoen. This issue was the jewel in a special microfilming of the *Spectator* (1846-1855), put together from files borrowed from several sources, and offered in 1967 for the unusually high price of \$50.

On rare occasions the project met with resistance. The publisher of a small Willamette Valley weekly stoutly refused even a paid subscription to his newspaper, stating a political aversion to the University of Oregon. Reyburn McCready, who succeeded Findly in 1970, tried several times to win him over. McCready reasoned with him that 1) a number of students from his town attended the University and would benefit from access to his paper, and 2) putting his papers on microfilm would protect them against loss by fire, as had happened recently with another paper—but happily not before the UO Library had filmed the whole set. But where reason fails, patience may succeed. McCready declared that, as the University of Oregon would remain long after the publisher was gone, "we would simply wait him

Table 1: Newspaper Titles on Microfilm
(exclusive of apparently labor papers)

	1953	1957	1961
Idaho	16	28	43
Montana	3	2	5
Oregon	6	57	101
Washington	43	69	99

Source: *Library of Congress. Newspapers on Microfilm (2d, 3d, and 4th eds).*

out."⁷ Recently, back copies of that newspaper were acquired and filmed.⁸

In 1961 Findly was given control of the filming operations and engaged Schoen to manage the operation. Schoen, with a staff of from five to 15 student employees, pushed the project's output up to 40 reels per month in 1963 and 1964, and 68 per month in 1967 and 1968. This no doubt pleased her subscribers, which included the contract publishers, a number of libraries, and the Oregon Historical Society. Findly's complaints notwithstanding, the project had made notable progress by 1961, at least by comparison with similar programs in other Northwest states (see Table 1).

Productivity was not, however, the last of the two women's problems. Dependent as it was upon sales of film, the project was periodically in financial trouble. The managers were forced to announce frequent price increases as they tried to keep ahead of their own increasing costs, complicated by failures of equipment and untried technologies. An unfortunate commitment in 1965 to Kalvar technology, to enable the project to produce its own positive film, forced the project later to replace hundreds of rolls of film. (Kalvar film emitted hydrogen chloride gas, which eventually forms hydrochloric acid, eats away at film boxes and even metal cabinets, and eventually destroys the film.) The most profitable newspapers, such as the Portland *Oregonian*, the Eugene *Register-Guard*, and the Salem *Statesman-Journal*, had already been scooped up by a commercial micro-publisher, so the project had to rely for most of its income upon single subscriptions to the smaller, less frequently filmed papers. And even this source of revenue was unavailable to cover the costs of "dead" papers, those titles that had ceased and had no successor. The UO Library eventually decided to purchase one positive copy of every roll of film produced, thus improving the base of support. Even in 1997 subscriptions paid by the UO and one other subscriber account for 60 per cent of ONMP's revenues. The UO Library is the sole subscriber to 32 of the 90 currently filmed titles.⁹

As if this weren't enough, Findly had to cope with the decline of Western Civilization. In her 1960-1962

See *Newspaper Microfilming page 20*

One day a man traveling through Bethany stopped at several houses to get some grease to fry some venison, but nobody had any, so he boiled his meat. He named the community Scanty Grease. That was the first name it ever had. Later it was voted at the church that they should name it Bethany.

• • •

In early times people gave the creeks many names. Each one had a name for every creek they came to. They all belonged to the church. One day the preacher was riding a saddle horse across Silver Creek. He had a bag of silver with him. He dropped

it in the creek where the current was swift. The silver was carried down stream. Then he said that he would name it Silver Creek, and it has been that ever since.

Buried Treasure in the Oregon State Library

*By Stephanie S. Kocian
Intern, Oregon State Library*

The above vignettes were written by Lee Grinde and Lewis Nicol, fifth graders from Bethany School in 1936 for the Federal Writers' Project (FWP), and are part of the Special Collections held at the Oregon State Library. These are only two among

thousands in this collection waiting for discovery and are touching examples of the history gathered by Works Progress Administration's (WPA) FWP field workers.

