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Connecting to Community Through Collections

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Cover Image: *Ophir El-Boher, Hand to Hand, 2019*. Screen-printed hand-sewn dress and envelope, hand-bound book. Images courtesy of the artist, photographed by Mario Gallucci, PNCA Documentation Studio.

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Please note that the articles in this issue were written prior to March 2020, and the many changes that libraries have instituted since March 2020 in response to the Covid-19 pandemic are therefore not reflected in these articles.

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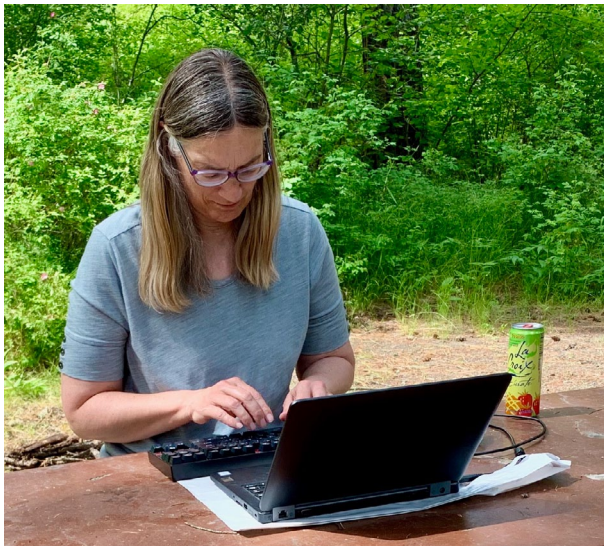
Upcoming Issue

Summer 2020

State Library of Oregon

From the Guest Editor



Karen Clay

Karen grew up in Canada, where she obtained a Masters degree in Engineering, followed immediately by an MLIS. Her first positions as a Librarian were at the International Institute for Sustainable Development and at Atomic Energy of Canada Ltd. She has been the Library Director at Eastern Oregon University since July 2006. The EOU Library was extensively renovated in 2012, and ever since Karen has been hoping for an opportunity to organize and showcase the Library's special collections. Learning about the breadth of special collections covered in this issue has given Karen the inspiration to apply for grant funding to work with EOU's special collections and uncover whatever gems are hidden there.

I embarked upon this project because I was curious about how special collections could help forge strong communities, as well as how these community impacts could be effectively communicated and demonstrated. The plethora of articles received has taught me a lot.

What stood out the most for me when I read the submissions was the huge variety of communities served by special collections in Oregon. To help me take in all the different types of collections out there, I've binned them into broad (and sometimes overlapping) categories.

- Described by Nancy Hoover, the Center for Volga German Studies is a good example of a collection that serves a scholarly community. A large and active patron community interacts online via Facebook, through established methods of publication, and conference attendance. Other scholarly collections covered in this issue are the Klamath Waters Digital Library and the University Archives Geo-Heat Collection at the Oregon Technical Institute. Iris Godwin and Alla Powers describe how these collections bring hard-to-find information together into one place, connecting community members to find much-needed information on local water resources and heat wells.

- Other collections serve enthusiastic hobbyists. J.B. Bane describes the Sumpter Valley Railroad Restoration Archives, which has visitors from as far away as Europe coming to engage with the trains, the artifacts, and the archives. Martha Sutherland tells the story of community interaction at the Eugene Public Library's Record Listening Station, where program participants (many of them new to the Library) stay on long after the event has ended to discuss the music and engage with each other.

- Many collections serve to help preserve the history, heritage or contributions of particular communities. The articles highlighting these collections include the most poignant stories from patrons as they relate the impact of seeing themselves, their culture, or their family history and homes reflected in a particular collection. Often this recognition comes after years of feeling ignored or marginalized. Lee Catalano, Israel Gabriel Fin and Kirby McCurtis eloquently describe how the Black Pacific Northwest Collection, at the Multnomah County North Portland Neighborhood Library, helps black community members feel welcome. Karen Nitz writes about how collections at the Claire McGill Luce Western History Room at Harney County Library are incorporated into local events and celebrations. Steve Duckworth focuses on the process of developing a specialized collection and exhibit for the Historical Collections & Archives at Oregon Health & Science University. This new collection explores the lesbian, gay, bisexual, transgender, and queer history of OHSU, and Steve Duckworth details how the creation process has forged new partnerships, raised awareness, and strengthened a community that heretofore was not served at all. Iris Godwin and Alla Powers tell how a patron was able to find knowledge relating to her tribal family names in the collections at the Shaw Historical Library, as well as finding recordings of songs sung in her native Modoc language.

- There are some notable collections described in this issue that branch out to address unique community needs. Serenity Ibsen, from the Albert Solheim Library at Pacific Northwest College of Art, describes how a collection of student creative works can highlight and encourage the creative process. By collecting publications that have been conceived as artworks in their own right, this collection explores the frontier where art meets publishing. Brendan Lax and the Hillsboro Public Library make inroads into a highly non-traditional area of collecting with their Collection of Things. It turns out these Things can have a large and demonstrable impact on a local community, with checkouts (and waiting lists) for items as diverse as mochi makers, therapy lights, metal detectors, or frisbees.

When reading all these articles, I am struck by not only the broad spectrum of communities served but also the strong commonalities experienced across the range of collections. Many of the collections highlighted in this issue serve small communities, but the passion of the users they serve comes across in large measure. Patrons are described as enthusiastic, steadfast, or grateful. Stories abound of patrons returning after many years, patrons relating how meaningful it was to find a collection that responded to their needs, or to find a space that reflected their ancestry, heritage, or deeply held interests.

Another common theme is that of patrons giving back—contributing to the collection. Even the collections with large initial endowments rely heavily on the time and enthusiasm of volunteers. Through their shared interest, patrons and curators are often sustaining multiple partnerships with related organizations, many of them far-flung but held together by their common interest.

The impact of all these diverse and specialized collections is best illustrated by the words and actions of the patrons themselves. Together, the stories told in these articles illustrate how, by interacting through a collection, patrons become more connected with each other, with their history, their heritage, or their local community. By making an effort to listen to their patrons, the authors in this issue have written stories that, when brought together, demonstrate the considerable and far-reaching impact of special collections. There is the patron who grew up in North Portland and returns to the neighborhood after many years to seek out books from the Black Pacific Northwest Collection; the student moved by hearing recordings in her native language that was banned in her school days; the community members borrowing a sewing machine for their Fibers and Fabric meeting, and the die-hard Beach Boys fans socializing well past the end of an event.

As a manifestation of their service to a variety of communities, the collections in this issue cover a wide variety of topics and formats, extending the traditional boundaries of what constitutes a library collection. These community-focused collections include "things," archival artefacts, recordings, and data. The one characteristic that they have in common is their community focus. I thought it was fitting to include on the cover a picture from a collection that brings together a community of student artists—this unusual collection exemplifies how a community influences the collection, just as the collection influences the community.

Karen Clay
OLAQ Guest Editor
Eastern Oregon University Library

Center for Volga German Studies at Concordia University—Portland

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Nancy Hoover is currently the Acting Dean of Libraries at Concordia University in NE Portland. Previously she was the University Librarian at Marylhurst University from 2003 to 2018. Nancy has a BA from Antioch College in Yellow Springs, OH and an MLS from the School of information at Pratt Institute in Brooklyn, NY. Nancy has taught library science courses for Emporia University cohorts around the west including Portland and for the Portland State University School of Education, Library Media Specialization. Outside of Concordia, Nancy volunteers as a street librarian for Street Books, a bicycle powered mobile library serving people who live outside, plays and watches competitive tennis, and is actively engaged in national politics.

Volga Germans are ethnic Germans who settled in the Volga River Basin area of Russia at the invitation of Catherine the Great in 1763. The opportunity to escape religious persecution, incessant warfare, and economic hardship in Germany made the idea of immigration extremely attractive. Catherine's invitation also included promises of religious freedom, 30 tax-free years, free farming land, the right to retain their home languages, and exemption from serving in the military for the colonists and their descendants.

The Volga River Basin was an area of lawlessness where previous attempts to move settlers into the area were unsuccessful. After Catherine issued her manifesto, more than 30,000 ethnic Germans, along with a smaller number of colonists from other parts of Western Europe, immigrated to Russia despite the arduous one-year journey. Once there, they created 106 colonies along the Volga River.

In 1871, many of the privileges originally offered under Catherine's manifesto were repealed. In 1874, the military exemption was revoked prompting many families to emigrate, rather than have their sons fight in the Russian army. 70,000 Volga Germans fled to Brazil, 1.5 million to Argentina and 1.5 million to the US and Canada. Those who remained suffered greatly during the Russo-Turkish War

Karte der deutschen Mutterkolonien in der Wolgagebiet (map of the German Mother Colonies in the Volga region). Cartographer: Karl Stumpp. Circa 1978.

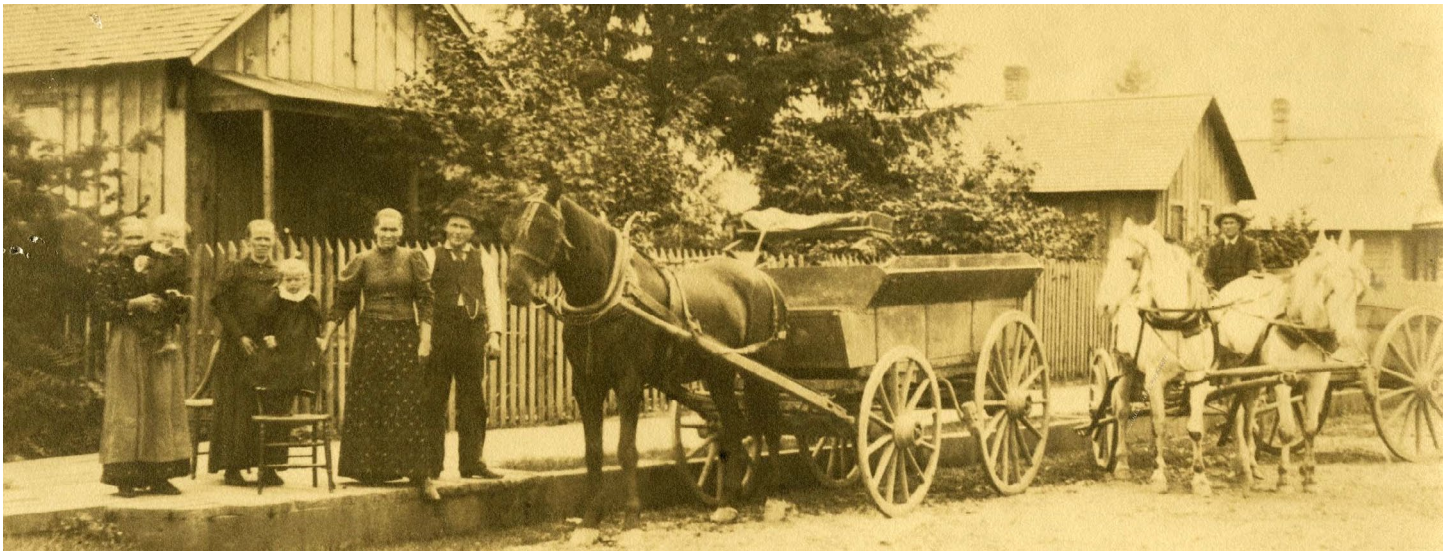
Countries of origin, migration routes, and areas of settlement (1763-1861) of the Volga and Black Sea Germans in the Mother Colonies. Cartographer: Karl Stumpp. Circa 1978.

(1877–78) and the subsequent famine of 1891–92. The Russian Revolution of 1917 brought on collectivization and more famine. Many Volga Germans died during this period. When Hitler invaded Russia in 1941, Volga Germans were falsely declared enemies of the Russian state and the entire population was sent to Siberia. After a history of 177 years the Volga German colonies were gone. When the Soviet Union collapsed in 1990, the Volga Germans who were deported to Asiatic Russia were allowed to emigrate; most of the four million went to Germany.

Many of the Volga Germans who left Russia for the United States first settled in Nebraska and Kansas. After the Grasshopper Plague in Kansas in 1874 that destroyed crops and farms, the Volga Germans migrated to Oregon. Volga German families started arriving in Portland in the 1880s with most arriving between 1890–1905. Some settled in the Albina neighborhood in NE Portland hoping to farm but, finding the area unsuitable, worked instead in the railroad, mills and factories in the area. Some moved to central Washington to continue farming.

Concordia University was founded in 1905 in the Albina neighborhood by German pioneers. The college first held classes at the Trinity Lutheran Church where many families who had immigrated from the Volga German colonies worshipped. A second wave of Volga Germans emigrated directly from Russia to the Portland area in the early 20th century. By 1920, about 7,000 German Russians lived in Oregon and many of those lived in Portland.

The Center for Volga German Studies (CVGS) was founded in 2004 at Concordia University by then Dean of Libraries and Volga German Scholar, Brent Mai, with assistance from descendants of Volga German immigrants. The Center is unique from other organiza-



Unknown Volga German family in the Albina district of Portland with horses and wagons. Circa 1900. Courtesy of Stacy Hahn.

tions and groups that focus on Volga Germans—it was founded as an academic entity with a focus on scholarly pursuits. The Center supports the preservation and education of the heritage, history, and accomplishments of the Volga Germans. In 2009, the Center moved into a large dedicated space in the newly built George R. White Library and Learning Center and was able to make all materials previously in storage available to the public. Holdings were cataloged in the library ILS and many images are stored electronically in the library's digital repository; the CU Commons https://digitalcommons.csp.edu/cup_cvgs/.

The CVGS actively collects the history, folklore, songs, literature, objects of art and craft, and information on linguistics as well as worship and governance. The Center is a clearinghouse for locating original manuscripts and also sponsors workshops and conferences. The CVGS contains a collection of over 2,000 books and documents as well as archival materials. In addition, the Center maintains genealogy resource materials to assist with family history research. A libguide was created to help users navigate the resources: https://libguides.cu-portland.edu/volga.

Although there have been fluctuations in the amount and type of usage since 2004, the Center, which is currently staffed by volunteers, is experiencing a high level of activity from scholars, descendants of Volga Germans, volunteers, translators, and genealogists. Volunteers provide assistance in using the CVGS collection for genealogy research. The Center is open 3 to 4 days per week and by appointment. Volunteers, many of whom are fluent in reading and writing German and Russian, respond to emails, phone calls and in-person visits.

