

FAGAN, GEORGE V., 1917 -  
Colorado College Librarian and Professor  
of Library Science, 1969-1983  
Professor Emeritus, 1984 -

TAPE 1 - SIDE 1

FINLEY:

This is tape recording No. R74 of the Colorado College Archives Oral History Project. I am Judy Finley, interviewing Dr. George V. Fagan at his home at 1408 North Cascade Avenue. The date is April 12th, 1995.

A native of Philadelphia, Dr. Fagan received his B.S. and M.A. degrees from Temple University, his Master of Library Science degree from the University of Denver in 1957 and a Ph.D. in History from the University of Pennsylvania in 1954.

A World War II veteran, he served as librarian of the United States Air Force Academy for 15 years before his retirement from the Air Force in 1969 with a rank of Colonel.

From 1969 to 1983 he was head librarian at Colorado College's Tutt Library. During his tenure, he added more than 100,000 volume to the library, established the Special Collections Division, created the Lincoln Room and CC Room, oversaw the planning and construction of the 25,000 square-foot addition to the library, joined the OCLC Computerized Cataloguing Network, established the Friends of the Library.

In 1988 Dr. Fagan authored a book, The Air Force Academy: An Illustrated History.

I'm very happy to be in your lovely study with all its nice books to interview you this morning, Dr. Fagan. Delighted you're willing to join our oral history project.

FAGAN:

I'm very happy to do so.

FINLEY:

I want to ask you to start, how you first came in contact with Colorado College.

FAGAN:

Well, as you know, I was assigned to the Academy in January of 1955, and a couple of weeks after being at the

academy, the Dean asked me to go to Colorado Springs, and to find out as much as I could about the history and the background of the Academy, the permanent Academy site.

So in the second week of February, 1955, I came to Colorado Springs for the first time. I was instructed to contact Captain George Henriques, who was the information officer for the Air Force Construction Agency.

He had an office up on El Paso Avenue and it so happened that George Henriques had been a reporter on the Gazette and he was called to active duty and they assigned him as the information officer. So he was very familiar with Colorado Springs.

So what he did was to introduce me to a number of people, who in turn introduced me to other people. And the first one he introduced me to was Ken Englert, who was the head of the, he was the president of the Historical Society at that time. And he owned a liquor store down on Colorado Avenue. And he seemed to know everybody. And Kenny Englert took me to lunch at the Swiss Chalet, where I met Joe Reich.

FINLEY:

Oh, yes, one of the big movers and shakers of the Air Academy.

FAGAN:

And Joe Reich sort of took me under his wing. When he found out I was the--I didn't know he had sort of started the Academy idea, but you know, he told me all about that. But he took me around and introduced me to various people, the bankers and so forth, and the educators, and so forth.

And during that week, I can't remember which day, Joe Reich took me to Colorado College, to Cutler Hall--I didn't know it was Cutler Hall in those days--but to Cutler Hall to meet with General Gill.

And I remember going into the office. It was on the first floor, on the back part, on the west side, sort of a dingy kind of an office.

FINLEY:

Yes.

FAGAN:

And General Gill was very, very gracious to me, and he introduced me to some of the other people around and he said, "Well, I'd especially like you to see the library."

So we walked across the street to see Coburn Library,  
and to meet Louise Kampf.

FINLEY:

Louise Kampf.

FAGAN:

Yes. And I, that was the beginning, you know. Louise Kampf and I were good friends during the years before I came to the college, but after I came to the college, I used to go to visit her at least once a month and talk with her.

And she would save up her magazines, which she'd been doing for years, and I would take them and she would say, "They need them for the bindery to complete the sets."

FINLEY:

[laugh] Complete the sets.

FAGAN:

And she would tell me all kinds of things. So I really had a good interest. So that was my introduction.

One of the things I remember--this was 1955--in the drought period, and the campus was all brown. I mean I never saw such a--I remember going home to Denver, and saying to my wife, "You know, all Colorado Springs, the lawns are all gone." It was such a bad period, and the campus looked very, very bad.

FINLEY:

Yes, a terrible drought, yes. What was your sort of impression of Coburn Library when you went through it?

FAGAN:

Well, I had seen, you know, being from the East, I had seen libraries like that, with the balconies, and with the big ladders going around and all that. I don't think it was a very good design and I often wondered, "Gee, it must have been a hazard to try to go up those ladders and get books."

But I remembered seeing in Philadelphia the old Library Company of Philadelphia on Broad Street had a library much like that. It was an old man that was librarian and I was doing research for my masters degree, and he would climb up those ladders--he wouldn't let anybody else do it, but he would climb up.

Now I don't know, Mrs. Kampf never said who climbed up the ladders. [laugh]

FINLEY:

[laugh] Well, it was very typical of its era, that library was.

FAGAN:

Oh, yes. And I do remember the big statue--

FINLEY:

Winged Victory?

FAGAN:

Winged Victory. And I remember talking to your father many times about that. We always wondered what ever happened to that. How could a big thing like that just disappear?

FINLEY:

We've never found out.

FAGAN:

No. But your father was very disturbed about that.

FINLEY:

Yes.

FAGAN:

Because he felt that should have been preserved, and put someplace in Tutt Library.

FINLEY:

He never learned what happened to it. Well, I know that you were the librarian at the Air Force Academy from its inception until you came to Colorado College as our librarian in 1969, and I'm not going to really inquire much about that period, because we're mainly interested in the history of Colorado College in these oral histories.

I know that your experience there must have been a tremendous asset to your perspectives when you came to CC. Can you tell me about, you know, how you came to get the position as librarian at CC, how that all came about, when you were offered the job, and so forth?

FAGAN:

Well, it's interesting that the Academy and Colorado College had close relationships, especially in the history department.

When we started the Academy in 1955, one of the things that we tried to do was to make connections with all the other--I was in the history department, so we made connections with the history department, at the University of Denver, Colorado Woman's College, all around. And we had a series of meetings, and we'd invite them to come to Denver and meet with us during the day.

And I remember very well meeting the people from Colorado College, especially Bentley Gilbert. Bentley Gilbert and I became very good friends. Bentley Gilbert and Bill Hochman, and Paul Bernard. They were the three that came. Now, I must also say that Harvey Carter came, because I knew Harvey Carter from Pennsylvania, when I taught at Temple University.

FINLEY:

Did you?

FAGAN:

He taught at Ursinus College, which is not far. So we had connections there. So Harvey Carter was the only one that I had ever seen before. But we had known each other for a number of years.

But that was the connection. And then when Lou Geiger became the head of the history department, oh, someplace around 1960, '61, Lou Geiger and I were good friends. And of course, Lou Geiger and Lew Worner were good friends and associates.

The other connection I had with the college was I was the executive director for Colorado for National Library Week from 1958, I think until 1964, something like that. And we had various representatives from colleges on that committee, which was headed by the governor, Governor Love. And Colorado College's representative was Bob Brossman.

So Bross and I became very close friends. And that committee used to meet about every month. So Joe Reich and Joe Reich was the chairman, and he was the late chairman of the committee, and I was the executive director. And many times Joe Reich would pick up Brossman and I, and the three of us would go to Denver together to the meetings and so forth. So we worked out a good relationship.

Somewhere in through there, I can't remember exactly how, I start to have some contacts with Lew Benezet, and I guess it was through Brossman. But anyhow, Lew Benezet. Well, somewhere, I guess it must have been, I can't remember now, when Louise Kampf retired, somewhere around 1957, '58, in through there, and then--

FINLEY:

Elsworth Mason came.

FAGAN:

Elsworth Mason came.

FINLEY:  
As the librarian, right?

FAGAN:

Yes. Elsworth Mason came, and he got all involved with the building of the library, and so forth, but he was going to leave, and I can't remember exactly when he was going to leave.

FINLEY:

'Sixty-three or 'sixty-four.

FAGAN:

Well, through there, and before I suppose Benezet left someplace right in there. Before he left, anyhow, he knew that Mason was going to leave.

And he talked and called me up and asked me on the phone would I be interested in taking over the library. Well, of course, I was trying to get my 20 active years, I wasn't going to give up my 20 active years. So I said, "Well, thank you very much, but--"

FINLEY:

No, thank you!

FAGAN:

Then shortly after, I suppose, when Lew Worner became the president, Lew Worner and Brossman asked me to go to lunch. And, well, I don't know why they're asking me all of a sudden to go to lunch, but Lew Worner asked me again, "Would you like to be librarian?"

And I think this was, I've forgotten if it was before, or right--it must have been before they had hired Copeland, Bob Copeland.

FINLEY:

Probably right after Lew became the president in 1963.

FAGAN:

Shortly after he became the president. And it was good weather, I remember because I remember we went downtown, so it was good weather. So I don't know exactly. I can check to see when he became the president of the--sometime in 1963.

And again, I still needed--I needed about two years yet to get my 20 active years. So I said to Lew, "Well, I'd like to do it."

Lew used to go to the history meetings. I used to go to the American Historical meeting every year, and he used to go, and I got to know Lew again through those historical meetings.



Well, then when, in 1968, I--Copeland had been gone already. Copeland left.

FINLEY:  
Yes.

FAGAN:  
And there was a year or so--

FINLEY:  
Yes. It was a very fluid situation. As I recall, he was never named librarian--he was just acting librarian for awhile.

FAGAN:  
Yes, and there was a woman, Crystofson, or something like that, was sort of taking place. Well, anyhow, Lew again called me and said, he wanted to take me to lunch at the Garden of the Gods Club. [laugh]

FINLEY:  
So you knew something was--

FAGAN:  
So I knew something was happening! [laugh] So I went to the Garden of the Gods Club with Lew, and this was, oh, someplace in the summer of 1968, and again, he asked me, you know, "Would you like to take the library?"

This time I was, I had finished my 20 years, I had all things--well, this was a good period to really do that.

And one of the things he told me was that I was just 50 years old at that time, and he told me, "Well, you know, you could still get onto the retirement program." I was still young enough to do that.

So that impressed me. [laugh] Well, that was a good idea. So, I agreed, and then I started putting in my papers to retire. And I thought everything was all set, that we would go February of 1969, the first of February.

Then I guess I told you before, they turned down my retirement, said I couldn't retire until August.