Franklin D. Roosevelt and Congress created the WPA in 1935 as a work relief program to aid the growing number of unemployed and indigent during the Depression. Each state had a WPA Federal Writers' Project, whose sole goal was to hire as many white collar workers as possible in the smallest amount of time. These workers included artists, writers, journalists, musicians, actors, playwrights, photographers, and an assortment of supporting staffers, such as secretaries and clerical workers. The task of FWP workers was to collect information about the state, such as town histories, immigrant and pioneer biographies, geographical, and weather statistics – everything from cattle and sheep grazing to ethnicity and industry. Workers also compiled travel guides pointing out significant tourist attractions. The information was used to create state guide books as part of the American Guide Series, and in Oregon the information gathered was used in creation of the *Dictionary of Oregon History*, and *Willamette Landings* by Howard McKinley Corning and several other publications completed after the close of the program in 1942.

At the program's end, Oregon FWP workers had gathered hundreds of boxes of written and photographic information. The collection is made up of 20


separate series. Series 1 is the largest; it has 103 boxes filled with Oregon folklore, town histories, fort and battlefield sites, and information on transportation and agriculture. A significant part of this series contains the original scripts from a radio show promoting the armed services called *Radio Soldier of the Air*. Some of the other series containing information specific to the individual counties of Oregon were used to generate individual county guide books. Lastly there is the photographic series, which contains original photos used in the guide books.

This collection is the largest single collection of Oregon history collected by one agency. WPA workers gathered information from newspapers, church records, county records, and state legislative records as well as from personal interviews and diaries of early pioneers. Just as important as the size of the collection is its nature, which is a testimonial to the early settlers, pioneers, and immigrants whose stories collectively constitute our state's history.

Some of them are unexpected:

- A 14-year-old Finnish boy was asked to step down as student body president of Astoria High School because he had socialist sympathies.
- A Basque sailor who left the Pyrenees Mountains, sailed around the world to San Francisco and eventually made it to Malheur County. He settled there and then sent for the rest of his family, and they brought with them their skills as sheepherders and their colorful traditions.
- Chinese rail workers were run out of Portland in the 1870's and 1880's by bands of unemployed whites who terrorized them and, on occasion, dynamited Chinese dwellings.
- Four young nuns from The Sisters of the Holy Names of Jesus and Mary overcame town prejudice and hatred in Jacksonville. These young sisters turned their school into a hospital and cared for the citizens of the town during a smallpox epidemic.

Most of the manuscripts in this collection are in fair-to-good condition, but some newspaper clippings that have become brown and brittle require photocopying and preservation. Parts of the photographic collection are in desperate need of repair. Several photographic plates require re-silvering and many photos need to be copied before they fade and crumble. Efforts by state library staff and volunteers are underway to catalog each document in the collection in preparation for microfilming and preservation. This will make the collection accessible to the public.

I have had the fortunate opportunity to read and to work on cataloging this collection as part of my work towards a bachelor of arts degree in History from Pacific University. I often say that working with FWP documents is similar to being in a candy store for history majors. Each document is an important part of Oregon's history and the history of the United States. 


Survey

(continued from page 5)

tions, perceives a need for preservation, and seeks solutions to the problems of deteriorating materials. Providing information to staff members may be the most cost-effective way for libraries to tackle preservation, which has a reputation for being expensive. There are many inexpensive techniques for preventing or reducing damage to library collections, such as covering windows, using bookends, and shelving oversized books with adequate support, but the information needs to be widely disseminated and accepted by institutions to effect change in procedures and priorities.

Grant funds have been available in the past for statewide preservation planning and for statewide disaster planning, but no Oregon institution is now in a position to put forward a grant proposal for a statewide project that would require widespread coordination and cooperation from many institutions. The Oregon Newspaper Project (Refer to page 14.), part of the U.S. Newspaper Access and Preservation Program of the National Endowment of the Humanities, which is now underway at the Univer-

sity of Oregon Library, may usher in a new era of cooperative preservation projects for Oregon libraries. As sparse resources continue to dwindle, Oregon libraries are becoming more cooperative, more creative, and increasingly reliant on shared resources and activities. Preservation could be a beneficial outcome of these fiscal hard times.

In Oregon, library consortia such as Portals and Orbis have the potential for fostering cooperative preservation. Establishing a successful preservation network will require institutional commitments for support, and governmental support and potential assistance would substantially increase the likelihood of success. Above all, some group of library directors needs to say, "Let's do it." 