The newly revised website https://www.volgagermans.org/ contains over 2,400 pages of information on the history, culture and traditions of the Volga Germans. The website averages about 3,000 active users per month (based on Google Analytics) and users are primarily located in the United States, Germany, Canada, Brazil, and Argentina.

Scholarly material on the Volga Germans, written by academics based in the United States, Canada, Germany, Russia, and Argentina, is solicited for the collection. Research results are made available by publishing papers, pamphlets, books, and articles in print or electronically. The Center has acquired digital copies of Russian census lists and church

Concordia University Portland closed its doors as of spring 2020. They have announced that the Center for Volga German Studies (CVGS) will be transferred to the Family History Library (FHL) in Salt Lake City, Utah. The new URL for the CVGS website is: https://www.volgagermans.org/

records for the former colonies. These documents are translated by experts in both the Russian and German languages and the resulting English translations are made available to the public. Research into the pre-colonial origin of families in Western Europe is posted on the CVGS website.

There is an active CVGS Facebook page with about 3,300 followers from around the world. There are frequent posts on events, new materials and research regarding the origins of families in Western Europe. Articles on the CVGS Facebook page are frequently shared on other Volga German Facebook pages which increases the outreach of the Center. The CVGS serves as the home and meeting place for the American Historical Society of Germans from Russia (AHSGR) Oregon Chapter. Information of common interest is shared between the Friends of the CVGS Facebook page and the AHSGR Oregon Chapter's Facebook page.

CVGS builds alliances and collaborates with similar organizations like North Dakota State University's (NDSU) Germans from Russia Heritage Collection, which focuses on Black Sea Germans. The bibliographer who manages the NDSU collection was on the CVGS advisory board. There are outreach and collaboration with other libraries like the Oregon Historical Society Library that asked the Center to write an article about the Volga Germans in Oregon for the Oregon Encyclopedia: https://tinyurl.com/y6j3ysj4.

CVGS sponsors conferences and workshops held in Portland and other locations. Local conferences and workshops engage the area's community of Volga German settlers and their descendants. Local members are Volga Germans, many of whom donated materials to Concordia to start this collection. In 2012, Concordia hosted the American Historical Society of Germans from Russia annual convention with an attendance of 600 people. To keep apprised of upcoming workshops and events, please visit the Friends of CVGS Facebook page, https://www.facebook.com/volgagermans/.

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Developing Special Collections of Interest to Local Communities

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Iris Godwin is the Head of the Special Collections and University Archives at the Oregon Institute of Technology. For several years, she was Head of the Technical Services Department. She received her B.A. in history from Rhodes College in Memphis, Tennessee and an MLIS from the University of Tennessee, Knoxville with an emphasis on archives and special collections. In February of 2018, she earned the SAA Archives and Description Certificate. She currently serves on the Alliance, Unique and Local Content Team and chairs the Archival Collection Management Standing Group.

Alla Powers: My experience in the library world goes back to 1988. In my home country, Russia, I worked in academic and public library settings. In the United States I briefly worked in the Klamath County Library, and in 2004 I began my career in the Oregon Tech Library. Right from the start I was involved in both patron service and collection development, adding metadata to the scanned photographs for the Klamath Waters Digital Library. And so my love for digital content was born. Since then I expanded my experience by working with several digital collections. The work in the Special Collections is very versatile and challenging, and involves learning new skills. For example, mastering EAD encoding for creation of Finding Aids for the Archives West website.

In the late 1950s, Oregon Technical Institute (OTI) in Klamath Falls, Oregon, was facing an uncertain future in its hometown. The former marine barrack facilities hosting the Institute were at the end of their lifetime and there was an offer to move OTI to Portland or Corvallis. Due in part to the concerted effort of the local community the Institute, now known as the Oregon Institute of Technology or Oregon Tech, is still located in Klamath Falls, on its geothermally heated campus. The Institute continues to maintain connections with the local community as an integral part of the university's existence.

The Special Collections and University Archives strive to strengthen the relationship with local researchers by collecting and preserving materials of vital interest to the local community. This article covers community usage of the Oregon Tech Libraries' Special Collections: the Shaw Historical Library (SHL), The Klamath Waters Digital Library (KWDL) and the University Archives Geo-Heat Collection (print and digital).

Shaw Historical Library

The Shaw Historical Library is owned by the Oregon Tech Foundation and is operated by the Oregon Tech Libraries and the SHL Board of Governors. SHL specializes in research collections about the history and culture of the "Land of the Lakes" which includes Klamath Falls, Klamath County, Lake County, the Klamath Basin, Northern California's Siskiyou and Modoc Counties, and Washoe County in Northwestern Nevada. Through the Archives West website, http://archiveswest.orbiscascade.org/, users have access to online descriptions of documents, reports, manuscripts, articles, photographs, recordings, and maps from the 1800s to the present time. Recordings, primary documents and books published by some of our local community members, as well as by the Land of the Lakes residents, are onsite. The Shaw Historical Library book holdings consist of 3,727 volumes. Among other areas, the SHL collects and makes available materials of historical and cultural significance to the local Native American tribes. The number of tribal sound recordings, manuscripts, and collections known to date consists of nine for Klamath, twenty for Modoc, and six for miscellaneous tribes.

The Collage (see fig. 1), created by one of the Shaw Library Student Assistants, Mike Yilek, Special Collections Librarian Alla Powers, and the Head of Special Collections and University Archives Iris Godwin, represents the economic, social, and cultural activities of the Land of the Lakes. Shaw Historical Library staff wants to express their appreciation for all the local communities that use the historical documents of the SHL, and help it grow by donating their own collections.

Fig. 1. Collage of the photographs from the SHL collections, illustrating its areas of interest. Produced by SHL staff.

In preparation for writing this article, the Head of the Special Collections sent email requests to several patrons asking them to share their experiences when they visited the Shaw Historical Library. The following two examples are tangible demonstrations of the Shaw Historical Library collections' influence on the research of community members.

A young college student came to the Shaw Historical Library previously having researched for Klamath and Modoc family records at the National Archives Branch in Seattle and special collection libraries. She visited with Klamath tribe elders and found her tribal family names. In the Shaw Library, she was able to gain more knowledge of the Modoc

and Yahooskin peoples and bands. Especially meaningful to her was listening to the tape containing Modoc songs. *Modoc Indian Songs and Documentation, 1934* include songs sung in Modoc, possibly Paiute, Pit River, Klamath, and Shasta languages. Song topics include puberty, love, healing, and the Ghost Dance.

During the forced assimilation policy, the Bureau of Indian Affairs education system suppressed the use of native languages on reservations. Assimilation policies caused the loss of some tribal traditions. Our freshman student stated, "Although our songs, traditions, ceremonies, language, lands, family values, structural systems, and everything else that made us Klamath, Modoc, and Yahooskin were beaten out of us, stolen. We have families that continue to carry our knowledge. … Shaw Libraries' resources and materials on the indigenous peoples continue to grow and become a fantastic source for researchers and tribal members."

In December 2019, a reel to reel tape by Francis Landrum interviewing 82-year-old Seldon Kirk was reformatted to a compact disc. Mr. Kirk was the last General Chairman of the Klamath Indian Tribe and helped to identify some of the photos in the Francis S. and Patricia L. Landrum Collection, 1872–1986. The sound recording was made on November 4, 1965, at the residence of Seldon Kirk. On the recording, Mr. Kirk defines and pronounces various tribal words and phrases. He talks about the signers of the Council Grove Treaty of 1864 and the boundary line agreement signed on June 17, 1901. His father, Jesse Kirk, was the interpreter for the signing of the 1901 agreement between "James McLaughlin, United States Indian Inspector, on the part of the United States and the Klamath and Modoc Tribes and Yahooskin Band of Snake Indians, belonging to the Klamath Indian Agency, in the State of Oregon." Mr. Kirk relates cultural stories and significant places located within the 1901 boundary line map. An example of the Klamath language on the recording is the word "mok'as" which means "owl." On this website http://klamathtribes.org/language/vocabulary/, the translation is "horned owl." A member of the Crater Lake National Park staff had a copy of the recording made for the grandson of Mr. Kirk, and commented, "… there are so few recordings of people speaking Klamath as a first language, especially when they can narrate in English the meanings of words and stories associated with places in the [Klamath] Basin."

Oregon Tech Libraries: Klamath Waters Digital Library

Another resource of great importance to the local community is the Klamath Waters Digital Library (KWDL). It was created in response to the 2001 water crisis in the area, which caused protests concerning the reduction of water going to farmers. The lack of water needed by many different factions caused people to start researching for information, which was scattered among several government agencies. The library staff saw the need to create an online collection for future use by the local communities. KWDL includes many online primary documents and photographs donated by the Bureau of Reclamation and other contributors. The total number of items in the digital library is over 4,000.

Because the KWDL users do their work at home or in an office, it is difficult to trace a specific local community user such as a tribal member, an archaeologist, or a lawyer working on a water rights case. Water issues in the Klamath Watershed of Oregon and California have long been of interest to Native American tribes, wildlife enthusiasts, farmers, ranchers, and fishing industries. Searching for the local Native American resources retrieves one hundred and forty-one results for the Modocs, one hundred and nineteen results for the Klamath, and fourteen results for the Yahooskin. The titles most used by researchers tell

the story of the importance of this collection. The total number of page views for 2019 for primary and secondary documents and photographs was 18,763.

The following sections contain a few of the most frequently used resources.

Compacts and Legal Documents

The most frequently accessed document in KWDL is the Klamath River Basin Compact between the states of Oregon and California https://tinyurl.com/y58vgz6s.

This is a document related to water resources development and the laws and regulations surrounding a much-needed agreement. Views for the 11 months of 2019 totaled two hundred and seventy. This compact was consented to by an Act of Congress (71 Stat. 497) on August 30, 1957, and became effective on September 11, 1957. Some purposes mentioned in the document are:

> "to facilitate and promote the orderly, integrated and comprehensive development, use, conservation and control thereof for various purposes, including, among others: the use of water for domestic purposes; the development of lands by irrigation and other means; the protection and enhancement of fish, wildlife and recreational resources; the use of water for industrial purposes and hydroelectric power production; and the use and control of water for navigation and flood prevention."

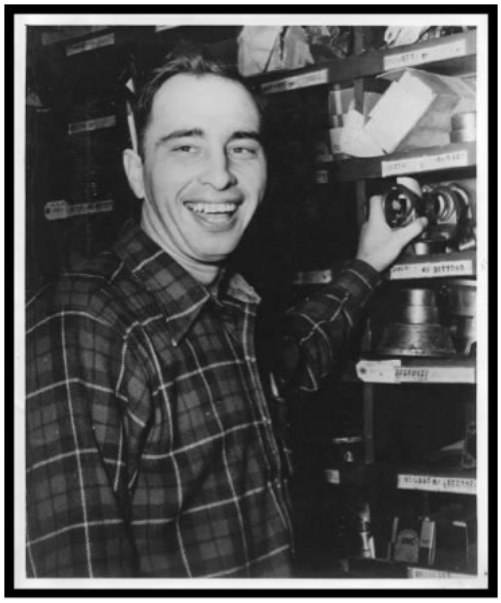
The "Status of Indian Rights" is another frequently accessed document that represents how the shortage of water affects the tribes. "This compact may be terminated at any time by legislative consent of both states, but despite such termination, all rights then established hereunder or recognized hereby shall continue to be recognized as valid by the states."

Government documents related to irrigation district management and the Klamath Project are among the most frequently accessed. For example: "Report on Payment Capacity for TuleLake Irrigation District, Klamath Project," published in 1948, contains negotiations of a repayment contract with an irrigation district, and represents the water users of the Tule Lake Division of the Klamath Project.

Native American Tribes, one of the groups concerned with the water issues in the Klamath Basin, are able to access and work with the document: "Lower Klamath River Instream Flow Study: Scoping Evaluation for the Yurok Indian Reservation" by Donald Anglin, 1994. The original publisher is the U.S. Department of the Interior, Fish and Wildlife Service, Lower Columbia River Fishery Resource Office. Adequate addressing of the Native American water issues and rights did not happen until the 1970s. To this group of users, KWDL offers documents like "The Water Report—Tribal Water Rights Update" from 2006 to highlight the sensitive water rights issues and to explain them to the concerned stakeholders.

Wildlife Enthusiasts

Wildlife enthusiasts and anglers will find valuable information about fish populations of salmon and trout in the KWDL. One example is the "Federal Register: Endangered and Threatened Wildlife and Plants: Designation of Critical Habitat for the Klamath River and Columbia River Populations of Bull Trout," 2004. "Recovery strategy for California Coho Salmon: Report to the California Fish and Game Commission," published the same year may also be of interest.



Farmers and Ranchers

The image collection within the Klamath Water Digital Library gets many hits as well. Especially popular are photographs of homesteading in the Tule Lake Division and the Homestead Drawing performed in 1946 for the returning war veterans (see fig. 2).

The whole process of homesteading at times could be overwhelming to new entrants. (see fig. 3).

By 1951, the new homesteaders in the Tule Lake Division were busy building homes and working the land (see fig. 4).

Fig. 2. Mr. Miles J. Jakes of Portland, Oregon, the third man picked for one of the farms to be given away. Photograph was taken December 18, 1946. Source: Bureau of Reclamation, Klamath Falls.

Fig. 3. New entrants learn from local and federal organizations. Source: Bureau of Reclamation, Klamath Falls.

Fig. 4. Oscar Hammer, one of the original homesteaders of the Tule Lake Division, is shown here assisting a neighbor. Photograph taken in 1951. Source: Bureau of Reclamation, Klamath Falls.

Fishing Industries and Concerned Citizens

Documents such as "Water Quality Monitoring: Technical Guide Book" and the "Trout and Salmon of the Pacific Coast" are popular with those interested in the Oregon and Washington trout and salmon populations and in the importance of monitoring the water in the watersheds and rivers. "The use of standard monitoring techniques provides the public with such a tool. … Many different agencies, volunteer groups, and private citizens are involved in data collection …" (p. i) There are fifty-four documents retrieved with the search term: "fishing industries," including "The ESA, Salmon and Western Water Law," and see "The Water Report" at http://www.thewaterreport.com/ in its 16th year of publication.