Well, in the meantime, I had accumulated my 90 days of leave, and so I decided, okay, I would stay at the academy until the end of April, and the first of May, I went on my terminal leave, and I went to Colorado College that day.

That was the beginning, the first of May of 1969.

FINLEY:

Well, now, you showed me a little package of notes before we started this recording, that you said had sort of been a consultant between February and May. Tell us a little bit about that.

FAGAN:

Well, when I couldn't come on that full-time, on the first of February, Lew Worner and Dean Kern got together with me and said, "Well, we will make you a consultant, and you can help us sort of make an appraisal of the needs of the library."

So in the evenings and on the weekends sometimes, I would go and just see what's happening. And of course the staff, the regular staff weren't there, and the students didn't know who I was, and nobody else seemed to know.

FINLEY:

So you just wandered around?

FAGAN:

I just wandered around to see what things were. The first thing that impressed me was the bad housekeeping.

They had all kinds of stuff around there, especially on the top--on the fourth floor, they had all the newspapers, the old bound copies of the newspapers, the Gazettes and so forth. All in the aisles, you couldn't walk around.

I just couldn't believe why they would do something like that. And when I start looking at them, I thought, "My God! Here are the earliest ones around here in a public--nobody's even taking care of anything like that!"

But the whole thing was not--oh, bad housekeeping, I would say. That would be my big thing.

The second thing that impressed me was how few students were there--how very few people--they keep the library open at night, I think until about 10:00 at that time. But very few students would be there, and very few other people would be there.

And they didn't have any--there were no staff people, no, they'd have students, just as--sort of just as monitors, sort of. I thought, "Well, that's got to change, somehow."

Then I started looking at the collections, and I looked at the periodical collections and so forth, and there were many good things, many good runs. But a lot of junk. Things

which weren't pertinent. For example, there were thousands of books on forestry, because they had had a forestry school for a long time.

FINLEY:

Right. So they were really--

FAGAN:

So I said, "Well," we were looking for space. I thought, "Well, that is one place." And of course, later, I did make arrangements to transfer 5,000 books, forestry books, to Fort Collins.

FINLEY:

Oh, to CSU.

FAGAN:

Because they wanted those things, to CSU, yeah. That's where they really transferred the forestry school. I didn't understand all that at that time, but I learned, you know, the way it was.

They had a lot of--they had runs of economics things, especially the various reports and so forth of stocks and bonds, and stuff like that.

I didn't know Ray Werner, you know, at that time, but later on I said, "I gotta find out why they have all this stuff."

And later when I met Ray Werner, he says, "Well, you know, they used to collect everything, just save it."

FINLEY:

It might have been the Coles Commission, too.

FAGAN:

They didn't really need that stuff. So later, when the University of Colorado, Colorado Springs was being organized, or their business school, we transferred a lot of that stuff to them, because they wanted it, because they needed the background stuff.

So we cleaned out a lot of material. But if I hadn't gone through, with my checking my notes, I had business index, and a lot of stuff, we'd never have known all that.

FINLEY:

So it's a good thing you served in that sort of consultant job for several months to kind of snoop around and see what was going on.

FAGAN:

Well, and you had a good run, like here I say good runs of literary magazines, especially the 19th and 20th century. Only English, like Blackwoods, and Edinburgh Review and Dial. So--you know--knowing these runs and how important they were, they had to be preserved.

But a lot of them, they stopped the binding at one time, I guess, and a lot of them were not bound. They ran out of money, but there were a lot of good things, excellent things, but I think that that was the best thing that I had done, you know, in the library.

I got a good idea, in those three months, I think I got a better idea of how the library was organized.

And of course, I did talk in the meantime, to Louise Kampf again. One of the things that always worried me, poor Louise Kampf, you know, it's been her whole life, practically, 50-some years in the library as the assistant to Mr. Ormes, and she and Mr. Ormes saved everything.

And they wrapped it in brown paper, and put little red strings around it, and I'm not familiar with all of it, but what she told me was when they started dismantling Cutler Hall, someplace along San Rafael where the parade, where the, across from the library, there's an open area there, there was a house there. And they stored all that stuff in that house. I don't know what they called that, now.

FINLEY:

Was it Peabody House?

FAGAN:

Could have been.

FINLEY:

Where Boettcher Health Center is?

FAGAN:

No, it's the other side.

FINLEY:

The other side.

FAGAN:

It's where the, you know, where the Education building is now, where they have the what they call Tenny--there's a big lot there now.

FINLEY:

Okay, okay.

FAGAN:

There's a big lot there now, between where the fraternity. And there was a big house there, and they stored all kinds of stuff there.

FINLEY:

Oh, my. Did you ever get to see it?

FAGAN:

No, no. Let me tell you. And they, there was Rita Ridings--did you remember?

FINLEY:

I remember Rita Ridings.

FAGAN:

Rita Ridings was the link between the old regime and me. And she told me that when they tore that house down, they took all that stuff and put it in the garage, the big garage right behind where Boettcher is. I've forgotten what they call that house, but they use it for a dormitory. But there's a big double garage in the back of that.

FINLEY:

Right, right.

FAGAN:

And that's where they had--she put all the stuff there. And Lew told me that I should get in contact with Rita Ridings, because Rita Ridings knew where all this stuff was. She was the link.

She was a very remarkable lady, and Lew and her--I don't know why, but they seemed to have close relationships.

Not so long ago, he was talking to me about Rita Ridings. Her brother used to teach at the University of Oregon at Salem and she went out there after she left the college, and I sort of lost track of her. He was wondering if she still lived there, and she was really old.

But anyhow, she was the link for that. And most of that stuff, of course, is really what became the nucleus of the Colorado Collection, and the Special Collections. So if they hadn't saved that, and hadn't preserved it, we never would have had it.

Of course, it was years later that I was able to get old Helen Jackson to give me money to hire a person to sort of work out a plan for the Special Collections and to do that. And then we later hired Rosemae Campbell. But it was old Helen Jackson that gave us the money.

FINLEY:

I didn't realize that.

Well, let's go back, temporarily now, to the beginning of your time before Special Collections was started. You spoke of some of the problems you saw in the library in terms of, you know, things that needed weeding and improvement. Can you tell me a little more about the personnel, the staff, and how you reorganized it and how you got going with your librarianship?

FAGAN:

Well, I think first I will have to say a little bit about Elsworth Mason, and the background of Tutt Library. At the Academy, our consultant was Kize Metcalf. Here's his picture, Kize Metcalf.

FINLEY:

Yes.

FAGAN:

Kize Metcalf was the librarian at Harvard, and Kize Metcalf was known as the Greek library builder. He built several hundred, was the consultant for several hundred libraries in the world, all over the world, and he sort of had a group of people that worked under him.

And he worked very closely with Skidmore, Owings and Merrill. And Skidmore, Owings and Merrill were not only building the Academy library, but they were going to build libraries all over the country. And of course they were going to build Tutt Library.

So he had as his sort of proteges a group of people that he was trying--he was an older man, well, he was hitting, he was in his high seventies at that time. He lived until way in his nineties, but he thought he was going to pass off, so he needed some assistants.

And one of his people was Ralph Ellsworth, who was the librarian at Boulder.

FINLEY:

Okay.

FAGAN:

And Ralph Ellsworth was the official consultant for Colorado College. But--the overall thing was in the hands of Kize Metcalf.

And it's interesting--one of the things that Kize

Metcalf told me, and I remember talking with Ralph Ellsworth about it--is he would like to have seen Colorado College be like the New England colleges. Instead of, remember, El Pomar was going to put up the money so he's sort of being paid by El Pomar, and El Pomar was talking at that time about enhancing the public library.

FINLEY:

That's right; they were.

FAGAN:

Well, what one of the things that Kize Metcalf was trying to induce them to do was to have a combination college library and city library.

That combination of trying to have a college library and a public library in one unit was sort of a fascinating idea. A number of towns in New England have done that. But that of course was abandoned, and you had two different libraries.

FINLEY:

You know, before you go on, I want to insert an observation here. That explains to me why, and this is for the historical record, the so-called Special Use zone extended east of the Colorado College campus over east of Weber, all along that area between Cache la Poudre and Uintah.

There is some correspondence that talks about this so-called future library, and I think that was envisioned, maybe, for that location.

FAGAN:

Yes, a community library.

FINLEY:

Yes. It does explain that, during Benezet's period. Okay, go on.

FAGAN:

I didn't know that part.

FINLEY:

Yes.

FAGAN:

But anyhow, this whole idea of building consultants, and so forth. And of course they were very keen on trying to make what later became as sort of a model for a small college library.



And they tried to incorporate all the modular ideas. Of course, the Academy is a modular idea, and Skidmore, Owings and Merrill are great for modular ideals. Every library they did was on a modular scale. And so they made a big point of that.

And there are articles about the architectural features of Tutt Library. It became a prototype of other libraries that were going to be built, because during that 1960's Congress passed the National Library Construction Act. So there was money, federal money, to build libraries in the '60's and '70's.

FINLEY:

Of course, our library was built with El Pomar money.

FAGAN:

Well, it was built, but it became a prototype of the kinds of libraries that they were going to build in other parts of the country.

And of course Ralph Ellsworth, he became the chief library builder--he's the consultant all over the country. Kize Metcalf was getting old, so he was passing things on to him. And with the experience that Ralph--or Ellsworth Mason [this is exact] had at Colorado College, he then became sort of a protege of Ralph Ellsworth. So then they are building libraries all over the country.

FINLEY:

That's very interesting.

FAGAN:

It's an interesting combination, because see, Ellsworth Mason left Colorado College to go to Hostrel, he's building libraries in the East, and so forth, and then eventually he comes back to--

FINLEY:

CU.

FAGAN:

--Boulder. He comes back to, makes the trip. But he's still building libraries, building libraries around the country.

FINLEY:

That's interesting, yes. Well, when you came to Tutt Library, of course you had that brand new, well-funded Academy library under your belt, and did you find that

things, that the personnel situation here matched what you could have had at the Academy?

FAGAN:

One more thing I just might mention to you is the picture of the dedication of Tutt Library, and my wife and I are seated right in the middle on the floor of the dedication, so we were involved in that.

FINLEY:

Yes.