Normandy Helmer is head of the Preservation & Binding Department at the University of Oregon Library. She is an associate of the American Institute for the Conservation of Historic Properties. She can be reached at nhelmer@darkwing.uoregon.edu or at 541-346-1864.

Disaster Preparedness

(continued from page 8)

security microfilm of public records. One vault is for records with a retention period of 10-99 years; the second is for records with a retention period of 100 years or more. For additional information, contact the Oregon State Archives, 800 Summer Street NE, Salem, OR 97310.

12. Murray, *Basic Guidelines*, p. 12.

13. *Ibid.*, p. 12.

14. *Ibid.*, pp. 12-13.

15. *Ibid.*, p. 13.

16. *Ibid.*, pp. 15-20; Canadian Council of Archives, *Basic Conservation*, p. 46.

17. Oregon Freeze Dry, Inc., is located at 525 25th Ave. SW, Albany, OR 97321; 541-926-6001.

18. Canadian Council of Archives, *Basic Conservation*, p. 46; Klaus B. Hendricks and Brian Lesser, Disaster Preparedness and Recovery: Photographic Materials, *American Archivist* 46 (Winter 1983): 65-66.

19. Murray, *Basic Guidelines*, pp. 21-22.

20. Murray, *Basic Guidelines*, p. 22; Canadian Council of Archives, *Basic Conservation*, p. 49. Companies that specialize in removal of mold from library and archival materials include Disaster Restorations, Albany, 541-928-7267, and BMS CAT, 303 Arthur Street, Ft. Worth, Texas 76107.

21. Murray, *Basic Guidelines*, p. 13.

22. OSU Valley Library, "Disaster-Preparedness and Recovery Manual," p. 7.

Shaw Tour

(continued from page 11)

historical photographs, and taped interviews with local people: The challenge is to provide access!

During the past year the Shaw has received several donations that lend themselves to illustration. The Collier Collection is a large group of images and papers related to logging. The photographs document a variety of logging and lumbering technologies and show the forests and landscape around Klamath County since the turn of the century. Within the Collier collection are about 100 photographs of Klamath Indians, which also date back to the beginning of this century.

Last fall the library received several dozen books on railroads and a handful of brochures published by railroad companies. This augmented an existing collection on railroads in the West and logging railroads.


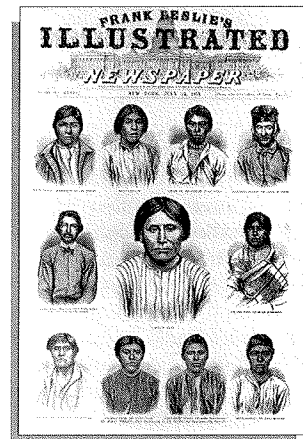
The Shaw library publishes the *Journal of the Shaw Historical Library*, an annual journal with scholarly articles on all aspects of the Land of Lakes. Past articles have included excerpts from journals written by pioneers, soldiers, and early settlers; articles on contact and conflicts between Land of Lakes Indian tribes and early settlers; and articles on other topics such as archaeology, railroads, and water usage. The 1996 *Journal* was devoted to the Applegate Trail, and the 1997 issue will be a celebration of the Oregon Institute of Technology's 50th anniversary. 

Image Database

(continued from page 9)

Both the Archives and the Historical Society provided additional photos for scanning and inclusion in the database. Additional photos were also added from *Statesman-Journal* newspaper files and historical houses photo projects.

Not being content to limit access to in-library patrons, the Archives, and the Historical Society, the library continued to explore ways to improve access to the collection. The development of the Salem Public Library and Marion/Salem Data Center's OPEN internet project created a new avenue to allow access to the images and database. In December 1996, several thousand images and the related




Front page of Frank Leslie's *Illustrated Weekly* newspaper, New York, July 12, 1973. Portraits of Modoc Indians.