University Archives: Geo-Heat Collection

Oregon Tech President, Winston Purvine selected the university's current site in 1959 because of its geothermal heating potential. The City of Klamath Falls, Oregon, is a Known Geothermal Resource Area (KGRA), and its residents need accessible and reliable information on the use of geothermal energy as a means of affordable heating. To meet this demand, Oregon Tech faculty opened the Geo-Heat Center in 1975, which over time amassed a vast collection of resources and data. After the Center closed in 2015 the Oregon Tech Library inherited print items owned and created by the Center, such as Quarterly Bulletins, site evaluations, maps, books, and other items, 40-years' worth of materials, for preservation and public access. Since then, the library staff and student workers have been sorting, processing, and making this large collection available to users onsite and online. The onsite records are available at the library and the University Archives.

When the new collection attracted its first users, the library staff quickly discovered that the public interest lay mostly in one very specific type of documents: residential geothermal well logs. The Geo-Heat Center staff studied and described the local residential geothermal

wells in the 1970s to 1980s. The handwritten logs contain valuable information on local residents' wells, such as technical characteristics, depth, and temperature. New property owners and real estate agents are the two categories of users in need of this information. Below are research stories of patrons' use of the Geo-Heat well logs.

One patron who came to the library in the fall of 2019 asked for the information on behalf of her future neighbors. A member of the library staff was able to find the well log for that address and made a copy for her. An additional point of interest for us was that the visitor turned out to be the daughter of one of the Oregon Tech's most prominent instructors, who started working at the institute right at its inception. The visitor came to us several years ago with a different purpose: to donate a few items owned by her father to the University Archives. It was very exciting to reconnect with her.

Another recent visit reaffirmed the geothermal well logs as a valuable and necessary source of information, not available elsewhere. A young couple just bought a house in Klamath Falls in the area they knew was geothermally heated. They did not have a geothermal well on their property, but the neighbors on both sides of them did. These visitors needed information on their neighbors' wells, such as water temperature and depth, to decide on the feasibility of digging their own well.

In addition to the residential wells, the Geo-Heat Center staff appraised and evaluated industrial geothermal wells in town. They created blueprints and drawings of such sites. An example of the local interest in these materials is an inquiry made by employees of the local train station for potential geothermal heating of the station building.

Conclusion

The Special Collections and archival materials that the Shaw Historical Library and the Oregon Tech University Archives hold in trust are treasures to our local communities. One of the reasons Special Collections exist is because of all these communities and individuals who are interested in keeping their stories safe. Archival Collections grow and develop because of the continuing interest of researchers, historians, and engineers, who contact the library staff for information or to donate their unique collections. Such collaboration benefits all stakeholders and contributes to the preservation of the important memories this land has.

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The Sumpter Valley Railroad Restoration Archives Connecting To Community

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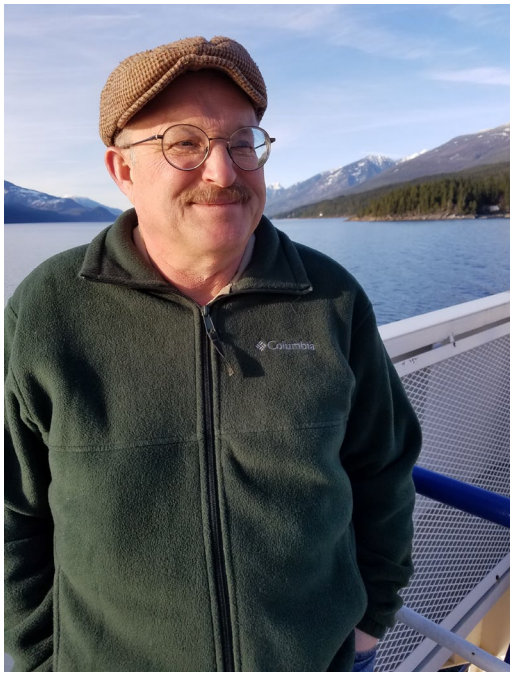

J.B. "Bret" Bane graduated from Oregon College of Education at Monmouth, Oregon with an Associate of Arts degree in 1981. Bret met his wife-to-be Jane while attending college. They married in 1982 and returned to his hometown of Enterprise, Oregon, where they worked in his family's electrical contracting business. Bret joined Sumpter Valley Railroad Restoration in 1998, which is a non-profit group most noted for running the steam railroad, near Baker City, Oregon. Throughout the years he has researched and contributed historical materials to the organization. This led to his appointment as SVRR's archivist in 2013. Now in semi-retirement, he looks forward to having more time to devote to the archives.

To explain the reach and service of The Sumpter Valley Railroad Restoration Archives, and how it connects to community, I believe an introduction to our parent organization and its mission is needed. Sumpter Valley Railroad Restoration Inc. (SVRR) was formed as a non-profit corporation owned by its members in 1971. The purpose for the formation of SVRR as stated in its articles of incorporation are as follows: "(1) To acquire, collect, restore, preserve and maintain for historical and educational purposes a portion of the Sumpter Valley Railway Company right of way, railroad equipment, machinery and track, as a historical site situate in Baker and Grant Counties, Oregon," and (2) To stimulate interest in the discovery, procurement and preservation of whatever may relate to the history of communities and the mining, logging railroading and sawmilling industries in Baker and Grant Counties, Oregon."

The Sumpter Valley Railway (SVRy), founded in 1891, was a narrow gauge (3 feet between the rails) railroad that once ran 80 miles between Baker City and Prairie City. While it carried passengers, mail, and general freight to communities along its route, its principal purpose was to serve the needs of the lumber industry, principally that of the Oregon Lumber Company (OLC). OLC and at least three other companies had extensive three-foot gauge logging railroads that connected with the SVRy. SVRy operated to Prairie City, until 1933 when the line between Bates and Prairie City was abandoned. OLC had a large lumber mill at Bates 60 miles from Baker City, for which SVRy hauled long trainloads of lumber back to Baker City. At Baker City, the lumber was finished, which means that it was planed with smooth surfaces and trimmed to standard commercial sizes. Some of the finished lumber was made into window or door casing material as well as wooden boxes. The finished lumber and other wood products would then be shipped out over the Union

Pacific to markets across the country. In 1947, the SVRy abandoned its mainline to Bates in favor of hauling the lumber by truck. SVRy continued as a transportation company with trucks and one and a half miles of dual gauge railroad. Using a small diesel switch engine SVRy moved the lumber products out of the OLC Baker City mill to the rail connection with the Union Pacific. In 1955 OLC and SVRy were sold to the Edward Hines Lumber Company of Chicago. The new ownership did not immediately make any drastic changes to the operations. The status quo however, was not to last, for in 1961, the OLC mill at Baker and the SVRy were shut down for good.

To achieve the goals set forth in the organization's articles of incorporation, SVRR has been able to acquire three of the steam locomotives and a gasoline switch engine that once operated on the SVRy. Additionally, acquired over the years are a number of original freight cars, three original cabooses, and an original coach. Many unique artifacts large and small related to the SVRy and associated logging railroads are among the organization's collections. SVRR was able to acquire some of the original railroad right of way during the mid-1970s and by 1976 had laid track and was able to operate one steam locomotive at McEwen in the Sumpter Valley. Eventually, the railroad completed rebuilding track into the town of Sumpter, making for a five-mile historic steam train ride.

SVRR connects with several communities beyond the community of local residents. SVRR's historic steam train experience is a destination for the tourist community. Many tourists passing through northeast Oregon visit the Oregon Trail Interpretive site outside of Baker City, the Sumpter Dredge State Park, and ride the SVRR train. SVRR serves the community of steam train and history buffs, providing not just an opportunity to ride behind and view unique historic equipment, but also to become members of SVRR and volunteer on our operating crews. Crew members share historical facts about the area with our passengers, helping to fulfill the goal of educating the public. Similarly, a regular part of SVRR's outreach is operating "school trains." These are specially scheduled train rides for groups of school children on field trips. School groups are not confined to the local area but have come from as far away as Portland, Oregon, and the Tri-Cities, Washington. Teachers accompanying students are given lesson plans, so they can provide historic and cultural learning opportunities for their students. Each year SVRR connects with the local and tourist community through special events such as Halloween and Christmas theme trains. And each autumn SVRR hosts its fall colors special events, which includes charter days for photographers. These events usually have two steam locomotives in operation and various combinations of prototypical freight cars, for them to photograph along the line. SVRR connects with an esoteric community world-wide. These are serious railfans, who photograph steam trains all over the globe, and in some cases, travel from as far away as Europe and the British Isles to attend SVRR's photographer charter events.

Over the first 30 years, SVRR acquired numerous small artifacts, hundreds of historic photos and company records from SVRy and the associated lumber companies. Some of the core members of SVRR held this material in trust, as there was little opportunity to store it in one central location. In 2001, with some of the original core members getting on in age and the volume of material that had been donated growing each year, the SVRR board of directors created an archives department. The Archives Department includes a volunteer

archivist and a dedicated bank account for the Archives. A small committee works with the archivist providing advice with decisions. Robert Bergstrom, a retired engineering professor from OSU, took on the task of organizing, inventorying, and getting the SVRR Archives material stored in appropriate archival containers. After completing his work, his accession list, in 2005 took up four pages in an Excel document. The original material he processed was calculated at 8.3 cubic feet. The archives have continued to grow to the extent that the Excel document is 122 pages long. The documented material is estimated at 129 cubic feet with a considerable amount of material on-hand yet to inventory and add to these ever-growing totals. The SVRR Archives has become the caretaker for a sizable book and periodical collection related to railroad and local history which contains over 1000 volumes. Because of its growth, the SVRR Archives program is planning a dedicated building to be constructed at SVRR's railroad base of operations near McEwen in the Sumpter Valley.

Our archives serve the community of SVRR members. And from time to time SVRR's archivist writes a short article or supplies a photo caption, in SVRR's quarterly newsletter *The Stump Dodger,* sharing new and historical information with SVRR's membership. SVRR Archives is a resource for technical information on our railroad equipment. SVRR's archivist responds to member requests for historical information, which assists the operating crews in their dialogue with passengers. Once the permanent home of our archives is built, our book collection will be organized as a lending library for our SVRR members. This service will form a stronger connection between our SVRR members and their historical and community archives.

SVRR Archives also serves the community at large. It provides a trusted repository for SVRy related photos and small historical items. Indeed, many families that have ties to the old SVRy or associated logging companies, have entrusted us with unique materials. These donors have a lasting connection to our archives. To make SVRR Archives a living entity, one that is real to as many people as possible, as opposed to a seldom visited, seldom heard from, dusty cache of old photos and papers, we share our photos and materials with members and non-members alike. One way in which we have been able to connect to several communities worldwide is through internet-based discussion groups interested in railroad and logging history. Railroad history enthusiasts include numerous sub-groups: those who combine an interest in railroads and logging for example, or those who are focused on narrow gauge railroads. There are several internet sites where we post photos from our archives-*Train Orders* and *Narrow Gauge Discussion Forum* are two examples. Facebook has several similar groups: *Pacific Narrow Gauge, Logging Railroads of the Pacific Northwest, Steam In The Woods*, and *From The Album*. We post photo scans with captions daily on one or more Facebook group sites—often leading to meaningful discussion and good publicity for SVRR Archives and the SVRR community. Participation in these groups has led to additional donations of photos and dialogue with people the world over. Our posts with groups on Facebook have been shared beyond the community of rail history buffs, to other Facebook groups. One example is *Forgotten Oregon* which connects us to the community of people who are interested in the State of Oregon's history.

An archive can find many ways to connect to multiple communities. The SVRR Archives is thriving beyond its doors to local, state and worldwide communities, connecting people and cultures to historical information and events.

Additional Resources

Sumpter Valley Railroad Archives
http://sumptervalleyrailroad.org/railroad-archives.html

Train Orders
https://www.trainorders.com/

Narrow Gauge Discussion Forum
http://ngdiscussion.net/phorum/list.php?1

Pacific Narrow Gauge
https://www.facebook.com/groups/pacificng/

Logging Railroads of the Pacific Northwest
https://www.facebook.com/groups/398268110643399/

Steam In The Woods
https://www.facebook.com/groups/SteamInTheWoods/

From the Album
https://www.facebook.com/groups/914145539012129/

Forgotten Oregon
https://www.facebook.com/groups/ForgottenOregon/

Side 1:
What Revolves but Does Not Circulate?

by Martha Sutherland
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An analog girl in a digital world, Martha Sutherland aims to bring engaging musical experiences to the patrons of the Eugene Public Library. Her work as a Library Assistant in Adult Services includes planning monthly record listening programs, staffing public desks, access services, Book a Librarian, and scheduling for her department. Outside of work she enjoys hanging out at the House of Records with her husband, thrift and antique shopping with her teenage daughter, karaoke night with colleagues, and reading true crime.

In May of 2019, the Eugene Public Library purchased a 1971 Panasonic record player and a collection of 30 vinyl records spanning many genres of music. Our Tech Services team cataloged and tagged each record. We planned to offer them to the public for in-house use and an immersive listening experience. With this in mind, we created a Record Listening Station. Any person who walks through our doors, with or without a library card, is welcome to sit back and listen to records through library headphones. We also offer a headphone splitter so patrons can listen with a friend. At the core of this endeavor were two priorities: our library's commitment to equity, diversity, and inclusion (EDI) and the goal of building community through the collection.

The process of building community begins with communication. There are many ways of discovering what patrons want and what they think. A blue binder at the Record Listening Station serves as an interactive User's Guide so patrons can contribute ideas. Our DIY Guide includes everything from simple instructions on how to use the turntable to magazine ads from 1971 featuring our vintage record player. Patrons can also find concise album reviews for most of the albums in the collection and blank space for them to write their own reviews. A handy purchase suggestion sheet was how we ended up with a headphone splitter and many new albums. So far, patrons have made more than forty album recommendations and one has written a review. I included the patron review on our Record Listening Station LibGuide to enhance community participation.