FAGAN:

Now, that was sort of a traumatic experience, coming from the Academy to Colorado College. You know, at the Academy, I had 85 people, I had 15 librarians, I had assistant director and I had an executive officer, and all that. I come to Colorado College, and I'm it! [laugh]

FINLEY:

[laugh]

FAGAN:

It was interesting when I came there, and I actually came in May, because I had studied the people and so forth before, and I knew some of the problems, especially from Rita Ridings.

But like every library, it seems there are cliques, divisions. There are the reference librarians versus the catalogers. It's the old question of the professionals versus the non-professionals.

There's the question of men versus women, of course they didn't have that problem there. But you have that whole kind of situation.

But the bigger thing at CC was the small staff that was there, most of them were part-time, and some of those people, especially the non-professional people, had been part-time for years. That was a new concept--I didn't understand that.

Like Old Guss for example, she'd been there for oh, ten or fifteen years and was part-time. Plus later on, when I became active, I tried to get her full-time and get her retirement benefits.

We couldn't do that, really, until Jim Stauss got involved. Jim Stauss, you know, took over the finances of the college and sort of looked at the thing, and he--Jim Stauss and I were very close friends, and I'd tell him, you know, "Jim, I'm worried about these people. You know, they have no money, they have no security, they have no health

benefits. You know, something ought to be done."

It was not just true in the library; it was true in all other parts of the college. And Jim Stauss, you know, started to really make the change.

And it was interesting in this last issue of this Access that comes out, they're still talking about the staffs of people not having all the benefits and so forth. So it's still a problem.

But it was a very serious problem, I thought, for the library. There are two people I can think of that were that were there that was involved in that that were part-time people. One was Guss and the other one was a girl that was in the Special Collections with you--Davis, Ellen Davis.

FINLEY:

Oh, Ellen Davis.

FAGAN:

Ellen Davis. She'd worked there, and she had no status, you know, she was just, so we finally eventually got her on. But that was one of the serious problems.

Then there were--let me just tell you this off the record. There were a series of people, there were three or four people, part-time people in the cataloguing, that were all Christian Scientists.

And I, of course I wasn't there in the daytime before the first of May, I didn't know. But as soon as I came the first of May, they used to have a little religious meeting every day.

FINLEY:

Oh, really?

FAGAN:

And Betty Kern was a Christian Scientist, she used to come.

FINLEY:

Oh, really?

FAGAN:

They had a little section, they had all their Christian Scientist books, and all that. Well, I thought, "Well, that's a little unusual."

But I didn't think about it much. But there was one woman--I can't remember her name any more--she had a tremendous swelling in her side, and she had a blanket that

she used to have around her all the time. And of course she was a Christian Scientist, and they would be praying and so forth.

FINLEY:

Oh, my.

FAGAN:

This woman had this tremendous--once the blanket slipped, and I saw this tremendous growth that she had in her side.

FINLEY:

Oh, my!

FAGAN:

And they would be mostly sitting around talking, I mean I never saw them with much activity.

So then I started asking, I can't remember the name of the woman that was supposed to be the cataloguer, but this Carol Christianson, who was sort of temporarily in charge, told me, "Well, they would sit around and have discussions about cataloguing a book."

Well, that sort of disturbed me. Why did you need to have discussions about it? Then she sort of showed me; they hadn't catalogued any books. There were three or four hundred books that they hadn't catalogued. They were just talking about how to do it.

FINLEY:

There was a big backlog.

FAGAN:

Oh, a big backlog! So--the simple answer is we'll use Library of Congress cards and that'll be the answer. That's eventually what we did. But they weren't very competent, and the reference people--there were only a couple of them, beside Rita Ridings, who was supposed to be the head of it.

FINLEY:

Was there Kee De Boer?

FAGAN:

Kee De Boer was the other one. I can't think of another one. There was a third one. But Kee De Boer wasn't happy; she'd only been there a short time, and she wasn't happy. And Rita Ridings was getting ready to retire.

So the whole thing was in a state of flux. And these

people; well, gradually we had to get some people moved out, and it took a little while to do that, and reconstitute the staff.

And there was a girl whose husband was at the Academy, and she was the cataloguer. Irene.

FINLEY:

Irene Vaslef.

FAGAN:

Vaslef, yes. So I started to build a new staff around Irene Vaslef and Kee De Boer. The other ones sort of saw the handwriting on the wall, and started disappearing after awhile.

One of the first things we did was--when I used to go at nights, I looked through the card catalog. The card catalog didn't have any subject headings; the catalog was very poorly organized. It was just there. There were still lots of handwritten cards in them.

So the first thing we've got to do is overhaul the card catalogue and put the 10,000 subject headings in it. The Dewey system had a--oh, it was organized.

So Irene Vaslef started to get all these people together to redo the catalog, which I think was important.

And from the catalog, you could at least find things, which we couldn't find before. But it took a little while.

FINLEY:

I can imagine.

FAGAN:

To do that. And the college, you know, this was before the Block Plan went into effect, so there really wasn't too much activity. The students and all were coming in.

FINLEY:

Well, it was kind of an odd period, too, that late sixties with the Viet Nam war hanging over everybody's head. But it must have been quite a change, gearing up for the block plan.

FAGAN:

Well, it really was, because Glenn Brooks talked to me very early. I remember right after I came on board, Glenn Brooks came and talked to me. Elaine Freed came and talked with me. She worked, I guess, with Glenn Brooks.

FINLEY:

This was in the planning office; they were getting ready for the Block Plan.



FAGAN:

Yes, they were getting ready for it. And he talked to me about how could the library be used under the Block Plan, and what had changes and so forth, you know, would have to be made. What kind of money, and so forth, we're talking about, and what kind of people.

But Glenn talked about that pretty carefully, and decided things had to be done.

Now the college was also involved in another thing at that time. They were getting ready to join, or they had just joined ACM, and one of the first things I did--in fact, Lew couldn't wait until May to get me, and so he said that I had to go to Chicago in April to some big meeting that they were having--the ACM.

So I took leave from the Academy and flew to Chicago to meet the ACM people. What the ACM people were trying to do was to form their periodical bank. And they wanted each of the colleges to put up \$50,000 plus the runs of periodicals and form, well, a periodical bank.

What they were going to do was to pool all the periodicals, and then if you needed an article, they would patent the article. Plus it was something like what the Bib Center in Denver was doing on a card basis. But they wanted to physically--they wanted to put up \$50,000.

So I listened to their arguments. I was there two or three days, in Chicago, met with all the ACM librarians, and met with the--I can't remember the man who was in charge of the whole ACM programs. I met with the staff and they were talking about this grand idea of putting all these things together.

Well, you know, I had gone through Colorado College those three months and I knew pretty well what kind of periodicals they had. I thought, "Boy! Haul all that stuff to Chicago. It just didn't make sense."

FINLEY:

No.

FAGAN:

It didn't make sense. So I came back to Lew and said to him, "Lew, I think you ought to save your \$50,000. Let's sink the \$50,000 into new materials. It'll be more profitable for us."

And I remember Lew--Jim Stauss had only been there a

short time, because Jim Stauss came about the same time I did. So he called Jim Stauss in, because Jim Stauss knew more about those colleges, and Jim Stauss said, "Nah, it's not a good idea, not a good idea. ACM has lots of good ideas, but--"

FINLEY:

That wasn't one of them! [laugh]

FAGAN:

[laugh] So there we were; we'd made a decision almost right away, which was a good decision.

FINLEY:

Right, right.

FAGAN:

And that ACM college periodical thing really never got off the ground.

FINLEY:

Never got going.

FAGAN:

No. But some of the colleges did put the money in. I think Jim said Grinnell was going to.

FINLEY:

Oh, really?

FAGAN:

But Colorado College didn't.

FINLEY:

Tell me about the beginnings of the block plan, and how that changed your approach to collection development and reference and so forth.

FAGAN:

Well, the Block Plan, of course, was going to change the whole character of the curriculum, and was going to change the pattern of the use of the library.

Before, the library was used only at exam times, I mean mid-term and final exams and so forth. The rest of the time it was neglected. Plus the fact it didn't really do research and so forth. But now they were going to do individual studies and do individual research so that you needed to change the whole perspective.

Plus the fact that the college was going to get away

from having a 19th century type library with emphasis on literary themes and so forth. Mostly in the English language, and mostly pertaining to the Western hemisphere.

Now they were going to get into area studies, they were going to be involved in, well, a whole series, Latin American studies, Asian studies, Russian studies, and so forth. Well, we didn't have any of that stuff.

Another area that we were going to get involved in, I got involved with Joe Pickle and Doug Fox and they were talking about how they were going to introduce Oriental religions and all this stuff.

Well, I remember talking to Doug Fox, who said he was going to teach courses on Buddhism. I don't think we had two books on Buddhism. And I remember Joe Pickle talking about, "Well, we should have things on Islam, and we should have things like Confucianism."

This was all foreign! We had lots of stuff on Congregationalism!

FINLEY:

Right!

FAGAN:

So this was a whole challenge. Then I got involved with some of the people in the Art department. I had served six years on the trustees of the Fine Arts Center, and the Academy, of course, they had fine arts programs. So I was pretty well familiar with that.

And I looked at the fine arts and that was pretty thin. It was better than the religion, but it was again, mostly renaissance and other arts, so that needed diversification.

So there were a lot of fields that really needed amplification and a lot of money.

The science people said, "Well, we need help, too." Well, I knew old Professor Barnes, he was a colonel, he was an Army colonel, I had known him from someplace--I can't remember where. And I had talked with him, and talked with some of the science people--Werner Heim, for example.

Beidelman, because again I knew Beidelman before I came to the college, so I talked with Dick Beidelman. They had ideas how they wanted to expand their sciences.

One of the big stumbling blocks was the Chem Abstracts. That was a big obstacle at the college, at the Academy, because we had to raise a lot of money to try to get the back issues and so forth, and then to keep it going. And Colorado College had Chem Abstracts, had pretty good runs of Chem

Abstracts, which Barnes had bought.

FINLEY:

They're very expensive.

FAGAN:

Very expensive. Well, Otis Barnes, whom I talked with, and with the science people, and he would start to pick up the cost of the Chem Abstracts, which he did--and I guess he still--they still do that out of the Chemistry funds.