Photograph taken by Maud Baldwin and from the collection of photographs by her: Klamath Indians in a dugout canoe on Upper Klamath Lake, selling baskets to the white people.

descriptions and headings were copied to the data center's internet server. John Mitchell, the OPEN webmaster, was instrumental in converting the images and designing the search engine. The process of converting the images from the Questor System to the internet is ongoing. Volunteers' work, namely Don Christensen's, is cleaning up the images and transferring them to the data center.

At this time, anyone connected to the World Wide Web can link to Salem Public Library's historical photographs web page (www.open.org.library/photo-find.html), search via key word, and retrieve photos and descriptions from Salem's and Oregon's past. 

Bindery

(continued from page 10)

for more successful ones. He eliminated unnecessary steps and fashioned numerous changes along the way. According to his own estimation, Brother Simon is employing his seventh improvement for binding our library's periodicals. All this with the goal of fabricating a product that works well and looks good.

Brother Simon confesses that there have been occasional minor disasters: letters printed upside down on a cover or serials bound out of sequence. He has succeeded, he claims, in making all of the mistakes one can possibly make. However, he also notes that none of his mistakes has been irreversible. Referring to himself as a "craft binder," Brother Simon concentrates predominately on binding serials and pamphlets, creating covers for books, replacing the spine cloth on monographs, repairing books, and fashioning pockets in books for items such as maps. Except in special situations, Brother Simon's work is performed mostly on the circulating and reference materials of the Mt. Angel Abbey library. Our rare and antique books are sent to specialists for restoration, repair, or rebinding. But Brother Simon is skilled in, and makes use of, preservation procedures such as humidification and encapsulation of rare materials.

Mt. Angel Abbey Library procedures fall somewhere between hand and commercial binding. The process Brother Simon employs begins with placing the text block in a vice, making several cuts in the spine, and then brushing the entire area with glue. While the glue is still wet, thread is placed in the notches in a figure eight pattern and tightened so that the text block is securely fastened. The flyleaf or end sheet is then glued to the spine. Super cloth (spine or mull cloth) is attached to the back, adhering the book to its cover. When the adhesive is dry, French grooves are formed on the spine with an English hammer to ensure a firm fit for the cover. Then Davy boards (stiff coverboard consisting of dense recycled paper) are cut, measuring one-eighth of an inch beyond the edges of the text block. Cloth covering is cut to fit over the exterior of the Davy board, including several inches inside. Using a flexible adhesive, the

cover cloth is attached to the Davy boards. After the cloth has dried onto the cover boards, it is taken to the stamper, where the title is stamped in black, white or gold onto the spine or the cover using a heat transferred foil. The final step involves adhering the end paper and super cloth to the inside of the cover.

Brother Simon takes pride in the professional finish of his books and periodicals. His multi-volume series are bound with lettering consistently centered on each spine. Tight and evenly fitted covers on his books enhance the shelves.

Brother Simon binds or repairs approximately 100 items per month, although he has completed as many as 250 in a month's time. When he is not binding serials or recovering books, he combs the shelves of the circulating and reference collections of the library looking for items in need of repair.

"That in all things God might be glorified" is a Benedictine rule that Brother Simon must hold in his heart: The spiritual atmosphere of the Aalto Library has benefited greatly from his splendid work. **Q**

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Newspaper Microfilming

(continued from page 15)

report she reflected on the difficulties of collating the papers before filming, always one of the project's most time-consuming tasks: "Clipping and theft has become a problem for the first time ... It makes one wonder whether larger enrollments mean more people with no regard for public property, or whether this indicates a general moral breakdown in our society."

Under Schoen, the project completed the filming of all historic papers that had been located, and she was able to concentrate upon current titles. In 1977 Funke succeeded Schoen as project manager and directed its work until his retirement in 1997. During the Funke years the project has achieved a condition of consistent production and financial stability, so elusive during the early years. In Funke's view the project is strong and viable because a number of critical problems have been solved. Filming is now performed by a full-time expert camera woman, Pat Duval. Well-designed work flows, quality control checks, and standards-based filming and processing procedures help guarantee an accurate, lasting product. The acquisition of a processor and duplicator permits in-house production of positives. An accurate database of microfilm holdings provides useful control over the collection and provides information for potential customers. The acquisition of a film vault meeting archival atmospheric standards guarantees the optimal storage for master negatives.¹⁰

The U.S. Newspaper Project has now given the UO Library the resources to round off the work of 45 years by cataloging all existing newspaper microfilm holdings in Oregon, including those in the UO's collections, as well as any papers found elsewhere through the acquisition portion of the program. About 1,350 Oregon titles have been filmed to date, either by the UO's project or others, but gaps still remain. A major goal of the USNP is to identify the size and extent of those gaps and fill them in wherever possible through the cooperation of libraries, historical societies, publishers, or other owners of historic newspapers. 