Having worked in a record store for 16 years, I am interested in connecting people to music. In the early days of the Record Listening Station, I regularly scheduled myself at the reference desk where I could easily monitor the turntable and the collection. Many patrons seeing the records and turntable for the first time expressed surprise. "Wow! I haven't seen one of these in years," one patron marveled. When I saw people struggling to make sense of the equipment, I darted over and offered assistance. I continue to see patrons standing at a distance from the record player and crate of records as if viewing a museum piece. So, I invite them to pick out a record and show them how to play it. One patron commented, "I'm surprised such old technology still has great quality audio compared to modern tech." Another person said, "I love it. Got any Oingo Boingo?" The diversity of the collection appeals to a variety of listeners. Young adults tend to queue up rock or hip-hop. Older patrons

lean towards jazz, classical and easy listening. The collection, which has doubled in size in seven months, has something for all ears.

Our record listening station has undergone many changes. This handy book truck allows for outward facing album covers and books to attract potential listeners.

Several times a month an elderly man nestles into the chair at the listening station and queues up the same record, *Our Raw Heart,* by a Eugene-based metal band called Yob. The man sits back with headphones, closes his eyes, and appears to drift into a dream. After his third or fourth visit, I approached him as he was again queueing up the Yob album. I greeted him quietly, mentioned that I see him frequently using the record player and asked what he thought of it. He told me that he loves listening to records and that he hadn't done it for a long time. I pried further, pointing to the crate of albums, and asked if he had any favorites. He held up the Yob cover. "I like this one," he said smiling. When I asked what he liked about it, he paused and spoke slowly. "It has a medieval quality that reminds me of sword fights in dark green forests. Sometimes it sounds like Sci-Fi—something from another world."

Making time for interactions like the one with the elderly Yob fan, offering a sort of "listener's advisory" service, or even simply helping someone operate the equipment are all inconspicuous ways of building community. These simple acts of providing information, making a recommendation, showing interest, and reaching out make people feel welcome and involved. The records and the turntable are recreational resources for the enjoyment of the community.

The development of the collection and the creation of the listening space has never been a one-person effort. In addition to inviting patron participation, I also reached out to my colleagues. I asked them to recommend albums for purchase. When the albums arrived, I then asked them to write reviews for the LibGuide, adding a variety of voices and insights to our special collection. So far, an employee from nearly every department of the library has contributed an album review. I also offered to instruct every library employee how to operate the record player so that everyone feels empowered to assist with the technology and interact with our patrons in a different way.

Side 2: A Small but Steadfast Following

The library is a place where individuals gather to experience, explore, and interact. At the Eugene Public Library, we host book groups, game nights, and movie screenings as part of our rich offering of participatory programming. With the introduction of the record player and records, I initiated a monthly series of listening programs partnering with a local record store, the House of Records. The intention is to engage people and build community around music. We've had five of these programs so far and have acquired a small, but steadfast following.

Before every program, I transform an otherwise sterile meeting room into a cozy living room atmosphere. I wheel in plants from the far reaches of the library, bring in a variety of lamps, throw rugs, tapestries, colored lights and decorative statuary. In addition, I hang posters, print out band photos from the Internet, and provide table activities for those with idle hands: a jigsaw puzzle, a word search, a button maker. On one table, I set out a variety of materials from our collection that are relevant to the event. At the end of that table I display a crate of records released in the same year as the album featured in the program to provide a historical context. Welcome to our living room.

The first program featured *Sgt. Pepper's Lonely Hearts Club Band,* which drew a crowd of 33. I invited Greg Sutherland, the manager of House of Records, to host. Greg was the ideal choice for this pilot. An enthusiastic and knowledgeable fan of The Beatles, he came prepared to offer a brief but enlightening introduction to the album, chuckle-inducing information about the "Paul is Dead" conspiracy, and interesting facts about the production of the album and the relationship between the Beatles at the time. Never did his presentation feel like a lecture. Rather, he turned his introduction and wrap-up into highly engaging conversations, asking open-ended questions and inviting people to talk. Audience participation is a great way to gauge the success of a program and in the first ten minutes before the needle dropped, the number of raised hands and spurts of laughter assured me this program was a good idea.

Imagine a room full of people sitting quietly and listening to a record from start to finish. I choose albums that run 40 minutes to one hour, giving plenty of time before and after to open the floor to discussion. And this is where the magic of building community happens. At every program, people come prepared to listen, learn, and talk. Before and after the record

Our first Record Listening Party at the Eugene Public Library featured a British pressing of Sgt. Pepper's Lonely Hearts Club Band by The Beatles. The program was well-attended by listeners ages 8 to 80. It is certain that everyone enjoyed the show.

plays, people wander and mingle. Greg is a familiar face to many who attend and his presence brings House of Records customers to the library for the shared experience of listening to music. At one program I overheard a patron ask another, "Hey, didn't we play guitar together once at a party?" Building community and making connections happens at every listening. A campus radio deejay and die-hard Beach Boys fan came to a listening because he had never heard a mono pressing of *Pet Sounds* played on a mono player. He found himself in the company of other fanatics and the rapport between them was a delight to witness.

Our second listening drew a crowd of 45, most of whom I had never seen in the library. While I anticipated a fair turnout, I hadn't expected so many new faces. I had invited Dave Allen, original bassist for the English band Gang of Four to host a listening of the band's seminal post-punk classic, *Entertainment!* This program drew folks largely from the University of Oregon and from the local music scene. It was a highly social event and everyone wanted to talk to Dave. I was approached by musicians who inquired about playing at the library and asked about getting their band's album in the collection. The program ran almost an hour past its scheduled time and it was challenging ushering people out of the library at closing.

The three following programs, *Pet Sounds* by the Beach Boys, *Hejira* by Joni Mitchell, and *There's a Riot Goin' On* by Sly and the Family Stone drew smaller, intimate crowds. Each program brought in new faces and the conversations that arose were stimulating and inclusive. At the Joni Mitchell listening, one woman remarked that she had only listened to the album alone or with a friend and that she never thought to listen to records in a group. She explained that she appreciated hearing different insights about the music and the lyrics. Out of that listening came another connection that I learned about only recently. One of the attendees wandered into the House of Records sometime after the program. She and Greg reconnected and formed a friendship. The next time she returned she showed Greg a website she had designed for the store.

One patron who has attended every record listening program commented, "The quality of presentation and knowledge that is shared is top notch." She further explained that a listening program offers an, "opportunity for people in the community to rub elbows and talk about records. What is better at bringing people together than music?"

Two friends listen to Trout Mask Replica by Captain Beefheart, an album that is as difficult to comprehend as it is to find.

Like any collection in the library, records require attention and maintenance. A record player, no matter its vintage, is a delicate piece of machinery. I've replaced the needle twice in 7 months due to mishandling and at the end of every month I clean each record in the collection. Cleaning records is a task I perform while staffing the Reference desk and it takes me just over one hour to complete. Examining and cleaning each record reveals which ones get the most play and is a good indicator of what the community likes. I look forward to cleaning day every month and wonder what new scratches and fingerprints await. Sometimes new marks and gouges warrant a quick listen at the turntable and I am always astounded at how durable the vinyl medium is. While the cleaning of records may seem like tedious work, I like the attention it brings. Patrons see me with my cleaning rags and a stack of records and they ask about them. The simple act of caring for the collection out in the open is another opportunity to attract interest in the collection and build community.

The sequence of last month's *OLA Quarterly* focusing on EDI to this month's theme of *Building Community through Special Collections* is smooth like a musical segue. At the heart of EDI is the goal of free and open access to information, services, and resources to everyone in the community. Unearthing or creating a special collection, like records and listening programs, opens a door to so many possibilities. You may find new faces in your library who wander in, because you've opened this treasure box and invited the community to partake.

Connecting a Community:
The Black Pacific Northwest Collection at Multnomah County's North Portland Neighborhood Library

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Lee Catalano is a Regional Librarian at Multnomah County Library. It is her seventh Librarian position at MCL but she doesn't get bored easily, really.

Israel Gabriel Fin is a recent member of the Multnomah County Library team serving the community as a Black Cultural Library Advocate and Library Assistant who is marrying their love for Black community organizing with Library services.

Kirby McCurtis is a Library Manager for Multnomah County Library and the current President for the Association for Library Services to Children (ALSC).

Juneteenth, 1865

June 19, 1865, referred to as "Juneteenth," celebrates the date when the official word of President Lincoln's 1863 Emancipation Proclamation reached Texas, the most remote state of the former Confederacy.

Juneteenth, 1987

On June 19, 1987, the North Portland Neighborhood Library was buzzing with excitement at the official opening of Multnomah County Library's Black Resource Center. There were speeches, music, activities for kids and families. The culmination of a community-led process nearly 20 years in the making, the Black Resource Center was a dedicated space holding a collection of materials of interest to the County's African American community.

A photograph from The Gallery at the opening of the Black Resource Center. *Photo credits:* Fred Caldwell. Digital Publisher: Multnomah County Library. In copyright. Copyright owner unlocatable or unidentifiable.

Juneteenth, 2018

On June 19, 2018, North Portland Administrator Kirby McCurtis and Regional Librarian Lee Catalano spent the morning unpacking the new and recently recataloged items that will initially comprise the Black Pacific Northwest Collection (BPNW Collection). A prominent display space is carved out and the Collection is unveiled as the Library's regular patrons enter at opening time.

An official notice that the BPNW Collection was available to library patrons was shared on Multnomah County Library's social media channels and in a press release. The creation and opening of the Collection was an important milestone in North Portland's 30+ year history of thoughtful and intentional service to its African American patrons.

In recent years, Multnomah County Library (MCL) has acted on a commitment outlined in our 2019-2021 Priorities to help make connections for a stronger community (Multnomah County Library, 2018). We've done this in a variety of collection and programmatic efforts, including encouraging local authors and musicians to become a part of our digital collections through the Library Writers Project and the Library Music Project. We've focused on sharing local collections of photographs, documents, audio, and video that represent Multnomah County's rich cultural heritage. Digital exhibits like "Our Story," which celebrates Black life in Multnomah County, "Brew Stories," which recognizes Portland's history of craft beer, and "Mapping Change," which tracks the physical alterations of the County through historical maps, are all available to patrons through our online portal, The Gallery.

The creation of the BPNW Collection is another example of this work to strengthen our community. Unlike the efforts described above, the commitment to providing a special collection for our African American patrons has a long history.

A Collection for African American Patrons

1943. The Library Association of Portland (MCL's predecessor) opened a library in Vanport, the nation's largest wartime housing development whose first tenants arrived six months earlier. "Ordering a collection of reading material for a population as heterogeneous as we have at Vanport is a thrilling experience," Librarian Eleanor Touhey stated in her annual report, "and talking with countless people from all sections of the country, learning their special viewpoints and particular problems, has been highly educational" (Touhey, 1944).

1966. North Portland Librarian Mary Griffin created a special collection of materials for study and recreational reading on African and African American subjects.

1987. Shepherded by Dr. William A. Little, an Associate Professor of Black Studies at Portland State University, the North Portland Library opened the Black Resource Center with an initial collection of more than 3,000 items. This was an important gesture to Portland's African American community during a time when the City of Portland implemented a racist policy of urban renewal through gentrification. The Library remained a beacon during a long period of cultural and physical disintegration of the vibrant and cohesive Albina neighborhood. Housing a collection of interest to the African American community explicitly said "You are welcome here" at a time when much of Portland was delivering an opposite message.

1987–2017. During its 30 years, the Center's collection more than doubled in size. Adding to the collection became an informal process by North Portland staff, who examined items to see if they met a broad criterion of relating to the African American experience. Qualifying items were then assigned to the collection. Following a major building renovation in 2000, the Center was renamed the Black Resources Collection (BRC) as changing space needs meant that there was no longer a separate "Center" housing the collection. Patrons were able to browse North Portland's full collection for interfiled BRC items, which were designated by a blue sticky dot affixed to the call number label.

While the collection kept growing, the neighborhood was inexorably changing. Housing grew expensive and many of the African American residents and businesses who anchored the Albina neighborhood were compelled to move away. Even though they often lived far away (and may have found another MCL branch nearer to home), many African Americans continued to call the North Portland Library their home location. However, there was also a feeling that North Portland didn't always center the African American community, deferring to the ma-

jority of white individuals and families now dominating the neighborhood. Mindful curation and management of the BRC fell into disuse, from staff time constraints and lack of interest.

Creation of the Black Pacific Northwest Collection

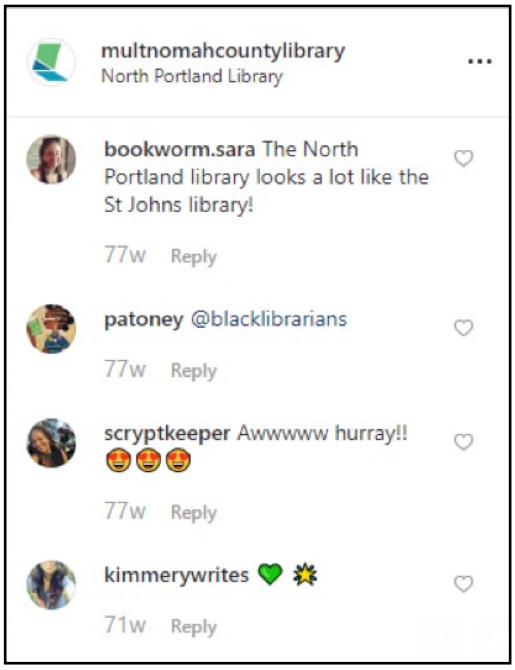
As the BRC passed its 30th anniversary, the time was right to re-examine its purpose.

Early in 2018, MCL's Collection Services Manager convened a team to review the BRC's policies and propose a new direction for the collection. A review of documents pertaining to the 1987 creation of the Black Resource Center revealed how the collection could make long-lasting connections with Portland's 21st century African American community: "Special emphasis will be placed on materials from the Pacific Northwest" (Library's Black Resources Center, 1987).

From the project proposal:

> *Items from the current BRC that have a regional focus will be identified to create a new collection, the "Black Pacific Northwest Collection." The materials within this collection will focus on the Black experience in Oregon and the Pacific Northwest, and will include works by and/or about Black people in this geographic area. For purposes of this collection, Pacific Northwest is defined as Oregon, Washington, Idaho, and northern California.* (Multnomah County Library, 2018, p. 1)

In addition, the team recommended a separate shelving location for the collection at North Portland Library and that, where possible, two copies of every item be purchased or relocated from MCL's larger collection. While items from the BPNW Collection are on the shelves at other MCL locations, only those located at North Portland have BPNW Collection noted on the call number. With just a few exceptions, all BPNW items circulate.