He, you know, he was putting money into scholarships and so forth, but he was also giving them money. Well, one of the things he agreed to do was to pay for the cost of Chem Abstracts. Chem Abstracts is, you know, it went from \$100 to \$300, \$500. It was thousands of dollars. It was, I would say, three to five thousand dollars.

FINLEY:

It's very expensive.

FAGAN:

Yes, but he decided to pick that up. And of course, that helped the budget.

FINLEY:

Yes. But did you have enough money for these other purchases that you needed to make?

FAGAN:

No, no, no. Somewhere in this is a graph showing increases in the cost of the--

FINLEY:

Acquisitions of books, yes.

FAGAN:

And I think that page sort of shows how the thing--very little, very little. The budget, again, until Jim Stauss started taking over the budget of the college, they didn't really understand how much money they were spending for anything.

And he sort of put them on a real base, and then from there on, it would go. And this was true not only of the library, it was true of everything in the college, including salaries. Salaries were like that, the same thing. I agreed to come to the college at \$15,000.

FINLEY:

[laugh] Oh, dear!

FAGAN:

And that was about what a professor made.

FINLEY:

That was a pretty good salary, in those days.

FAGAN:

Lew says, "I will make you a professor and I will give you a professor's salary." That was \$15,000. Well, [laugh].

FINLEY:

[laugh] Things have inflated a bit since then!

FAGAN:

But you know, as the salaries increased, I increased in salary, too.

FINLEY:

Of course.

FAGAN:

But that wasn't, the librarians were paid eight or nine thousand dollars. It was pretty poor, and I remember we got them to \$12,000. Then we started moving them up again to \$20,000. But it took a long time to do that.

FINLEY:

Right. Well, I know that you also must have had to expand your staff, because didn't you have to extend the hours during the Block Plan, to later hours?

FAGAN:

Yes. They wanted to go to midnight, and that was a real problem, how to do it. The women didn't want to work at night. So I looked around to see how I could solve that problem.

And my son Rennie at that time was going to Palmer High School, and just by coincidence I took him one Saturday I guess, to get a new pair of shoes. And it seems that the clerk that was waiting on him for shoes was the librarian at Palmer High School. [laugh]

FINLEY:

[laugh] Moonlighting!

FAGAN:

Duane Bakken. So Rennie introduced me to Duane, and he said, "He's the librarian."

So I said to Duane, "Well, what are you doing selling shoes? How about if you work in the library with me part-time, at night?"



He said, "Oh, that's a great idea!"

So we hired Duane Bakken to work from 8:00 at night until midnight. And that solved one of the big problems. And I can't remember; well, that was in, I don't know when he started, actually started, but it was in '69 he started.

Of course we started to change the hours a little bit before the Block Plan to get used to it. I don't think we were open every night, but we were open some nights until midnight. But when the Block Plan started, we were open every night until midnight, and weekends. So I said to Duane Bakken, you know, "We gotta get some more helpers."

So he got other high school librarians. And they were all interested in moonlighting, especially since they were not covered by Social Security. That gave them an opportunity to get into Social Security. Well, gee, Duane Bakken, I think is still working.

FINLEY:

Yes.

FAGAN:

And 25 years later, he's still working part-time and summers. We have to shift a lot of books, and so forth. Duane, I hired Duane, and we'd hire kids, high school kids, and then later on, we used the youth program, and Duane would have them moving all the books all around.

So he worked, nights and the summers. And he would get some of these other guys, there was a guy, George--I can't think of his name, but he was there for a long time. There were four or five of them. They were anxious to get to work.

FINLEY:

Sure they were.

FAGAN:

And we were anxious to squeeze the budget out, part-time people. So it's interesting how we did that. We never, we start to hire the other librarians and I went to--because I had good connections at the library school, DU. I was a graduate of DU, and I was always a friend of the deans, and I hired lots of librarians out of DU for the Academy. So I went to DU and said, "We need some of your best students."

Well, one of them that I hired--I hired three or four. But one that I hired that stuck with us was Casey.

FINLEY:

Casey Welch.

FAGAN:

Casey Welch.

FINLEY:

She now has a different name.

FAGAN:

No, her maiden, well, I can't remember her maiden name. But it was interesting. Casey Welch was one I hired right out of library school, and she came and worked with Kee De Boer, and did a very good job.

And his, Rock Welch was studying for his bar exams. And he came and asked me could he use the library to study for his bar exams.

I said, "Well, sure. I don't see any reason why not to do that."

Well, he was working in some law firm in the daytime, and he'd come at night to study for his bar exams. That's how he and Casey got together.

FINLEY:

That's how they met?

FAGAN:

Yes. And one of their early dates, Casey brought him here. We used to have parties, I guess Christmas parties and all for the staff. She brought Rock here, and Rock is our lawyer, so I mean, so he keeps saying that, you know. "I met Casey in the library, and I knew you, and so forth."

FINLEY:

The network really is a network.

FAGAN:

Gee! Now their kids are going to college!

FINLEY:

Yes. Right, right. Well, right about the time of the Block Plan, you were also, I presume, getting started with new ideas like a good book sale. Because weren't there big backlogs of books that needed to be gotten rid of? I understand you worked with the Women's Educational Society on those early book sales? Is that correct?

FAGAN:

Oh, yes, yes. My introduction to the Women's Education Society was that Mrs. Dorothy Bryson was the president, in 1969, and she found out I was coming to the college--I guess

Lew must have told her--and she said she would like me to come--

(end of tape one)

(tape two)

FINLEY:

This is side one of tape two of my interview with Dr. George Fagan, on April 12, 1995. Now you were talking about Dorothy Bryson, of the Women's Education Society.

FAGAN:

Yes. She asked me to come and speak to the Education Society, and again it was in April of 1969. We met, I guess I didn't know at the time, but it was on the second floor of Rastall Center, and it was what they called later the WES room.

There were, oh, I don't know how many it seated, but 30 or 35 women at least in that room and they wanted to know what I was going to do in the library, what kind of things I was going to do in the library. Of course, I had my consultant ideas on what to do. I told them that some of the things that I thought had to be done, and they seemed very interested.

Then Zane Bowers became president, and Zane was interested in carrying on. And of course later, when Zane Bowers was president again was when they came up with the idea of the Colorado College Room. And of course they were going to finance that. So we always had good ties with the WES, and they did a lot for the college, and for Tutt Library.

FINLEY:

Did they actually run the book sale for a couple of years?

FAGAN:

Oh, no. The book sale was a different idea. Now, the book sale, because I was familiar with library book sales from the East. They were always [can't understand]. So they had all these old books, the surplus books that weren't really good--I checked them over pretty carefully, and in 1970, May of 1970, we decided to hold the book sale.

And in the old Tutt Library, there was an alcove. I don't know if you remember on the ground floor, there was a sort of a garden--

FINLEY:  
The garden level.

FAGAN:

Garden level. And it had a wall around that was closed, and it was a good secure place. I thought, "Well, that's a good place to hold the book sale." That's where we held the book sale.

FINLEY:

So you did it with the library staff, or with outside help?

FAGAN:

Well, I did it with myself and a couple of people, and students.

FINLEY:

I see.

FAGAN:

It was a small deal, I mean I don't remember how much money they made, but they made quite a bit of money, considering the effort. So that was the beginning.

FINLEY:

I see.

FAGAN:

Of course, that evolved, and we started to get volunteers and so forth involved in it, and later when we organized the Friends of the Library, that became a big function of the Friends of the Library.

FINLEY:

Right. Well, I want to go into that, but I thought first that you'd tell me more about the WES in terms of how this Colorado Room, Colorado College Room evolved with their help. I know that you were interested in starting a Special Collections department.

FAGAN:

Yes. Well, I was trying to get the Special Collections--now let me just go back just a little bit more.

FINLEY:

Okay.

FAGAN:

That whole second floor of Tutt Library, that whole front part that we called later the special collections area and the Colorado College Room was, when I first came to the college, it was occupied by Mark Lansburgh, and Mark

Lansburgh materials. I don't know if you are familiar with Mark Lansburgh.

FINLEY:

I remember Mark Lansburgh.

FAGAN:

I think I have something up here, let me just go through it here for a minute. I think there's something I have here in the Mark Lansburgh--here's one.

FINLEY:

I knew he was an art collector.

FAGAN:

He was a collector.

FINLEY:

And how did his stuff happen to get over at Tutt?

FAGAN:

He had all of his stuff, I think there's another picture--he had his collection at Santa Barbara before he came to Colorado College. But he had a whole special collections area, it was full of his stuff. I think there's a picture in here of his--

FINLEY:

I know he had furniture.

FAGAN:

There was furniture, and a lot more. That was all in that room.

FINLEY:

Was that just a display area for his personal collection?

FAGAN:

It was a special, for his collection. And one of his big things was the rostrum.

FINLEY:

Oh, I remember that--with the eagle?

FAGAN:

Eagle.

FINLEY:

Yes. We have photos of that at the library. There it is, okay.

FAGAN:

Yes, and that was very prominent in there with that



table, in this picture, and all his stuff all around here. And he somehow along the line, I never really got all the facts, he transferred all his affection from Santa Barbara to Colorado College. Whether he said he was ever going to give the collection, I don't know.

FINLEY:

It was not clear.

FAGAN:

Not clear.

FINLEY:

Yes.

FAGAN:

And they made sort of all kinds of concessions to him. Now whether--obviously Lew must have been involved in it. Now whether Arnest--gee, I can't think of his first name.

FINLEY:

Bernon.

FAGAN:

Bernon Arnest was involved or not, I never really found out. They also turned Stewart House over to him, he lived in Stewart House.

FINLEY:

I remember that.

FAGAN:

So he was sort of the Chief Pin (???) there for awhile. And of course, I don't know who had been before I came.

But when I got involved, Lew told me, "We're going to put him out of Stewart House, and I want you to get rid of all the stuff out of Tutt Library."

Including Mark Lansburgh. [laugh] Well, that was a pretty big assignment.

FINLEY:

Yes.

FAGAN:

Well, somehow he did move out. I can't remember, somehow he moved out of Stewart House, and Ken Burton and Mary somehow moved in there.

I mean, that may have been a way--how this was I can't

remember but it was before I came. He was not living in Stewart House when I came, and neither were the Burtons, because they were getting ready to put the Stausses in there.