NOTES

1. Clark, Robert D., *The Odyssey of Thomas Condon: Irish Immigrant, Frontier Missionary, Oregon Geologist*. Portland: Oregon Historical Society Press, 1989.

Other important Oregon histories making heavy use of newspapers include Scott, Harvey W. *History of the Oregon Country*, Cambridge: Riverside Pr., 1924; and any of E. Kimbark MacColl's histories of Portland.

2. Oregon Newspapers being Microfilmed, *Oregon Publisher* 21 (January 1953) 1.

3. All information in this paper attributable to Elizabeth Findly is found in the Biennial Reports of the General Reference and Documents Division, University of Oregon Archives.

4. Carl W. Hintz to C. C. Webb (Executive Secretary of ONPA), February 20, 1952, University of Oregon Archives.

5. Carl W. Hintz (University Librarian from 1948 to 1973), telephone conversation with author, March 24, 1997; Reyburn McCready (head of the Reference Division from 1970 to 1976), conversation with author, March 20, 1997; Frances Schoen (Assistant Administrative Librarian and Head of the Newspaper Room, 1961-1978), telephone conversation with author, March 27, 1997.

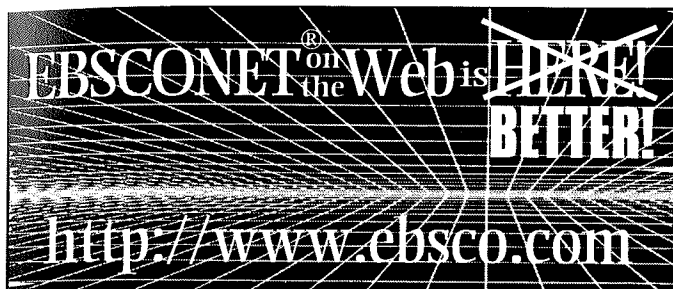
6. In his biennial report for 1972/74 Reyburn McCready noted 1661 miles of travel during one four month period, in which visits were made to Oregon City, Salem, Gresham, Portland, Hillsboro, Forest Grove, McMinnville, The Dalles, Lakeview, and Klamath Falls.

7. McCready conversation.

8. Funke, Rory. *Oregon Newspaper Microfilming Project Manual*. Eugene, OR: University of Oregon Library, Documents and Microforms Dept., 1997. Funke mused that McCready's philosophy "gave me some perspective on a library's view of time."

9. Number of subscriptions by type of subscriber, as of November 1996, are as follows: University of Oregon Library (90), historical societies (38), public libraries (48), 4-year college/university libraries (17), community college libraries (5), newspapers (11), other (4). The most popular title is *Willamette Week*.

10. Funke, Rory.



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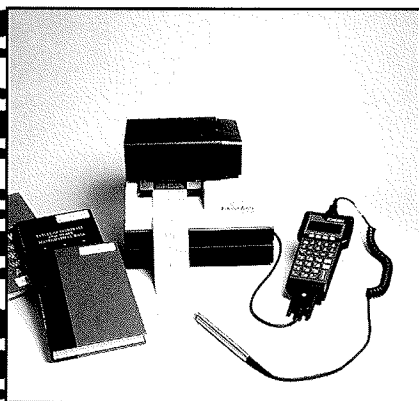
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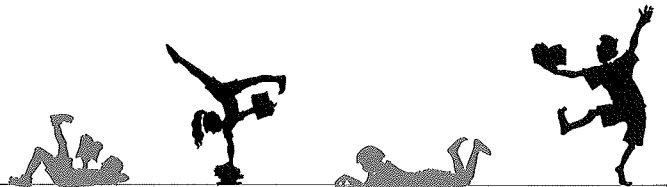
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