Regional Manager Kirby McCurtis shows off some of the BPNW on Instagram.

From the Multnomah County Library Instragram feed (https://www.instagram.com/multnomahcountylibrary/).

When we announced the availability of the collection, reaction from the community was encouraging, as demonstrated by our Instagram post.

Anecdotally, North Portland staff report satisfaction in being able to easily direct patrons who ask where the "black books" are (bearing in mind that "black books" are also shelved elsewhere in the library). Black Cultural Library Advocate Israel Fin has also found that sharing the availability of these local materials affords them the opportunity to introduce African American patrons to the broader offerings at the library and in turn to feel a shared sense of belonging in a community forced apart by decisions from the past.

Fin reports a singularly satisfying encounter with two African American teens in search of titles dealing with race and African Americans. When asked for resources on this topic, "it has become my habit," Fin says, "to swing by the BPNW Collection to help our patrons discover this intentional collection that in scope, mirrors them." This introduction to the collection inspired the teens, in turn, to begin telling Israel about their own history of Portland, three generations worth. "These young women," Fin explains, "although no longer residents

The Black Pacific Northwest Collection Definition

The Black Pacific Northwest Collection comprises the literature, music, film and other creative expressions of the Black experience in the Pacific Northwest. Works by and about Black people residing in Oregon, Washington, Idaho and Northern California are eligible for inclusion. At this time, with the exception of items solicited through the Library Writers Project and the Library Music Project, all works must be physical, i.e., printed on paper, stored on discs.

of the neighborhood, were welcomed back with this special collection." (I. Fin, personal communication, January 15, 2020)

We also find that patrons are finding and checking out items in the collection. In the 18 months since its creation, the items have circulated more than 1,200 times.

Future of the Black Pacific Northwest Collection

Like any new collection, the BPNW Collection requires some nurturing in order to flourish. New materials are added as MCL purchases them, and we continue to find eligible items in our existing collection. Our two initiatives soliciting literature and music created by our cardholders for our digital collections—the Library Writers Project and the Library Music Project—are a ready-made source of content for the BPNW. We plan on adding eligible works from these initiatives to the BPNW this spring.

We also issued our first call for submissions this September and we were kind of surprised and excited by the response (14!). We're confident there must be more out there.

Does your library own materials that might be eligible for inclusion in the BPNW Collection? These would not be works by established authors based in the region, but a patron who perhaps donated something they self-published or a resource about local history. It would be helpful if they were currently available for us to purchase, but this is not necessary. (Just to be clear: We do not wish to purchase items from your collections unless you are in the process of deaccessioning!)

Would you be willing to promote a call for submissions at your library?

If you wish to review a list of items currently in the BPNW Collection, visit the MCL catalog: https://multcolib.bibliocommons.com/. Change the search box to "Series" and type "Black Pacific Northwest Collection."

We welcome your comments and suggestions via email:

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References

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Multnomah County Library (2018, July 1). *Priorities 2019—2021*. Multnomah County Library. https://multcolib.org/about/priorities (NOTE: MCL's Priorities have been revised in light of COVID-19. The superceded Priorities can be found here: https://tinyurl.com/y6q6d7ac)

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Additional Resources

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Links to Multnomah County Library's Local Collections

The Black Pacific Northwest Collection (https://tinyurl.com/y3tbxxen) or search the library catalog (https://multcolib.bibliocommons.com/) for Series: Black Pacific Northwest Collection

The Black Resources Collection (https://tinyurl.com/y5egqamj) or search the library catalog (https://multcolib.bibliocommons.com/) for Series: Black Resources Collection

The Gallery (https://gallery.multcolib.org/)

The Library Music Project (https://librarymusicproject.com/)

The Library Writers Project (https://multcolib.org/library-writers-project)

Forging Community Connections at the Claire McGill Luce Western History Room

by Karen Nitz
Claire Mcgill Luce
Western History Room
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Karen Nitz has been employed with the Claire McGill Luce Western History Room at the Harney County Library since 2008. She is the author of "Images of America; Harney County."

The special local and regional history archives collected together under the banner of the Claire McGill Luce Western History Room at the Harney County Library have played a role in recent community efforts to retain a connection with our county's pioneer roots while pursuing creative efforts to revitalize a once-vibrant economy through preservation, restoration, and promotion of heritage-based businesses and activities. Community members and organizations seeking historic home designations, organizing living history events, celebrating the arts and cultures of Harney County, and preserving and restoring downtown buildings have all incorporated resources uniquely available for public access within the library archives to bring an element of historical context into our daily lives.

It all began in 1970 with a pledge and a vision: one thousand dollars per year for thirty years to document and preserve local history at the newly constructed Harney County Library. Little could Harney County-born Claire McGill Luce have guessed that her initial bequest would eventually blossom into a fund of over two million dollars and give rise to a historical research facility rivaling institutions many times its size.

Guided by Luce's wish to "see a very fine collection of books, records, and documents pertaining to the history of Harney County," the Harney County Library began its compilation of research materials with the purchase of a microfilm reader and accompanying reels of local newspapers. Through countless hours of dedication by library staff and volunteers, an oral history interview program was initiated to gather firsthand recollections from the earliest pioneer families. Journalist and historian Pauline Braymen was instrumental in organizing and recording interviews in the early years of the program. Historical photos were collected, indexes to vital records were constructed, and files of local interest were compiled. A boon to the status of the library collections came with donation of the prestigious private library of local rancher and avid northwest history book collector, Walter McEwen, and the working research library of author Edward Gray. In 2006, an addition to the Harney County Library

was completed, bringing together all the historical archives in a controlled environment to provide ready access for library patrons and preserve them for future generations.

To date, the archives of the Western History Room contain: over 4,000 publications, 540 transcribed oral history interviews, 545 audio and video interview analog tapes converted to digital files, 475 family history files, Burns and Crane high school yearbooks dating from 1911, 73 reels of microfilmed local newspapers dating from 1887-2014 in addition to Camp Harney military records, collections describing local Paiute and Basque culture, and files relating to local historic homes, towns, settlements, post offices, schools, ranch history, Edward Hines Lumber Co. logging history and more.

Over the past dozen years, the Claire McGill Luce Western History Room has partnered with the Harney County Arts in Education Foundation (HCAEF), Harney County Historical Society, other organizations and private individuals to bring history to the forefront in the community.

On October 30, 2010, the Portland Youth Philharmonic (PYP) was welcomed to Burns, Oregon for their first performance in the city where the idea for a youth orchestra was first born. The PYP performed at Burns High School in honor of the Sagebrush Symphony Centennial as a benefit for the HCAEF. Staff members of the Claire McGill Luce Western History Room were invited to serve on the Sagebrush Symphony Centennial Committee task force, providing local historical photographs and documentation of Mary Dodge and her Harney County youth orchestra, which were incorporated into all facets of the centennial tribute.

Founded in Burns in 1910 by music teacher Mary Dodge, her Sagebrush Youth Orchestra played to critical acclaim in 1915 and 1916 at venues around Oregon, including the Oregon State Fair in Salem and the Imperial Hotel in Portland. When Mary Dodge moved to Portland in 1918, Ruth Saunders and other young music students from Burns followed her to continue their training. In Portland, Mary Dodge founded the Irvington School Orchestra, drawing on her experience with the children of Harney County. This school orchestra evolved into the Portland Junior Symphony and later became known as the Portland Youth Philharmonic. Ruth Saunders' granddaughter, HCAEF member and Portland Junior Symphony alum Linda Neale, was instrumental in bringing the orchestra back to its roots in Burns.

Uniquely local entertainment was provided for the performing PYP musicians preceding the Centennial Concert to impart a sense of the cultural diversity of the hosting community. The group was treated to Paiute dancing, demonstrations by the Steens Mountain Men/Women, a rodeo, and a Basque-style lunch.

Maintaining a connection with the youth orchestra's past, a highlight of the Harney County Fair Parade a month before the benefit concert was a specially created replica of the Sagebrush Orchestra's iconic violin float. The enormous float was pulled along the parade route by a vintage automobile with Georgia Marshall, daughter of Ruth Saunders, waving from the passenger seat. Perched atop the giant violin, a dozen Harney County music students performed under the direction of Mary Dodge, as portrayed by Linda Neale.

Claudette Pruitt, a local author and historian with a passion for connecting community members with their roots organized several projects in conjunction with the Claire McGill Luce Western History Room and the Harney County Library that were designed to showcase significant citizens in county history and commemorate pioneer family homes from the early settled period of Burns.

Photo by Karen Nitz

Sagebrush Symphony Orchestra Centennial Celebration. Violin Parade Float in Harney County Fair Parade. September 11, 2010. Pictured: Linda Neale as Mary Dodge, standing center, surrounded by young Harney County musicians. The float is pulled by John Watts driving his vintage Ford truck with passenger Georgia Leupold Marshall.

On September 15, 2012, at the Burns Cemetery, Pruitt led local residents dressed in period costume to pay tribute to some of the men and women laid to rest there—who helped shape the character of Harney County. Representing "Spirits of the Old West," the living history players drew on historic photographs and documentation from the Western History Room archives to establish their characters. Garbed in old jewelry, hats, and other period apparel, the Spirits used photo albums and props to relate, in 10-minute narratives, early county history and how they played a role. Of the 14 reenactors, five were descendants of prominent Harney County citizens portrayed. Cemetery visitors wove their way among the headstones, stopping to hear the "spirits" recount significant events in their lives.

The cast of characters featured Tim Clemens and Helen (Clemens) McCart as Peter and Jennie Clemens, Bill Renwick and his sister Lois Renwick as their great-grandparents John and Dorcas Neal, Denny Presley as George McGowan, Michelle Steineckert as Ida Olivier Petersen, Mark Christie as Grover Jameson, Peg Johnson as Phoebe Kelley Geary, Jen Hoke as Grace Brown Lampshire, Robin Cramer as Margaret Smyth Donegan, and Len Vohs as "The Sage of Harney County," Bill Hanley. Known for his folksy wisdom, Hanley's perspective on the afterlife leads one to imagine he would have approved of his temporary resurrection. In *Feelin' Fine*, Hanley's autobiographical memoir compiled by Anne Shannon Monroe, Bill reflects:

> "Well, each life is only a little spot in time. And there is no death. Nothing can be lost—it only changes. Will I return? people ask. It's what's in you that returns."

Fittingly, the entrance to the Burns cemetery commemorates Bill and his wife Clara with two marble columns.

Photo by Paul Kohler

Harney County Living History Players. Cast and support personnel for the first annual living history performance at the Burns Cemetery. September 12, 2012. *Pictured:* Seated, left to right: Karen Nitz, Lois Renwick, Robin Cramer, Wesley Welcome, Claudette Pruitt, Michelle Steineckert, Helen Clemens, Peggy Johnso. Standing, left to right: Sandy Weld, Tom Boren, Denny Presley, Mark Christy, Len Vohs, Bill Renwick, David Brinkley, Jen Hoke.

In addition to organizing living history, Claudette Pruitt compiled research from Harney County Library archives and other sources to document historic homes, including Clara Hanley's final residence. Pruitt's interest was initially fueled by the history she uncovered about her own house, a circa 1900 structure which she lovingly restored to near original state. As owners of neighboring vintage homes took notice, an informal movement—spearheaded by Pruitt—ensued. The group encouraged the display of placard signs to honor the earliest known owner(s).

Taking her historic homes research a step further, Pruitt commissioned a local watercolor artist named Mary Lou Wilhelm to create illustrations of a dozen of the homes. These paintings were featured in a 12-month calendar and handmade notecards. A short history of the homes and the homeowners is detailed on the back of each card. The cards were offered for sale at the Harney County Historical Museum and local gift shops to serve as reminders for visitors and local residents alike of the craftsmanship and rich history which are still evident in our community. Pruitt enthusiastically shared the high points of her research on pioneer families and homes with audiences at the Harney County Library and Harney County Historical Society. Although Pruitt is no longer a resident of the community, her research is deposited and accessible to the public in the archives at the Harney County Library, ready to serve as the historical groundwork for others to build upon.

Photo by Karen Nitz

Claudette Pruitt prepares for a Pioneer Homes of Burns history program at the Harney County Library (2014).

The Claire McGill Luce Western History Room and the Harney County Library continue to focus on highlighting local history by actively participating in—and serving as a research source for—exciting new events within the community.

Over the course of two nights in late February 2020, Harney County youth presented the second annual "Nights at the Museum," held at the Harney County Historical Museum. After sourcing information from the historical archives, actors from the Burns High School Drama Club transformed into noteworthy Harney County citizens from the past. The inaugural two-night event last year played to hundreds of community members who were invited to tour the museum while historic notables—Peter French, Bill and Clara Hanley, Mary Dodge, Dr. L.E. Hibbard, Ilda May Hayes, Helen Cowan, and Captain Wright—interacted with the visitors and related stories from their lives. In addition, youth from the Burns Paiute Tribal Youth Leadership Council participated with a focus on detailing events associated with the 1878 Bannock uprising from their own perspective.

The Harney County Cultural Crawl festival joined forces with the popular annual Archaeology Roadshow organized by Portland State University in June 2019 in what is likely to continue as a combined local event to present the community with a wealth of historical and cultural-themed exhibits, demonstrations, information, and entertainment in one venue. Experts and representatives from a variety of government agencies, research institutions, and community cultural groups, including the Claire McGill Luce Western History Room, gathered together at the Hines City Park to showcase the abundance of opportunities for residents and visitors to engage with local and regional heritage-based activities. Some of those activities take place front and center on the main thoroughfare of Burns.

Photo by Katee Withee

Night at the Museum. February 21, 2019. Harney County Historical Museum. Burns Paiute Tribal Youth Council members relate history of the Burns Paiutes. Burns Paiute Tribal Youth Council Members participating included: Reyanne Hawley, Lane Hawley, Michael Teeman, Alexis First Raised, Methius Barney, Ksh'lee Thomas.