FINLEY:

Right.

FAGAN:

But the Burtons had been in there some time before and there was some kind of quarrel about rugs and somebody had been--Lansburgh said that the rugs belonged to him, and he says that the college said that they belonged to him. So there was some kind of big quarrel about that.

Well, so all these materials. I mean, he had fabulous manuscripts. There's no question of manuscripts that he had.

He had probably one of the best collections of Renaissance manuscripts, English manuscripts, Henry the VIII, all those illuminated manuscripts with all the seals and all that on.

And one of his big things was what he used to call, and I think in one of these books they show it--Thomas a Beckett's Bible. A Bible with Thomas a Beckett's annotations in the margins. It was sort of a big book, very beautifully illustrated. That was one of his prized possessions.

And he had all kinds of prints, and all kinds of examples of printing, fine printing. He was really interested in that.

FINLEY:

And you were ordered to get rid of this stuff?

FAGAN:

Yes.

FINLEY:

[laugh]

FAGAN:

Yes, to get rid of all of this. There was a vault, I don't know if you remember the old one. There was a vault in the back, and I had let him put all his stuff in that, and what gradually what he did was I guess it was sort of a bribery kind of thing.

He would say, you know, "How about if you take this; how about if you take that?"

So he would keep giving me things for the collection.

FINLEY:

To keep?

FAGAN:

To keep, but he never said to take it all, but he would give me bits and pieces. And a lot of it we still have, you know, and a lot of fine printing, and so forth, which he had. But it took me a long time to--I didn't want to alienate him and at the same time I had to keep moving it.

So one of the first things I asked him to do was to take out the furniture. So we couldn't use the room, as long as he had all that furniture in it. So he got the furniture. Then we put various things in the vault, filled the vault with all his stuff.

Well, the outcome of it is, that I suppose the college, I don't know if they formally retired him, but anyhow, he stopped teaching and gradually started to fade out of the picture. As far as the college was concerned, but not as far as the library was concerned--he'd keep coming around.

He sort of had a habit of marrying and divorcing wives. I mean, he had at least three if not four wives while I knew him, in that period.

And his wives would come and want to see all these materials. So we'd have to haul it all out and display it to them, and then, another couple of years, that one would disappear and another one would emerge.

So he was always sort of coming back and forth. Well, I suppose he started to get into financial problems, and he'd start selling his collections.

FINLEY:

Did you ask the WES to come up with the funds for this special Centennial project which was to be the Colorado College Room, and which was to essentially replace the area where Lansburgh had had his territory?

FAGAN:

Well, see, that was one of my motives to get rid of Lansburgh completely, we had to take over that room, and the WES said they would do that, and sort of convert it into a Colorado College room.

In the meantime, he starts selling a lot of stuff. And he did sell, gee, I remember one big manuscript that I would love to have given my right arm for was a big Henry the VIII manuscript of the divorce. The divorce from his first wife, Kathryn of Aragon. It was a beautifully illustrated, all around.

And some new couple from Boston came, and I was there

when they gave him a check for \$80,000 for that. They just wrote out a check for \$80,000. And packed it up and took it with them.

But the rest of it, I don't know. Suddenly he kept taking it out, and taking more and more out, and I said, "Well, you've got to have the space now, to make the Colorado College." But it was over a period of time. See, that was 1984, now, or '74.

FINLEY:

Now before this Colorado College room was actually furnished by the WES in 1974, you did have sort of a Colorado collection, didn't you?

FAGAN:

Yes.

FINLEY:

Back in the corner that's now the Lincoln Room.

FAGAN:

Yes, we had that in there, and again, when I was looking through the early when I was consultant period, I look at the books on the shelves, and I'd see all the rare kind of books on the shelves, and so one of the first things I did was start to remove all those things. All the stuff that pertained to Colorado College; all the stuff that pertained to Colorado, I took off the shelves, and start building them up, put them in that back room there.

FINLEY:

Also the rare book collection?

FAGAN:

The rare books; all the rare stuff. And I was very worried about the government documents, because Colorado College was designated as one of the first depositories, in 1880, and here we were, with all the maps and things, all out in the open. We were lucky that nobody had taken the plates out, and so forth.

In the East, of course, they had stripped the plates of the government document collection very early. And ours were intact, so I had to take all that stuff out. So pretty soon you had more stuff out than you had on the shelves [laugh] more rare materials. And somebody had to get the controls. And this is how I then hired Rosemae Campbell to do this.

FINLEY:

To do the Western--

FAGAN:

To do the collections--she was first going to do the Colorado materials, then she was going to do the Colorado

College materials, which she did. And the money, the first money that paid for her, again as I said before, came from Helen Jackson.

And Helen Jackson used to make me swear that I'd never tell the judge that she wrote checks for me. [laugh] But she would write checks and take care of that.

And then, that's, I guess through Helen Jackson we got the WES, because they started giving me checks, to pay for the Colorado College materials. Even before they put the room together, they were paying for that. Because the college didn't have enough money to do some of this stuff.

Rosemae Campbell again was only part-time; she never was a full-time person, so we were hiring her sort of moonlighting along the line. But since she had such a good background, and was so interested, she did a real good job.

FINLEY:

Now, where did you house the government documents at that time?

FAGAN:

The government documents were on the top floor, way in the back. And the newspapers were way in the back.

I started to figure out some place to try to make a cage. We sort of put wire around to sort of keep them out, to keep people out, which wasn't very successful, but that at least helped us a little bit. Because as more and more students and other people started using the library, then they started to go and rummage through those things.

FINLEY:

Right.

FAGAN:

So they had to be very, very careful. And it wasn't a very good set-up for a couple of years, but it at least protected them.

What we did was to take these early newspapers and so forth and put those down in the basement. There was a basement room--I don't know if it's still there any more--off the garden. I put a lot of that stuff in there, just to safeguard. But it was a matter of trying to safeguard the things.

But a lot of that stuff was still in the old garage. And the garage, the roof started to leak, so we had to get

that out of there. So we were really cluttered.



And under the ground is a storage area with--it's hard to describe--on the basement level is Tutt. On the north side, there's a big storage area there, and we put a lot of stuff down in that storage area. But until Rosemae Campbell started really working on that, we really couldn't do much.

And then, Ken Burton's daughter--

FINLEY:

Joanna Burton.

FAGAN:

Joanna Burton, I guess after she graduated, I can't remember. I don't think she was a student. She was either a senior or she graduated. She started working with Rosemae Campbell and she was a very smart young lady and really did a good job.

And then, there was another student, a man, a fellow--

FINLEY:

Hathaway, Dale Hathaway.

FAGAN:

Dale Hathaway, and he again, I can't remember if he started working when he was still a student, or he had graduated. But Dale Hathaway worked with Rosemae Campbell and with Joanna. Then when Rosemae Campbell decided she wasn't going to work any more, Joanna sort of took over for her.

FINLEY:

None of these people were professionally trained librarians.

FAGAN:

Oh, no, no, no. They were only doing what Rosemae had shown them, had taught them how to do. And of course, Rosemae was all used to the Dewey system--the library was on the Dewey system, so she just used the Dewey system, expanded it to use in the special collections, and with the other.

Now one of the things I might mention here was since the Academy was a Library of Congress library, starting out, that was the ideal thing to do. So when I came to Colorado College to start meeting with the faculty, the faculty wanted to convert.

FINLEY:

To the Library of Congress?

FAGAN:

To the Library of Congress system.

FINLEY:

Yes, and why didn't you convert?

FAGAN:

All right. My rationale was that until we were ready to computerize, it would be better to stick with the Dewey system, because I made a study. In 1970, it would have cost at least a quarter of a million dollars to convert at that time, and we still weren't computerized, the computers didn't come until a little later.

FINLEY:

Did you envision that we would be computerized some day?

FAGAN:

Not as fast as we did. I'd go to library conventions, and I'd see some of the stuff, and well, you know, it's really way far out, and I'd sit back and see what happens to other people.

But in 1976, was the 100th anniversary of Dewey. And Colorado College--let me think now. One of those early professors was a classmate, Loud.

FINLEY:

Professor Loud.

FAGAN:

Professor Loud was a classmate of Dewey at Amherst, so when Loud came to Colorado College, they sort of made him the librarian. They only had a book--they made him the librarian. So he, along the line, must have told Dewey how the dumb thing--so on the Dewey company--it was a big organization, which later became the Wilson Library Company. So they had, Colorado College is one of the first colleges to adopt the Dewey system.

So in 1976, when they had the 100th anniversary, they sent us a plaque--I don't know where that plaque is, but we were 100 years old on the Dewey system.

But the Dewey system was not really applicable to college libraries, and it wasn't applicable for many big libraries. It was good for small libraries, but it wasn't really good for big libraries.

And most of the Eastern libraries, you know, started to abandon the Dewey system, the colleges started to abandon it, and get into other systems.

But I thought we'd stick with the Dewey system until something definite came. And the ideal time, and of course, they seemed to have missed the boat, was to recatalogue the whole library when they converted to the computer. You could have done it all in one operation.

FINLEY:

Well, that's exactly what they did, essentially, except that there was a big section that was not converted.

FAGAN:

Yes, yes. See, when I was on my sabbatical, I had seen some of the New England libraries that had four or five different library systems operating.

In New England, they had an old system, before Dewey, called Bliss. The Bliss system. They were on the Bliss system; they were on the Dewey system; they were on Library-- they were on different floors, and it was really confusing.

FINLEY:

So I take it, you thought it would be confusing to have two systems going?

FAGAN:

Very confusing.

FINLEY:

I see.

FAGAN:

Smith College, for example, they had three systems going on at the same time. We didn't want that. So I opposed--they could never quite understand why I would oppose that. But I opposed it on two grounds.

One that it was not feasible, plus that it was very costly, and we couldn't do it. It would cost at least a dollar a book to convert it. I don't know how much they actually wound up with, but very close to that, I imagine, when they did it.

And see, the computerization didn't come until later. I put in, in 1975, the librarian at the University of Denver, I can't think of his name any more, Jewish fellow, we decided that we would start the OCLC system in Colorado.

So Colorado College and University of Denver were the first colleges, or first institutions in Colorado to sign a contract with OCLC, and we signed the contract only for the cataloguing part.

Well, by that time, we had Joyce Schneider, and of course Joyce Schneider was a very talented young lady and very ambitious and she was a graduate of Wellsley, and she wanted to be the librarian at Wellsley. So she was very happy when we talked about putting OCLC; she wanted to get involved in OCLC.

So we put in OCLC, and it took care of all the cataloguing.

FINLEY:

And did that eliminate your cataloguing backlog, pretty much?

FAGAN:

Oh, by that time, we had finished it manually. But of course, everybody in the country was cataloguing books and putting them in OCLC, so you had the advantage of all their cataloguing.

In other words, what it meant was you didn't have to do any more original cataloguing, and you got the catalog cards.

The OCLC not only created the catalog data, but they created the cards. So you didn't have to have only OCLC cards any more--or LC card, you'd have OCLC cards. It was uniform cataloguing, so that we ran into that.

And then it's proved so successful that we, then by 1977, decided to go into the acquisitions part. So we really moved into the acquisitions, and that changed.

Now earlier, at college, you know, I'd gotten the catalog. In 1972, computer, in 1972, 1971, I guess. But in 1972, they came up and said, "You've got to come up with some projects for the new catalog--or the new computer." So I had some real eager students working on that.

See, before I came, they used to have about eight or ten students. I said, "Well, let's use students much more."

So I had as many as 40 students work for us, and we had some real bright students, Boettcher scholars.

One of whom, of course, was Kay Caunt. So Kay Caunt was interested in learning more about the computer. And she was still a student, I guess, at that time.

So I said to Kay, "I've got a project that I'd like to do."

And I talked with Joe Gordon; Joe Gordon was just

starting the Southwest Studies thing, talking about it. So I said, "Let's do Southwest Studies."

And that was the first big computer project.

FINLEY:

The Southwest Studies bibliography, 1972 was done on the big old, I presume--is that the computer that was called Smedley? The great big old--

FAGAN:

First computer in the college.

FINLEY:

Oh, I see. Well, that's very interesting. I didn't realize that that had been done as a big college early computer project.

FAGAN:

Since the library controlled, we controlled Southwest Studies, we had all the, I mean the Colorado College studies. Miss Kempf had saved them all; Rita Ridings had saved them all; we put them all together. So we decided to resurrect the study. The studies hadn't been done for a long time--they had dried up.

FINLEY:

Oh, they hadn't? So this was the first issue of--

FAGAN:

So we came out and said, "This is the first of the bibliographic series of the Colorado College studies."

FINLEY:

I see.

FAGAN:

You want to read that.

FINLEY:

I certainly will; I'll look at it.

FAGAN:

But Kay Caunt did this, and of course Kay Caunt later became the expert on computers--she did all kinds of computer things for the college.

(tape two, side two)

FINLEY:

--just showing me the Southwest Studies bibliography, which was a computerized project initiated by the library in 1972.

And then you were talking about the OCLC, and its expansion, so those were really early forms of the electronic

age, at the library, even though you were still on the Dewey Decimal system, and we had not yet moved to a computer catalog, of course, until much later. That's very interesting.

FAGAN:

And of course, this became, you know, Joe Gordon and others who talk about Southwest Studies and here was the first time that we defined what Southwest Studies were.

FINLEY:

Very interesting.

FAGAN:

So then we started to collect, see, we say Southwest Studies program delineates the American Southwest consisting of the following states: Western Texas, New Mexico, Arizona, Southern California and Southern Colorado.

Emphasis is placed on the land, the environment, the people, and the racial and cultural factors resulting from inhabiting this nation of the region of the country. And so this became the basis of the grants that Joe was able to get, to prove that we had--

FINLEY:

That you had the material.

FAGAN:

Solid material. I've forgotten how many--we numbered all the items, and they ran pretty high up. It's 1970, it's 1979, because it seems there's a few more back here.

FINLEY:

I see.

FAGAN:

But we proved that we had that much stuff.

FINLEY:

Yes, I see it runs up to 2,008 items.

FAGAN:

In that--

FINLEY:

Great. Well, let me change the subject again here, so we'll get everything we want to get on these tapes.

I thought you'd tell me a little bit about the genesis of the Lincoln Room, because that was an important decision,



too.

FAGAN:

Yes. Well, Mr. and Mrs. Hendee lived here on Wood Avenue, in what later became the president's house. I was always interested--I used to teach the Civil War, and I was always interested in the Civil War. I taught the Civil War for the University of Colorado.

And there was a Civil War Roundtable that Marshall Sprague and others were involved in that. And I attended that as well.

So I got to know Mr. Hendee and Mrs. Hendee, and when I came to the college, I found they had moved out to the Broadmoor and lived on Elm Street, in the Broadmoor. When I came to the college, I found out that Mr. Hendee had agreed to give his collection to the college, someplace in the fifties, '56, '57, '58.

FINLEY:

That early.

FAGAN:

They had written, at least he had made the physical, or the legal transfer. But under the old law, he could hold possession of it. That was the old law before the Congress changed that, after Nixon. But under the old law, you could hold it.

So when I came to the college, Mr. and Mrs. Hendee invited me to go to their home in the Broadmoor, and the whole basement area of their home, they had transformed into their Lincoln Room. They had a fireplace, and all that; shelves built in much like these shelves are built into the collection. And they were very proud of that Lincoln collection.

So I can't remember exactly, but both Mr. and Mrs. Hendee were getting up in years, and their daughter lived on Carnellion Islands, right near the El--on the next street on the hotel, big hotel, El Coronado Hotel.

And it's interesting that there were three very big houses on that street, and the Hendee's daughter was married to a doctor, who had been a Navy doctor, and they lived in this one big house. And next door was this house where the Hendees moved, and the house on the other side was the Spreckles house. The Spreckles are big sugar people. And that house was owned by the Tutts, and that's where Russell and Thayer Tutt were born.

FINLEY:

Really? On Coronado?

FAGAN:

On Coronado Island. And the hotel was right across the street; and incidentally, if you remember the big whale that used to be in the museum, all that came from the El Coronado Hotel, and there are pictures in the hotel showing the whale, and all that. And General Palmer [laugh] brought the whale to Colorado College. But that area is interesting. But anyhow.

About that time, I don't know when it was, it had to be I guess before Lew Worner became the president, because Lew Worner moved into their house, you know, on Wood Avenue. But they decided to move from Colorado Springs in the--it must have been in the sixties, because I--

FINLEY:

So what happened to their collection before it came to the library, then?

FAGAN:

Well, when they were getting ready to move, they talked to me about how they were going to do this. So we worked out a plan where we would have everything boxed up into cartons and brought to the campus. Well, that presented me with a new problem: what do I do with all this stuff?

Well, this basement room, I had to clean out a lot of stuff to put these boxes all in there. Now fortunately, the Hendees had it pretty well organized. They had all the books together in the shelves, had the artifacts and the pictures, and so forth. So we kept them in that order. We kept them in the basement in these boxes.

FINLEY:

Well, was there a stipulation in their deed that they would be on display in a special room, eventually?

FAGAN:

No, no, no, I don't think--all the legal papers said was that they were going to transfer them to the college. But there was no specificity about them, how they were to be put.

But when we started, when we expanded Tutt Library, when we were going to build the new wing, I talked with Bill Guy, Carlisle Guy, who was the architect. He talked to me about well, what kind of features do you want in the old library and the new library.

So we worked out a basic plan, and that's when I decided that we would set up one of those rooms as the

Lincoln collection. We made a mistake, and we didn't make it big enough; we should have made it bigger. But that was the concession that we made was to make that a room, and we would put the stuff together.

And the cabinets that were there, we, Jim Crossey was the physical plant director, made those cabinets. We were going to put those in the Colorado College room, and Lew didn't like them; he said they were too dark, and he didn't like them. So they became--

FINLEY:

Became the Lincoln collection of cabinets.

FAGAN:

Yes, they were ideally suited for that. I still think they would have been all right in the other, but Lew didn't like them. So that's why the WES people hired their own architect to design the rooms that were there, and now you have them in the other.

FINLEY:

They have been moved.

FAGAN:

But the light wood; they wanted all light wood. And again, I'm sure they're all filled up today.

FINLEY:

Definitely. We had to have two more built to match them.

FAGAN:

To match them. But see, we weren't thinking in terms of expansion. We should have thought about. But the Lincoln Room, it's a good collection.

I hope--one of the problems, of course is that, at least when I was there, it was only open at certain times. I mean, we couldn't have it manned all the time. But I think at certain times of the year, maybe, it should be open, especially when visitors come.

FINLEY:

Of course, now, all the books are on the computerized catalog, and they're more accessible. I mean, people know they are there, so they can use them when they need to.

FAGAN:

Know they're there. Yes, because we just incorporated them in the catalog.

FINLEY:

Right. Well, while you're on the subject, Dr. Fagan, you mentioned the beginnings of the planning for the library wing, the new, what we call Tuttlet--rather irreverently, Tuttlet. The new library extension.

Can you describe the genesis of that, and the planning and the problems with that? Were you--I guess were the chair of the construction committee in 1978, El Pomar announced a grant of a million and a half dollars in October of 1978 for that expansion. But how did all that come about?

FAGAN:

Well, we'd been thinking about that for a long time, and the library committee, you know, we had a pretty active library committee. Glenn Brooks was chairman of the library committee for a long time; we had Rand Morton was there; later Margie Duncombe--she was the chairperson when we were actually planning the library. [Dick] Beidleman, he was involved in the Library Committee. Joe Pickle was in it. A lot of people were on that Library Committee, talking about the new library.

Originally what we thought about was to try to mold the library across San Rafael Street; we had an idea that you could block off San Rafael Street and build the library in that direction, to the north.

FINLEY:

And why wasn't that followed through?

FAGAN:

Well, the city came up and shot that down, because all the sewer pipes and water pipes and all are under San Rafael Street.

FINLEY:

So the City said that you couldn't vacate that street?

FAGAN:

Well, they began to see that that was impossible, an impossible way. So then we had to move toward the quadrangle part. People raised objections, it was going to disturb the quadrangle.

FINLEY:

You mean to the west of where--

FAGAN:

We were going to move it to the south, see.

FINLEY:

Oh, where it is now?