Downtown business owners are recognizing the value of incorporating historic details during the renovation of deteriorated buildings, in turn creating vibrant and welcoming new spaces to encourage investment in the local economy. Forrest and Jen Keady are examples of local business owners melding the old and the new to foster interest in preservation over demolition of aging local infrastructure in the heart of Burns. The Keadys jump-started the "revitalization revolution" in downtown Burns by successfully completing restoration of the former Masonic building. An overwhelmingly positive community response to the project inspired the couple to undertake a second fixer-upper; the result is the award-winning Historic Central Hotel, a mixed-use plan lodging guests in 1930s era boutique-chic on the upper floors and providing retail space at street level. Up and down Broadway Avenue, other businesses are following the Keadys' lead to re-energize the core of the community while retaining its small-town charm.

In response to a growing interest in local history by festival participants, next year the Harney County Bird Festival Committee is introducing free guided downtown history walking tours in conjunction with the annual migratory waterfowl event. Led by staff from the Claire McGill Luce Western History Room at the Harney County Library, tours will begin and end at the shared library/museum parking lot. This one- to two-hour leisurely walk along Broadway and surrounding blocks will relate the development of Burns from a dusty cow town to a community looking toward the future through ongoing revitalization efforts.

Shortly before her death, in a letter penned to a hometown friend, Claire McGill Luce wrote of her conviction that citizens should be aware of their heritage. "This simple magnificent concept must be an eternal light, passed hand to hand, generation to generation." Her legacy to Harney County continues to grow with each new addition to the archival collection that proudly bears her name. The community she held so dear will always hold the seeds of its past as it grows toward the future. Says Pauline Braymen, "The history will be available for children of tomorrow to hear and read as Claire Luce hoped it would be, so great was her love for the wide, free Harney County country—the other part of—Oregon."

When the Community is You:
Institutional Outreach Through Archival Exhibits

by Steve Duckworth, MLIS
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Steve Duckworth (he/him) is the University Archivist for Oregon Health & Science University's Historical Collections & Archives and currently serves as the Interim Director of Special Collections. He teaches as an adjunct instructor for library and information science programs at Emporia State University and Rutgers University and holds an MLIS from Drexel University. His efforts focus on educating and mentoring students and new professionals with an ethics of care mindset, as well as advocating for fairer and more equitable labor practices within the profession and creating more representative and accessible archives.

The Library of Oregon Health & Science University (OHSU) is home to the institution's Historical Collections & Archives (HC&A), which preserves and makes accessible materials covering the history of both the organization itself and health sciences more broadly. Collections include the historical records of the university, documentation and oral histories tracing the practice of health sciences in the Pacific Northwest, medical and dental artifacts dating back to the Civil War, and one of the largest rare book collections focused on health sciences found on the West Coast. As part of our public programming, HC&A curates these holdings into three or four exhibits each year that are displayed at the main entrance of the library building on the Marquam Hill campus.

In June of 2019, HC&A launched "Queering OHSU," an exhibit focused on the lesbian, gay, bisexual, transgender, and queer (LGBTQ+) history of the institution. Dating back to the early 1900s, this history had been largely undocumented in the archives' holdings. Prior to the exhibit opening, I reached out across the University community to gather records that documented this history, conducted offsite research in other local repositories, and oversaw the recording of three oral history interviews on the topic of transgender health. Through these efforts, I hoped to increase the archives' holdings, uncover hidden stories, and increase the visibility of the archives in new communities. This article speaks to

Exhibit bookmark.

Alan Hart, author image.

the work completed as part of the project and subsequent outcomes, which include developing additional archival holdings, making positive institutional connections, and bringing in a small but thankful new audience to the archives.

My first step in preparing for this exhibit was to take a deeper dive into the archives' holdings to see what we actually had that documented the LGBTQ+ history of OHSU. I already knew about an early transgender graduate (Alan Hart, class of 1917) and wanted to learn more. We had one oral history from Dr. Ira Pauly, who treated transgender patients in the 1970s; and one from Dr. David Rosenstein, a dentist who treated HIV+ patients (many of whom were gay) in the 1980s and 1990s. And I knew that OHSU's current Transgender Health Program (THP) was the outgrowth of many years of deliberate work around better serving transgender communities.

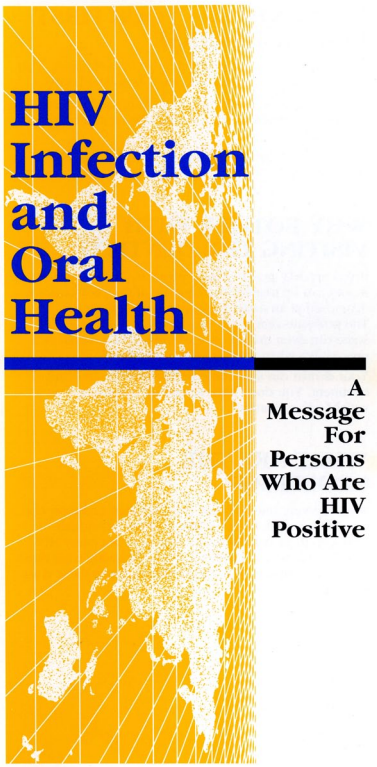
In reviewing our collections of biographical and subject files, I discovered that another University of Oregon Medical School (UOMS, the precursor to OHSU) faculty member had treated Alan Hart, and wrote a very detailed account of the process in a journal article that we had in our collections. I learned that Hart went on to work as a radiologist, but also wrote a series of quasi-autobiographical novels, many of which we held in our archival book collections.

While reviewing the anachronistically-titled subject file on "Transsexuals" (now re-titled to "Transgender," as this project allowed us to review our own descriptions for outdated terminology), I found a series of photocopied *Oregon Journal* news clippings written by a transgender woman named Parish in the 1970s. Parish had seen doctors at the UOMS hospital and written about it in her articles. However, as photocopies do not make for good exhibit material, I did some further research and found that the Oregon Historical Society (OHS) held materials from the *Oregon Journal,* including a photograph collection; and the Multnomah County Library held originals of the entire run of the newspaper. I visited OHS and found photographs of Parish in the collection, as well as a photograph of the same woman using the name Stephanie and dated two years prior to the articles I initially sought. This led to finding an article that hadn't been in our subject files. After I reviewed microfilmed copies of the articles and found them unsuitable for exhibit purposes, Multnomah County Library allowed me to view the original newspapers at an offsite facility. I was able to read both the 1972 article and the series of 1974 articles, and took digital images that were later reproduced and used in the exhibit.

Image and excerpt from Parish's news series (*Oregon Journal*).

One of the doctors Parish wrote about in her articles was the aforementioned Dr. Pauly. By tying these two stories together and expanding upon Pauly's research and publications in the subject area, I was able to expand the range of exhibit items further. As this research progressed, HC&A shifted the focus of our Oral History Program to document transgender health at OHSU. We recorded three new interviews: two with current doctors working with the Transgender Health Program, Drs. Christina Milano and Daniel Dugi, who discussed the evolution of transgender health and medicine at the institution; and another with Dr. Toby Meltzer, who had worked at OHSU in the 1990s and performed gender-affirming surgeries at a time when the hospital was less supportive than it is now.[1] I also met with several people in the THP to gather more recent records for the exhibit and the archives. These stories demonstrate a throughline of ever-more-supportive medical practices from 1970 to today. In the 1970s, some medical professionals were treating transgender patients, but the hospital had officially banned any surgical procedures. In the 1990s, the hospital allowed them but was not supportive enough to provide sufficient time for patient recovery in the hospital. Today, the THP is nationally recognized for its supportive and inclusive practices.

In Dr. Rosenstein's oral history interview, he discussed treating HIV+ patients at OHSU's community dentistry clinic, the Russell Street Clinic. He talked about how beneficial their work was in the gay community of Portland, and even throughout Oregon. Patients came from all over the state, as their dentists refused to treat them once they became HIV positive. Flyers and pamphlets provided primary source documentation about their services and the importance of oral health in HIV+ patients. These records were scattered across multiple School of Dentistry collections and in a misguided "ephemera" collection (since dismantled and integrated into relevant archives collections). Institutional publications and newsletters contained articles on nurses researching and teaching about better care practices for patients with AIDS and doctors investigating potential cures. As our item descriptions are not so granular to describe article contents in publications, these articles were somewhat hidden before this exhibit highlighted them. I reached out to the Partnership Project, which started in 1995 to serve HIV+ patients and is still operating today. We added more recent records to the archives and shared stories found in our holdings with current staff who weren't aware of them, building new bonds between HC&A and other departments on campus.



Oral care brochure.

The final section of the exhibit focused on Pride, the OHSU LGBTQ+ employee resource group (ERG). I met with the president of the group, Patrick Holmes, who was also one of the founders. He filled me in on the early history of the group—how they began informally with a number of employees gathering socially and gradually

[1] This transcript is not yet available online. To access it, please contact OHSU's Historical Collections & Archives.

An early OHSU Pride logo.

became a more formalized group that later became fully recognized and supported by the university. Holmes transferred additional records to the archives and I donated my own *#pride* t-shirt into the collection. A few weeks before the exhibit opened, Portland's annual pride parade took place and OHSU's Pride group took part. They shared over 50 photographs to add to the archives, some of which were included in the exhibit.

As I worked with our Public Services Coordinator to bring the exhibit materials and text together, I also continued to check in with the groups that had helped build this exhibit—Pride, the Partnership Project, and the Transgender Health Program. I wanted to make sure the exhibit text was factually correct as well as culturally sensitive and used appropriate language. The THP was especially thankful for how we handled this process.

The significant focus on our oral history records also gave HC&A a perfect excuse to implement a new feature for our exhibits: an interactive kiosk purchased a month prior. I spent a great deal of time trimming, editing, and adding captions to excerpts from the videoed oral history interviews and added them to the kiosk. I worked with our library technology group to write code for the iPad app that would display the material. And I promoted the inclusion of the kiosk in a blog post after the exhibit was up and running.

Conference program on rural HIV+ healthcare.

Exhibit feedback was positive, though limited. Staff members appreciated the work that was put into creating this exhibit, even as far as to include writing about it in an earlier OLAQ article. Members of the Partnership Project, the THP, and OHSU's Communications department—who admitted to not having visited any of our previous exhibits—came to view

this one during the summer and loved learning about the long history of transgender health at the institution. Members of the Pride group stated their appreciation of how we told their history and the images and records that were included. HC&A also helped them with a slide show they put together for a meeting they held around the time of the exhibit opening.

As mentioned, the archives' holdings grew through the course of this project. We added roughly half a linear foot of physical material and 3 GB of digital files from the Pride ERG—a group that had been practically undocumented in our holdings previously. We now have documentation around the early beginnings of the group and its transition to today's formalized version. Those records also document how the group was influential in OHSU becoming recognized as a leader in the Human Rights Campaign's Healthcare Equality Index. We learned more about how Dr. Christine Tanner's legal battle for domestic partner benefits also became a foundation for legalizing same-sex marriage in the state.

Through exploring publications from the time at the height of the AIDS epidemic, we uncovered hidden stories of a wealth of HIV+ patient care and research into cures and vaccines. During a time when gay men were particularly disdained—and often refused adequate healthcare—OHSU was making strides and setting positive examples with their compassionate care. One of the articles led me to learn more about the very beginning of OHSU's Partnership Project, which has served countless HIV+ community members since it began. The few new pamphlets and 85 MB of digital files added to the archives further shows the long-term impact of their work. The THP grew out of the Partnership Project and is now documented through paper records and oral histories; its history was also virtually absent from the archives before this project began.

The early transgender history of OHSU has been brought further to light. There is more clarity around Alan Hart's transition process and his later professional life. The news articles from the 1970s, though previously in our holdings in photocopied form, are now more fully contextualized and, in addition to the work of Ira Pauly, document the less-than-favorable treatment offered at the time. The new oral history from Toby Meltzer helps fill gaps in OHSU's own transition story, from banning gender-affirming surgeries, to allowing them, to now fully supporting a multi-faceted approach to transgender health.

It can be difficult to measure the impact of efforts like this: the physical and digital size of records added is rather small, we don't have counts for the number of people that visited the exhibit, and our institutional repository does not supply metrics for how many people viewed or downloaded the oral histories (though we can see that the exhibit announcement on our blog is in our top 10 most viewed posts). I can say, however, that I managed to expand our holdings and knowledge significantly above what existed before, and I made a number of positive connections across the university through meetings with stakeholders. These interactions allowed me to explain the purpose and services of the archives, to ask for input and feedback, and to make it clear that I want to continue developing our collections in this area and collaborating on future projects. All of this raised awareness of the archives in areas of the institution that did not know we existed before, and has created a positive memory in those departments that I hope will encourage future engagement with the holdings in our care.

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Means of Production:
Student Publications in the Albert Solheim Library at Pacific Northwest College of Art

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The creation of books has long been a way for artists to explore different mediums and avenues for sharing their work, "getting art off the wall, out of the gallery, and into the hands of a wide, democratic, or populist audience" (White, 2012, p. 46). A book is generally cheap to design and produce, is relatively portable, and easy to interact with. Books offer both intimacy between creator and viewer and the feeling of sharing a wider experience with others.

According to Suzy Taraba (2019), "contemporary artist's books evolved from two divergent strains of antecedents: the fine press book and the democratic multiple" (p. 86), the latter becoming the predominant artists' publication type in the 1960s and '70s. The contemporary art student's publication is somewhat of a hybrid of the two. Often created in small editions with inexpensive materials, these publications may also utilize multiple laborious printmaking techniques such as letterpress, woodcut, or screen printing, and include one-of-a-kind details such as paintings, pop-ups, drawings, inserts, or detailed bindings. Many students build intricate enclosures for their work.

White (2012) notes that democratic multiples may not "gain market penetration due to issues such as poor printing and/or amateur design" (p. 48), which may affect marketability and widespread distribution of student work. However, for art and design students, what is key in learning about the creation of a publication is the exploration of the intimacy between object and viewer in new mediums and forms. They also learn about process, from ideation to distribution, presentation, and, if intending to market their work, professional practice.

In "A Queer Community of Books," Taraba discusses the ability of publications to foster communication between, and create community for, marginalized groups, specifically queer people. Because independent publishing has been a reaction to and subversion of mainstream publishing, it is especially important in this regard because mainstream publishing often excludes queer voices. Taraba (2019) asks, "What does it mean to cross boundaries that mainstream society accepts as fixed?" (p. 93). She specifically refers to queer life and publishing, but this can equally apply to artists' publications.