FAGAN:

Where it is now.

FINLEY:

Yes.

FAGAN:

But a lot of people objected to that. It disrupts the openness of the quadrangle.

FINLEY:

Did you ever think about moving it to the west of the existing library?

FAGAN:

No. There is no room; it wasn't practical, because of the stacks arrangement and so forth, it wasn't practical to move it. You had to move it either north or south, because that's the way the stacks were running. So you had to move it that way.

And then, when Carlisle Guy and his people started to really look at that site, they ran into a problem that nobody thought about.

The darn sewer lines run through the alleyways, north and south in Colorado Springs, and there's between Cascade and Tejon, there's an alley, and the sewer line comes right through the campus and continues down.

So they had to move the building a little bit so it wouldn't affect that north-south sewer line. It created a lot of big problems. [laugh]

So when you see how that swale, where you've got that little part underneath, well, we couldn't have done that, because that would have affected the sewer line.

They had to move the whole thing down a little bit, so that they could do that. They wanted to have the continuity of the campus, on that little swale, that little tunnel--

FINLEY:

The tunnel that goes under?

FAGAN:

That tunnel, yes. So that problem came. But we would have all kinds of meetings and talk about the various things.

I would make proposals, somebody would shoot them down, we would make counter-proposals.

In the meantime, I talked with Lew that I would like to go on sabbatical. The purpose of my sabbatical would be to go study the libraries of various colleges and come up with



ideas.

Well, that was all approved, but before I went on sabbatical, El Pomar announced they were giving the money! The plans for the library were going to be in effect because they had the money.

FINLEY:

Well, did that mean that--are you saying that you essentially didn't have a chance to do this kind of enlarged planning because the money had to be spent by a certain or what?

FAGAN:

Well, no. El Pomar wanted to start building the building.

FINLEY:

But why were they in such a rush?

FAGAN:

Well, I don't know. I could never figure that one out. So my sabbatical, really, I did bring a lot of ideas back to them from the various colleges. Most of those ideas I fed to Bill Guy.

And he had a guy, Peter Seeley, who was his assistant, and they debriefed me many times and I brought back lots of examples. I took photographs and so forth, from the libraries.

And they did put a lot of features in the library that--like the stairways, for example, and all that. They hadn't thought about how to connect the two buildings, and I brought that idea to them. And stacks, and special collections.

I wish what we had done was to take the whole west side and make that one big special collections area. They made it only about two-thirds; it's too bad they didn't take that whole business.

But the other thing I brought back to them was my vision was that the reference room would be on the ground floor, main floor, of the new addition, and that eventually, that's where the computers would be.

So that, I found out when we were building the Academy library, that the best way to do electrical stuff was to do it in the pre-construction era and put all the outlets and so forth in the floors, before, so that that whole part, that south part of that main floor, would have all the electrical units in there.

Now I understand that they don't use that any more. But that was my idea that all the terminals would all be in there, and that the reference collection, the reference librarians, everybody would be there, and that's where the main activity of the library would be.

FINLEY:

Well, it was the reference section when it first opened.

FAGAN:

Oh, yes. As long as I was there.

FINLEY:

Now it's government documents.

FAGAN:

That's a big mistake. I mean, that's, John or whoever did that made a big mistake. I don't know what they've done with the computers. They probably had them drill holes and put all the electrical units in.

FINLEY:

Well, I think nobody anticipated how extensive computer use would be everywhere. I mean, they've had to run wires up into special collections and everywhere, because there are computers everywhere now.

FAGAN:

But see that whole second, that whole part, the electrical units were all in there. You could have put 50 or 100 computers in there, if you had to. They were all built in. We built all the electrical parts in there for it.

The catalog would be there, and the individual units. Because eventually--it was pretty clear to me by 1967, by 1980, when we were building the library, that the computer was the wave of the future.

And that eventually, the card catalog and everything would have to go, and you'd have a computerized collection and you'd be able to use--I didn't dream that--and nobody else did, at that time, that students would have individual computers and that they would be able to have contacts with the library in their rooms, and in the dormitories, and every place else. I mean, I didn't, nobody dreamed that much.

But they did dream that there would be a lot of need for a lot of computers, and computer terminals.

FINLEY:

Right.

FAGAN:

So we put all those in the floor, in that whole building. That was--

FINLEY:

Maybe they've forgotten that they are there.

FAGAN:

Well, nobody probably knows that.

FINLEY:

That's probably true.

FAGAN:

But I was shocked. This is why I--you know, I don't want any [can't understand] in the library. I haven't been in there since I left there, and I don't intend to go there.

But I was shocked when somebody told me that they took the reference collection, the reference things out of there, and put them back in the old place. That's where reference used to be. At the, all around the foot of the stairway of the original.

So why they stepped back in time, I can't imagine Robin Sattaway ever agreeing to do that, because they knew we built offices for them. We were using dialogue, and all these other terminals were in that room, taking advantage of the--so I don't understand that. Nobody's ever explained that to me.

FINLEY:

Well, as I recall, the decision was made partly because the circulation desk was down there in the old part of the library, and the communication between the circulation people and the reference people seemed to be too far away when it was at the other end. I sort of recall that discussion.

FAGAN:

That wasn't feasible. Because the reference librarian really was a public service librarian, and circulation was part of the same outfit, and there's no interrelationship. I mean, if you had a telephone you could communicate; there was no problem.

FINLEY:

Yes, well--

FAGAN:

But we spent a lot of money and time building that whole reference collection so we would have all the reference

materials all together. And you would have microforms and everything, all together. Plus the computerization. And I was shocked when I found out what they were doing.

One of my theories, one of my philosophies, I guess, was we were a small college with limited money, but we could have the best reference collection of any college or any university, so that if we had the right indexes and so forth, we could find a way to get the materials.

We didn't necessarily have to have the books themselves, as long as you could borrow them, or get them from someplace else, or have the data. And that's why I thought build the reference collection; build the fine reference collection, with all the indexes and so forth. Of course, now, most of those indexes are on computer.

FINLEY:

That's right.

FAGAN:

But it's still the same theory, that you'd subscribe to the computer service instead of subscribing to the book computers, or book indexes.

FINLEY:

Right.

FAGAN:

But one thing that I tried to do, which I never succeeded, because it was too costly, was with the Colorado College system, we need the materials as soon as possible. The FAX idea was, if we could have connected with some big research library, and bought them a FAX machine, and had a FAX machine, we could have transferred that information back simultaneously.

But of course, when I was there, a FAX machine was worth 40 or 50 thousand dollars. When you think of how they've dropped down, you know, to a couple.

FINLEY:

Yes, and of course that's how things are done now; they FAX stuff all the time on Interlibrary Loan easily, but then it was--

FAGAN:

No, Interlibrary Loan was filling out all the forms and all that business. And I talked with Boulder, with the librarians at Boulder, and they said, well, if we built the, if we bought their FAX machine, and we paid some of the time

of the librarians, maybe they would help us, but that was too costly a proposition at that time.

FINLEY:

My, how times have--

FAGAN:

But the FAX machine, you know, was the way to do it, really. For Colorado College, I suppose, almost every department could have a FAX machine.

FINLEY:

There's now so many of the periodical references are complete text on line, so you don't even need a FAX machine, just get it on line.

FAGAN:

Oh, yes, like with the Army. They have everything on CD RAMS. I don't know what.

FINLEY:

Lots of CD RAMS.

FAGAN:

Well, the Academy is real CD RAMS. And that may change the whole character.

FINLEY:

Well, it's amazing the changes in just the last, you know, 12 years since you've been gone from the library, mainly in the realm of electronic applications in library stuff.

FAGAN:

Yes.

FINLEY:

I hope you're willing to suffer through maybe 30 minutes more of talking here.

FAGAN:

It's all right.

FINLEY:

I wanted to jump back with you a little bit before the end of this tape, and then maybe you'd like to take a break.

But I wanted to jump back and ask you about the Friends of the Library, because we didn't talk about that. It was established in 1976. Can you tell me a little bit about that.

FAGAN:

Well, I had seen, of course, many friends groups before, and there weren't very many in Colorado. I was



deeply involved with the American Library Association, and I used to go to their meetings, and I was on the committees and so on. And they had, the American Library Association has a division called the Friends of the Library of the USA. And I attended some of their luncheons, and saw how active these people were, and the possibilities of the Friends. It was a good idea.

And again, I guess we turned to the WES people. And I said, you know, "How about helping us to put this idea into effect?" And Isabel Ellsworth was the one that they suggested that I work with. Do you know Isabel?

FINLEY:

Yes.

FAGAN:

She was a great gal--had great vision. And she in turn got other people involved, Mary Kanas for example. And she got the Brookses involved, and she got the Richards involved, so that that was really the beginning of the Friends. You had a group that had a real interest in the library and an interest in the college, and they were looking for a program to follow, so this was it.

So we had run the book sale before, and thought, "Well, this is a good idea. We'll sort of wrap the whole thing together." The book sale idea, put the money into the Friends.

And one of the things that I saw and I recommended to them was Friends do better--the big one that was in Colorado was the University of Denver. And the University of Denver sort of ran it differently than most of them. They had art sales; they'd sell art rather than books. But they had no dues, the idea was to get a lot of people involved and try to have projects.

So I thought, "Well, that's a good idea. Let's do it that way."

So they had no dues, and we got more money, really, out of the thing than if they charged dues.

FINLEY:

Well, you also set up luncheon speakers and luncheons.

FAGAN:

Well, that was another manifestation of it. And they said, "Well, if you're only going to have a book sale, there's nothing to it. Let's have some activities."

So we were able to get, we got people from in the college, from the community, and others to be speakers. That worked out pretty well; we've got lots of talent in Colorado Springs. So we just tapped the talent.

And I would say that was one of the most successful things we did.

You know, I organized the Friends of the Library at the Academy, and of course there we're doing a different kind of project. We raised a lot of money; we raised over \$100,000, see. It's a different kind of audience. But I think of the two, now they're going into a lecture series, but it's taken them a long time to get into that. But at the college, we started to do the luncheon-lecture time right from the beginning.

And now, now of course the Friends of the Southwest Studies are sort of merging the two of them together, it makes it a better thing. But I would say the Friends of the College has been more successful.