The history of art mirrors the history of publishing in which dominant cultures (overwhelmingly white, eurocentric, colonial, and patriarchal societies) dictate value and determine what art, design, and writing is worthy of elevation and, ultimately, consumption. Artists may seek to question the canons of art history and literature by publishing in "an explicitly political act and the desire to challenge an art establishment" (Pichler, 2019, p. 15), turning to books for the "intrinsic subversive potential they can yield. For the way they create cracks in dominant narratives" (Archive Books, 2019).

As education and information professionals, librarians are also responsible for questioning these systems, continually asking which voices are missing, and seeking out publications that can attempt to fill this void. In "Dear Book Arts," Tia Blassingame (2019) urges educators to consider their "prejudices and how they may be affecting … critique of book and print work by students of color" (p. 7). Further, she reminds librarians that collections with diverse voices help users "make sense of current events and challenging topics such as institutional racism, voting rights, socio-economic inequalities" (p. 10) and offers ideas for outreach. Above all, Blassingame challenges us:

> Make and keep your book arts collection as a relevant refuge and incubator of ideas for your users, particularly your younger patrons as they expand their comprehension of and begin to speak from a place of knowledge about the world, with its marvels and horrors (2019, p. 11).

Collecting Student Artists' Publications

The collections of the Albert Solheim Library at Pacific Northwest College of Art (PNCA) are developed to support the curricular, creative, and research needs of the PNCA community, including 12 undergraduate, seven graduate, and myriad community education programs in art, craft, and design. The library has a very small Special Collections, including some rare books on art, history, the Pacific Northwest region, exhibition catalogs and monographs by and about the PNCA community, a selection of artists' books, the annual PNCA Print Portfolios, and, increasingly, a collection of student publications.

Historically, the library accepted donations of artists' publications by the PNCA community and added them to Special Collections. In 2016, we began to actively purchase artists' books made by the artists and designers in the PNCA community—-faculty, staff, students, and alumni—with special emphasis on works created by current students.

For this purpose, we define an artist's publication as anything from a zine to a unique object, and the entire spectrum in between. Formats may vary from print to electronic. Items are made available for check-out in general collections or the zine library, or housed in our non-circulating Special Collections. The library collects these objects for teaching, learning, and sometimes preservation, so unique approaches, structures, and content are highly prized. While an artist's book generally "refers to publications that have been conceived as artworks in their own right" (Printed Matter, 2020), the PNCA library holds an expansive view of an artist's publication and collects items that could be considered monographs, chapbooks, zines, exhibition catalogs, or photobooks.

We recognize that many important voices and perspectives have historically been—and continue to be—omitted from the discourse of scholarship and strive to build our collection in ways that counteract the effect these omissions have on our community's understanding of the world. (PNCA Albert Solheim Library Collection Development Policy, 2019)

This excerpt from our Collection Development Policy informs our practice of collecting student publications and weighs heavily on the choices made when selecting titles for acquisition.

Concurrent to the creation of this collection development project, PNCA began offering the course "Artist's Publications, Multiples, + Distribution," taught by book artist and printmaker Abra Ancliffe. Library staff collaborated with Ancliffe to develop an instruction session for this course that discusses many aspects of an artist's publication, including design, creation, and distribution. Our collection of student publications is used in this and other courses to teach professional practice, forms and functions of artists' publications, and that artists' publications themselves are important opportunities for students to add their voices to artistic and scholarly discourse. In this way, depending on the nature of the publications, we are able to incorporate conversations that touch on several of the ACRL Frames, notably Authority is Constructed and Contextual, Information Creation as a Process, Information has Value, and Scholarship as Conversation (ACRL, 2015).

Professional practice is one of PNCA's five core themes, so the library heavily emphasizes this area of learning when working with students on their publications. It is important to model professional and ethical acquisition practices, including compensating creators for their work.

In determining whether to purchase an artist's publication, we take the following into consideration:

- Edition size
- Type of publication (zine, scroll, print portfolio, book, etc.)
- Materials (paper, vellum, gold leaf embossed, etc.)
- Printing method (photocopied, letterpressed, screen-printed, hand-drawn, etc.)
- Price
- Quality of craft
- Labor involved in designing, printing, and binding or containing the object
- Notability of artist

More established artists often benefit from economies of scale when producing publications and can price multiples accordingly. For example, a student creating an edition of 20 perfect-bound books will most likely design, print, and hand-bind each volume, which is a laborious and possibly expensive practice. Depending on the other noted aspects of the student publication, we might pay upwards of $75 for a copy. An artist with more notability, and therefore resources, can create a publication with a larger edition size (100–200), publish and distribute through a small press, and charge about $20–50 for a similar type of publication. Unique publications that are closer to the typical "artist's book," with smaller editions and more complicated design and materials, can fetch much higher prices for both the student and notable artist alike.

Since the PNCA library budget is relatively small, and the allocation for student publications even smaller (around $2000 annually), many of the more rare and unique items are out of our price range, regardless of the notability of the artist. However, many student artists are willing to negotiate prices for their publications because they want to be included in a library collection and make money from their work.

Challenges in Collecting

There are several practical challenges to collecting the myriad forms of artists' publications, namely their cataloging, processing, and shelving. These publications require original cataloging, which presents a challenge for subject analysis and physical description. Often these publications are conceptual in content or form and require a more faceted description than the Library of Congress Subject Headings and Genre/Form Terms allow. Processing and shelving artists' publications can be challenging when their physical forms are extraordinarily small or large, contain loose or multiple pieces, or do not conform to a traditional book shape.

One such publication, *Hand to Hand,* by Ophir El-Boher, "addresses questions of value in fashion consumption" (El-Boher, personal communication, January 17, 2020). It is an edition of four screen-printed dresses, each of which includes a book in its pocket and tucks into a printed fabric envelope. The dresses were intended to be worn, the books annotated, and the entire ensemble passed to the next wearer. When reassembled, they form a rough book shape and size, but the overall form is very soft.

Ophir El-Boher, *Hand to Hand,* 2019. Screen-printed hand-sewn dress and envelope, hand-bound book. Images courtesy of the artist, photographed by Mario Gallucci, PNCA Documentation Studio.

The following is an excerpt from the book:

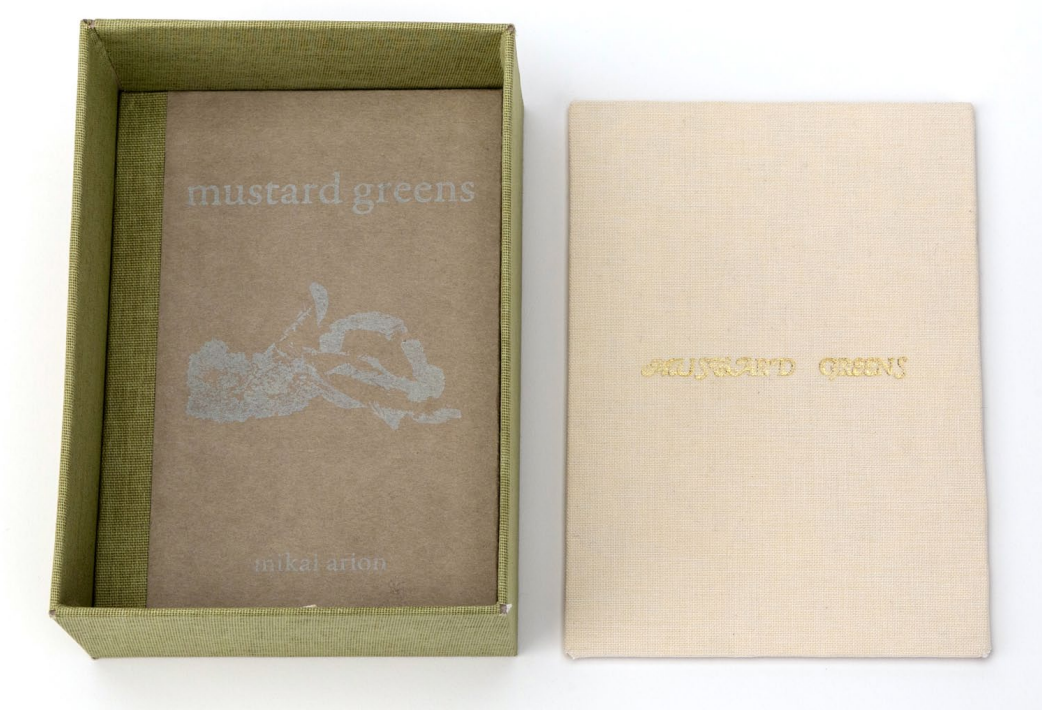
This is research
What brings value to clothes?
What brings value to objects?
What brings value to people?
What brings value to you?
What is value?
I hope to create clothes that people will cherish, take care of, love, keep, pass on.
I hope to include your ideas in my work. I hope you are excited

I created this garment. It is made out of materials that someone else created. These materials have been used, I reclaimed them. I give this garment to you
you agreed to receive it, you agreed to engage with it.
This object has some value. You will add value to it. You will use whatever methods, tools, skills, concepts that you may think of, to expand and prolong the value of this object.
It is not mine any more than it is yours.

Los susurros de mi ser, by Alejandra Arias Sevilla, is a collection of prints in a handmade box that evokes nostalgia for the artist's childhood in Mexico and explores her identity as an immigrant to the United States. This publication utilizes different printmaking techniques—woodcut, letterpress, and screen printing on papers that alternate from semi-transparent to opaque and textured. The varied pages and printmaking techniques create a visually layered effect that represents Arias Sevilla's multilayered identity. Although this publication is book-shaped, albeit slightly oversized, because of the delicacy of the papers, it must be stored flat.

Alejandra Arias Sevilla, *Los susurros de mi ser,* 2018. Ink on paper. Images courtesy of the artist.

Mustard Greens, an artist's book in a handmade box by filmmaker Mikai Arion, "is a speculative fiction story about family lineage and confronting mysticism in context of environmental racism" (M. Arion, personal communication, January 16, 2020). The publication and accompanying box are book-shaped and sized, but they are small and the top of the box is not affixed. It will need an enclosure to safely sit on the shelves in Special Collections. Additionally, this book has a page with a pop-up shape and a sealed envelope on the back endpaper, so including these unusual features in the catalog record will be important for future use by researchers.



Mikai Arion, *Mustard Greens,* 2019. Mixed media.

Another challenge in adding student publications to closed stacks is the question of access. These publications are meant to be experienced—held, perused, and examined—and outside of word-of-mouth or in-class presentations, it is very difficult to bring awareness to these hidden collections. They can be found in the library's OPACs, but a student might not know that they exist in our collections unless explicitly seeking an artist's publication. Library staff regularly feature titles from Special Collections in a display case in a study room, but we are looking for more extensive ways for our community to interact with these materials.

Student Publications as Thesis Work

During their final year at PNCA, students focus on a thesis project with the support of a faculty mentor. Thesis students work on a project or body of work, culminating in an oral defense and exhibition of their work. The library collects digital portfolios for most student thesis projects that include documentation of their work. Students often create publications for their BFA thesis projects; these publications may be the entire project (in the case of graphic design and illustration students), a portion of the project, or as a supplement to the thesis. Readers may view images of the following publications via the links provided in the reference list.

One such work is *Sungazing*, the "subjective newspaper," by Sammie Cetta, that accompanies her BFA Printmaking Thesis (Cetta, 2016). Cetta created an intentionally ephemeral poetic publication that contradicts the usual intended factual purpose of a newspaper.

In conversation with the other pieces in the thesis, the publications "illuminate a tension against two ways of learning: knowledge learned from others, and knowledge acquired from lived experience" (Cetta, 2016).

Rebecca Giordano's book, *Confluence*, functioned as one piece in an installation of wall-hangings, a chair, a rug, and small objects "made using a repetitive mark, motion, and rhythm, with care, in the search to define the word *Home*" (Giordano, 2019). This book utilizes several printmaking techniques and is nestled in a clam-shell box made from embroidered and hand-printed book cloth.

Graphic Design student Marguerite Rischiotto created *Bair*, a "campaign that shines a light on the lack of representation of female body hair across the scope of advertising and media … [and] celebrates femme body hair and raises awareness about the pressure on femmes to shave" (Rischiotto, 2019). The end result of the campaign was a full-bleed, full-color look book that joyfully exults in models and their body hair.

View more PNCA Thesis works here:

https://mimi.pnca.edu/f/thesis

Conclusion

The PNCA library's collection of student publications is small, but growing, and we look forward to identifying more courses on campus that incorporate book creation in their curriculum. BFA courses on picture books and the graphic novel, the MA in Critical Studies, our new MFA in Creative Writing, and the MFA in Print Media programs will probably be good places for collaboration. This summer we are hoping to embark on a project to build enclosures for the books of unusual size, form, or shape. As this project grows, hopefully we will find ways to get the word out to students that we are actively seeking to collect their work as many have expressed discomfort in soliciting us for a sale. Additionally, the challenge of access presents an opportunity to explore unusual models of circulation and outreach.

As Riot Grrrl declared:

> We must take over the means of production in order to create our own meanings … Because doing/reading/seeing/hearing cool things that validate and challenge us can help us gain the strength and sense of community that we need in order to figure out how bullshit like racism, able-bodieism, ageism, speciesism, classism, thinism, sexism, anti-semitism and heterossexism figures in our own lives. (Riot Grrrl, 1991, p. 83)

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What Are These Things Doing in the Library?

How a Library of Things Can Engage and Delight a Community

by Brendan Lax
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Brendan Lax has worked at the Hillsboro Public Library since 2009, where he selects and maintains a number of collections, including the graphic novels, AV, board games, video games, and the Library of Things. His work life focuses on creating relevant and accessible collections for his community, and finding innovative ways to expand the reach of the library and promote its resources through digital engagement. Prior to working in libraries, Brendan was chief steward on an ocean-going tugboat.

On the surface, the difference between a Library of Things collection and any other collection in the library lies in the materials. We see traditional library collections as books, periodicals, sound recordings, video recordings, and the digital versions of these formats. A Library of Things can be anything beyond this, from air fryers and board games to fishing poles and Arduino kits. But if you look more closely, you begin to see that a Library of Things engages a community in a fundamentally different way than many of our traditional collections do. Through this unconventional engagement, libraries with special collections find new ways to have a meaningful impact on their communities. Good library collections do a number of things: they teach and instruct; they are representative and inclusive; they provide equal and open access to information; and they entertain. Special collections can certainly do all this, but they also afford us a unique opportunity to interact with our patrons through the materials we lend out. Certainly, some of the excitement for starting a Library of Things comes from the freedom to experiment and try out new models of lending, but there is the additional responsibility for us to make sure these collections are in alignment with the needs of our communities. When the Hillsboro Public Library was deciding on what to include in our collection of Things, we carefully considered our library's mission and strategic goals, asked our patrons what they wanted to see in the collec-

Library of Things items "in," including a rack of cake pans and a white board where people can write what they would like to see us add.

tion, and did our best to ensure that these items would be as accessible as possible. Once the collection launched, we discovered that a Library of Things begins a dialogue with patrons, as they share with us their feedback, experiences, and ideas. We started hearing about the projects people were working on, what tools they needed, and what items they had lying around their homes that they wanted to donate to us for other people to use. While circulation numbers can tell part of a collection's story, what really informs the success of a Library of Things and the impact it has on a community is how much the people we serve embrace it and make it their own.

Hillsboro Public Library's initial move into non-traditional items began innocently enough. Many public libraries have long had non-traditional niche collections, like puppets or early learning toys. In 2014, we started experimenting with some new types of items, adding Arduino kits, board games, and cake pans to our circulating collections. We had received the Arduino kits as a donation, and it seemed like a great opportunity to see how a kit with many different parts and pieces would circulate. The West Slope Library, part of our county cooperative, had already successfully experimented with circulating board games and this inspired us to do the same. Bakeware had shown to be a popular experimental collection at other public libraries, and we decided it would be useful to provide them at both our branches. Initially there was no concerted effort to fundamentally change the way public libraries work, or to be part of a larger library trend or movement. We just wanted to offer some engaging and educational collections to our patrons.

As we were experimenting with these collections, Sacramento Public Library was just getting started with what they were calling the Library of Things, a name borrowed from a non-profit in the UK. Wanting to see how they were making this work, another colleague and I headed down for a visit, adding in a side trip to the bay area to see the Berkeley Public

Screenshot of @book.nosed post on Instagram showing the cake she baked. From: https://www.instagram.com/p/BuCsvkmn_r9/

Library and Oakland Public Library tool lending collections. I was already familiar with the local tool libraries in Portland, but was staggered to see public libraries circulating thousands of tools, and realize they had been doing this for decades. When we saw these collections, we realized that the little thing we had started at the Hillsboro Public Library could be the core of something a lot bigger, something with the potential to generate meaningful change in our local community. Seeing how well-used and appreciated these special collections were in California, it became clear, given the right access to the right materials and resources, special collections can transform a community.

What Kind of Deep Fryer and How Many Banjos?

Determining the scope and contents of this new collection was exhilarating and freeing, but also daunting. We were, after all, venturing into uncharted territory. For ideas of what to include in the collection, we examined what was on the shelves at other libraries, like Sacramento, Berkeley, and the Ann Arbor District Library (which was getting praise for their robust collection of musical instruments and audio gear). We also surveyed our staff, patrons, and community members, asking them what they would want to check out from a library if it could be almost anything.

With our new Library of Things, we wanted to know how we could positively impact our community. To do this we grounded the collection in our library's strategic plan. Specifically, we tied this collection to our strategic goals of providing new and popular materials that "stimulate the imagination and provide leisure activities and experiences," and promoting lifelong learning by offering the resources for patrons to explore topics of personal interest. Additionally, with our library's mission statement being ***For Everyone***, we had a need to minimize as many barriers to access as possible. We wanted to ensure our community had equitable access to materials and items which they might not normally encounter in their day-to-day lives. One big step towards accomplishing this was by placing very few limits on how the items circulated, not requiring any waivers, and making a determined effort not to

Facebook screen shot from: https://tinyurl.com/y5nwz85l

be punitive with fines and fees. Finally, for items to be considered candidates for the collection, they had to pass a test. Selection criteria were developed to make sure each item we added supported our community and our strategic goals. We wanted the collection to:

- Promote experiential learning
- Support creativity and making, and empower patrons to do it themselves
- Provide access to resources patrons might not normally have contact with
- Generate more awareness about new and emerging technologies and ideas
- Foster better-informed consumers and support local businesses by giving patrons a chance to try out something before making a decision to purchase
- Create connections within our community by exploring shared interests and collaborating
- Help facilitate the serendipitous discovery of new and exciting things at their library

Before our official launch, we had to overcome some very practical obstacles. Every item needed to be cataloged, packaged, and labeled. Our technical services personnel rose to the occasion, finding ways to make disparate things of unpredictable size fit within the limitations presented by library shelving and the movement of our materials. Our name and identity also needed to be decided. Fortunately, Sacramento Public Library was more than

Patron uses Makey Makey to make bongo drums from bananas.

happy to share the name Library of Things. It's one of those phrases that could be construed as meaningless—isn't everything a Thing?—but ultimately, it conveys our vision for this collection to our patrons, a collection of anything and everything. With this name, a new logo, and some photos, we created a brand identity that is fun, compelling and easy to spot. The right branding and publicity are critical to ensure people take notice of a Library of Things and make good use of it.

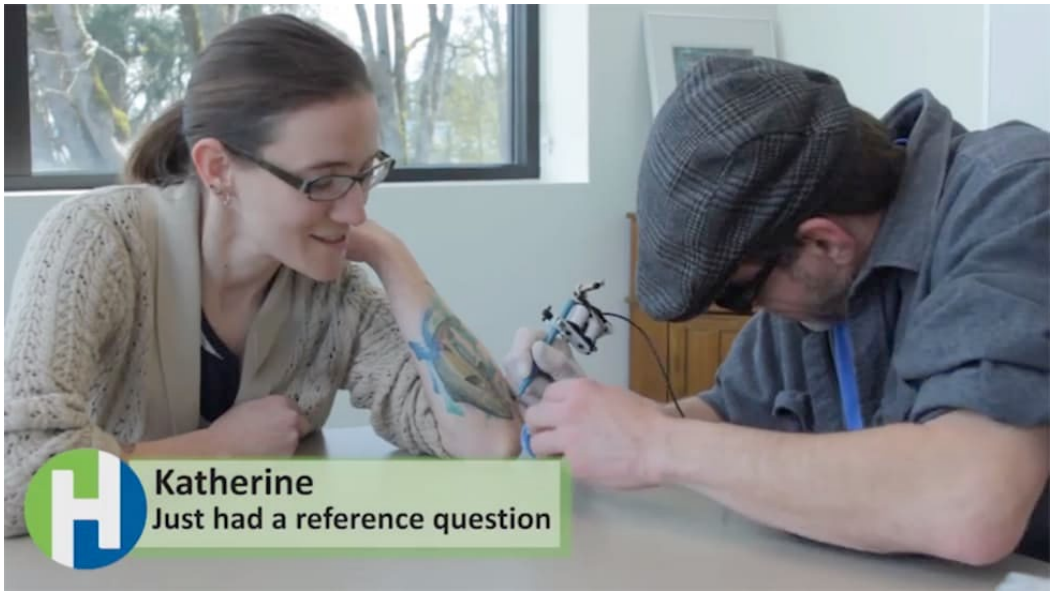
Since launch, the day-to-day workings of our Library of Things presented ongoing challenges. Recently, I found myself laying out a 10' x 10' green screen cloth on the floor of our technical services area and removing an excessive amount of dog hair with a lint roller. Several hours later, I was using a letter opener to scrape congealed oil and salt from the crevasses of a commercial popcorn popper, trying to clean out as much as I could to prevent corrosion of the internal wiring. In the same week, we had a third therapy light stolen, a patron vented to me about the expense of 9v batteries, and I had more than one item appear on my desk for repair with a note saying "smells like cat urine." But what helped me persevere and feel that my time was being well spent was knowing that because of these extra efforts, patrons in Hillsboro get to have something special, something unique to our community that at once fills a need and brings a smile.

One Thing Leads to Another: Measuring the Success of a Library of Things

Evaluating the impact of our Library of Things outside of the standard circulation statistics is no easy feat. Five years in, with almost 1,000 items in the collection and over 60,000 circulations, we know the collection is popular and well used. Seeing 30 people on the waitlist for mochi makers, we can determine that people in Hillsboro either really like mochi, really enjoy experimenting in the kitchen, or both. But we needed to hear from

Tabling at PlanetCon 2019 in Hillsboro, Oregon, Facebook: https://tinyurl.com/y3hfnqvt

our community members to get the rest of the story, to understand how and why they are using these resources. Stories from patrons who have discovered and used our collection give us some of that insight. We've had photos shared with us of people gathered around chocolate fountains, decorating cakes, crocheting doilies, and making banana bongos with microcontrollers. We've heard stories from people thanking us for giving them the tools they needed to repair their home, digitize old home videos, learn to program an Arduino microcontroller, and find buried treasure in their backyard. Hearing about our patrons' experiences gave us that first bit of dialogue between a library and its community that a Library of Things so uniquely provides. Another part of the dialogue involves finding ways to collaborate with our community to develop the collection further. From the start we heard from many people who want to share projects they are working on, to explain why they wanted us to add an item or tool they needed. We put large dry erase boards where patrons could write in what they wanted to see in the collection, and soon we had purchase suggestion lists that contained hundreds of potential items. And people really wanted to donate to the collection, to contribute their underused belongings to the library in the hopes that they would find new life in the hands of their fellow community members. Selecting for the Library of Things became a back and forth process, and to this day it is constantly adapting to the changing needs of our community.



Screenshot of our Library of Things tattooing kit video for April Fool's Day 2017.
Facebook post: https://www.facebook.com/HillsboroPublicLibrary/videos/1481372988597353/

While the Library of Things provides people with the items or resources they need to learn a new skill or complete a project, it is also true that patrons need to be self-reliant while learning to use that tool or item. A makerspace is the ideal complement to the Library of Things, providing a physical space for the community to gather and learn together, using a lot of the same tools and resources that you find in a Things collection. It is nice to come into one of our Fibers and Fabric meetups and get help learning how to use a sewing machine from fellow patrons, and then have the option to check out a sewing machine to complete your project at home. The popularity of the makerspaces in our library branches emphasizes the need people in our community have to share what they know and to learn from others. It reminds us that while we can empower people simply by putting the tool they need into their hands, often the best learning happens when people mentor each other and work together.

Beyond Hillsboro, it has also been great helping bring this new lending model to libraries around Oregon and the rest of the country. I have often spoken at conferences and emailed with other libraries, relaying my experiences and helping them take those first few steps towards Thing-dom. And while they are right to wonder what sort of impact a tool or a Things collection will have on their technical services staff, their circulation procedures, and their collection budget, I do my best to convey that the potential good far outweighs the challenges that may come up. I've watched the Library of Things movement grow leaps and bounds since we got started in Hillsboro, and it's been very rewarding seeing these types of lending libraries popping up all over the US, Canada, Mexico, Australia, and Europe. There have been several international Lending Library Symposiums in the last few years, with talk of the next one being held in Reykjavik for 2020. These conferences give like-minded people looking to affect positive change in their communities an opportunity to meet and share their experiences and ideas. After seeing firsthand the transformative power nontraditional library collections have on a community, it's easy to see why this movement

Patron bakes a snowflake cake, from post: https://www.instagram.com/p/BQGijD9lYlO/

is taking hold and growing. Certainly, tool and Thing libraries help create a more sustainable future for us all by providing a better way to share resources, promote reuse overconsumption, and contribute to the circular economy. But they also have the ability to empower communities, to give people the access and opportunity to learn how to do something new, to fix and repair their homes and belongings, and to improve themselves in ways they never thought possible at their local library.

A Library of Things is a powerful tool for engagement and change, and can accomplish much more than we ever anticipated when we started in 2014. It can be as simple as a patron getting a new library card and being astonished to discover the Library of Things, becoming excited by what a library can do for them and going out into the community as a public library advocate. Perhaps a non-library user might see a media article or one of our silly Thing videos shared on social media and wonder if it's time to return to the library and see what they have been missing. They might feel like the library is being supportive and responsive by inviting them to engage with the Library of Things and to participate in how it expands and grows. Or maybe a patron checks out a disc golf set and uses the disc golf course map to explore places around our city and county they would normally never have seen, coming back to the library to tell staff their journeyed stories. One of the best indications of success for a library collection is seeing a community fully embrace it and make it their own, to allow it to change and improve their lives. With Hillsboro's Library of Things, we have accomplished this, while still leaving lots of room for the collection to change and grow along with the people we serve.

Resources

Hillsboro Public Library's strategic plan, 2014–17: https://tinyurl.com/y3uo2we7

Website for Hillsboro's Library of Things: https://www.hillsboro-oregon.gov/libraryofthings

Wikipedia entry for "Library of Things": https://en.wikipedia.org/wiki/Library_of_Things

Library of Things video playlist: https://tinyurl.com/y2qjrja9

Hillsboro Mayor Steve Calloway and City Council sing "My Favorite Things" at the State of the City address in 2017: https://tinyurl.com/y58gs3so

OLA Quarterly Publication Schedule 2020

The *OLA Quarterly (OLAQ)* is the official publication of the Oregon Library Association. The *OLAQ* is indexed by *Library Literature & Information Science* and *Library, Information Science & Technology Abstracts.* To view PDFs of issues, visit the OLAQ Archive on the OLA website. Full text is also available through HW Wilson's *Library Literature and Information Science Full Text* and EBSCO Publishing's *Library, Information Science and Technology Abstracts (LISTA) with Full Text.*

Each issue is developed around a theme determined by the Communications Committee and Guest Editor(s). To suggest future topics for the *OLA Quarterly*, or to volunteer/nominate a Guest Editor, contact the OLAQ Coordinator.

Vol./No.	Theme	Deadline	Pub. Date	Guest Editor
Vol 26 • No 2 Summer 2020	*State Library of Oregon*	July 15, 2020	September 1, 2020	Jennifer Patterson *State Librarian of Oregon*

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