From our Friends, Penrose Library sort of expanded their friends. But I think they sort of learned a few tricks from us. The book sales, for example, they have every month or whatever, they have them so frequently. But book sales now are very common; I think they have too many book sales.

FINLEY:

[laugh] Right.

FAGAN:

One thing about the book sale--let me just say this. When we first started out, the second year, we started to do it in the ice hockey rink. And we did it two days, Friday and Saturday. We'd do it all day Friday and all day Saturday. Now that became a real chore, especially when it's so cold in the ice hockey rink.

[end tape two]

[tape three]

FINLEY:

This is side one of tape three of my Oral History Interview with Dr. George Fagan, retired librarian of Colorado College. It's April 12th, 1995.

We were talking about the book sales and the Friends of the Library, and unless you have any more to say about that, I think we might go on to a couple of other questions, Dr. Fagan.

You were at the library through rather very interesting times, as we've been talking, changing to a computer world, which really happened mostly after you left, but certainly

got started when you were there.

But I always think of you more as the librarian who really cared about history. You know? I think history, sometimes I think the modern world is not very interested in history, but you certainly were.

And when I think of your accomplishments, I always think of them in terms of your efforts to preserve history, in terms of the Special Collections section, the Colorado room, the Colorado College collection, the Rare Books and Manuscripts.

How do you evaluate your accomplishments? What do you think are your biggest accomplishments as librarian?

FAGAN:

Well, of course basically I'm a history teacher. I mean, the books back right where you're sitting are mostly the books that I taught from, the areas I taught. Most of them are by teachers, published by my teachers, at Penn, Temple, other places I have taught. Or they're my friends, who have written all kinds of books.

And when I, of course basically I was always interested in the wars, so that I always covered in my teaching the Revolution, Civil War, World War I and World War II and so forth.

And I was always interested, of course, being an Air Force officer, I was always interested in the development of aviation. So I have always developed a whole series of books on that. After coming to Colorado, I became very fascinated with Colorado history, so in my personal library, that whole section there is all Colorado, Colorado materials. Many of them are rare books.

I was always interested in printing, the development of printing, and rare books and so forth. I've visited libraries all over, you know, especially in Mainz, Germany, where you can see the Gutenberg. At the Academy, we had a facsimile Gutenberg Bible, which was a presentation one. So I was always interested in that.

I'm also interested in the Bible. I have that top section over there are all Bibles, all kinds of variations of Bibles. So books, I think, are always a part of my life.

When I was at Temple, I not only taught history, but I was on the library committee. When I came to the college, to the Academy, I was on the library committee for the Academy. I wasn't actually the first librarian--I was the second librarian. The first librarian was only there for a year and

a half, then he retired, and I was there then for the next 14 years.

But I developed that collection from about 10,000 to over 300,000. And book selection is one of my things. I spent lots of my time, both at Colorado College and at the Academy, selecting books.

Most librarians don't do that any more, they do it now from a profile. They send the profile out to jobbers and say, "Fit the profile." I believe in doing individual books, I used to go religiously through Publisher's Weekly and all the new books that are coming out and so forth. I'd do that.

So modern librarians don't do like I did, like the old-fashioned librarians did. But--and preservation was very important to me. I had seen of course, coming from Philadelphia, we saw famous old libraries that had preserved things, like the Pennsylvania Historical Society, for example, has stuff back to Penn, William Penn. The American Philosophical Society and old Franklin, Franklin materials and so forth.

So I very early learned the value of archives, because when I did my doctoral dissertation, I worked in the National Archives. I did my doctoral dissertation on Anglo-American Naval Relations, and in finding that, I found, even before I was assigned to teach at the Naval Academy, that they had no archives. The archives of the Naval Academy have all been incorporated into the Navy Department Archives.

I later found out that West Point, West Point went through 125 years and didn't have any archives. They had hired an archivist, Sidney Foreman, 125 years after they were founded.

So one of the first things I did when I became the librarian at the Academy was to start a Special Collections, an archives, and to collect all the early materials, and to systematically do it.

We'd clip all the newspapers and so forth. We had a photo collection, all the curricular materials we collected. And of course that's one of our big things, practically a whole floor is their special collections now.

So when I came to Colorado College, I found they hadn't done anything either. The few things that we had were all pre-Slocum. There wasn't anything from Slocum on.

And I found out, through Vi Rhinehart--she took me to see in the basement of Armstrong Hall, filing cabinet after filing cabinet on the official papers of the presidents, and so forth. But they didn't want to turn them over.

And I tried to persuade Lew to start turning over all the stuff before he was the president, but he sort of hesitated. I don't know if they've ever done that or not. And with Vi Rhinehart gone, I don't know if anybody knows where they are any more.

So I decided, "Well, if I can't get official sanction, we'll try it unofficially."

FINLEY:

Unofficially, so you really were responsible for establishing the archives, the emphasis on archives at the college library. And you may be interested to know that it's growing and becoming more official.

FAGAN:

Now they have a professional archivist. The Japanese one?

FINLEY:

She's no longer there, but she's a consultant for the archives project. Right now they're surveying all the materials all over the campus.

FAGAN:

Oh, good, good.

FINLEY:

All the records of the campus.

FAGAN:

The other girl, Neilon?

FINLEY:

Barbara Neilon.

FAGAN:

Barbara Neilon. She had some archival training. She was a, we hired her as a non-professional and I arranged with a library school to let her take some courses, and use some of the--she worked in projects that she got credit for, so that the combination of taking summers off and so forth, she finally got her library degree.

But she did have some archival training, and she was the first one, I guess, that did have archival training.

And she--I don't know if you want to go into that, but she had her personnel problems, too. And she didn't fit into the other cliques that were in the library, and they resented her. I had a hard time trying to--I insisted that when she



got her library degree, that we'd put her through a training period. That she spend a couple of months in each of the divisions of the library, the acquisitions, and the cataloguing, and the government documents and so forth.

And each place she went, they gave her a hard time, and so I decided to put her only in the special collections. And maybe that was a smart--

FINLEY:

Well, she did a good job.

FAGAN:

She did a good job with that.

FINLEY:

Well, I take it from what you're saying in answering my question about what you feel your greatest accomplishments are, that it was in this area?

FAGAN:

Yes, I think that's an area, because that had to be done, and as the college progresses, that's going to become more and more important. And if all of the files of the administration and the various departments were put in systematically, they could answer reference questions just like they do at the Academy. When they need an answer, that's where they go. They could pull the stuff out right away.

FINLEY:

Well, thanks to your hard work in that area, the library is moving in that direction.

FAGAN:

I think--just like your--remember when we started out with your little project with the photographs, remember we had the glass plates, all those glass--I found those in some boxes somewhere, and here they are--the most valuable things around, I think really.

FINLEY:

Yes. And our photo collection has grown tremendously, and is used as much as anything else in the special collections. Right.

FAGAN:

Somebody had to do it systematically, and once you get it.

FINLEY:

Right, right.

FAGAN:

But I think the archival function was one of my important ones.

FINLEY:

Right, right.

FAGAN:

I think the founding of the Friends, I think. I like to do that. And I think my work with the computer--I think the early computer project with the Southwest Studies, with the OCLC, and all that, I think was pretty important.

FINLEY:

You know, you've talked about your greatest accomplishments, and I agree with what your saying. You must have had some frustrations; every administrator does. And sometimes in retrospect they're humorous, but at the time they're not funny. What were some of your biggest frustrations as librarian?

FAGAN:

Well, I think one of the things that Colorado College, like most people, everything was undergoing a transformation in the 1960's. I guess 1969 and '70 was probably the worst year to go to any campus.

FINLEY:

Yes.

FAGAN:

I'm still--one thing that sort of shocked me in that May, that first couple of weeks I was there, was suddenly everybody started yelling, and I couldn't understand what was happening.

So I came out in the front, and here was a stalker, running down the steps, [laugh] I mean, [laugh] a boy, just running through.

FINLEY:

Stark naked! [laugh]

FAGAN:

Yes, yes. Came down--he had probably run through the library upstairs, and that's when they started squeaking. I heard all this noise, and I saw him when he was coming down from the second floor to the first floor, down and running out the door.

Poor old Sally Payne was the doorkeeper, [laugh] and

she was shouting at him, [laugh]. I thought, "Well, gosh!  
Is this--?"

FINLEY:

Is this Colorado College? [laugh]

FAGAN:

Is this an everyday occurrence? Plus the fact that the kids were dressed so badly.

FINLEY:

Yes.

FAGAN:

And I remember one of the first meetings I had with the library staff people, they only asked me one question, and that was, am I going to enforce a dress code?

Well, I never even thought about dress code. What they were talking about, and what they were asking me, was could they wear slacks and jeans and so forth, to work?

FINLEY:

Oh, the staff dress code?

FAGAN:

Yes, yes. And I, you know, I had never faced that problem before, so I said, "Well, you know, as far as I'm concerned, if you dress neat and clean, and make a good appearance, I don't see any problem."

And about the next week, or so, they all start to appear in jeans and slacks, and stuff. I didn't understand when they asked me the question. It was very early.

FINLEY:

Yes. Well, you were used to the Air Force discipline, and all of a sudden, you came to the late sixties at Colorado College, which was undergoing quite the upheavals.

FAGAN:

But the dress code, I just didn't understand, what they were even talking about.

FINLEY:

Right, well, that's interesting. What were some of your later frustrations, as time went on?

FAGAN:

Well, along that same line, there was the, you know, the emphasis on women, and women's studies, and the whole feminist movement. That whole question--you know, I couldn't quite understand that, either, but I tried my best.

There were more and more books coming out, so I thought, "Well, we're going to have women's studies, eventually, we'll buy books and so forth." I saw no objection to that.

The biggest quarrel along that line came between the smokers and the non-smokers. Of course, I never smoked, so again I thought, "Well, you know, people can do what they want to do."

And in those days, nobody thought. There was, I guess, a rule that they shouldn't smoke in the library except the little rooms that they had. And the staff, you know, could do whatever they wanted to.

Well, pretty soon I became aware of the cleavage between the smokers and the non-smokers. And the non-smokers started to object to smoking in the work areas.

Well, it was Jo Mohan, who was a perpetual smoker. She would--I don't know how many packs of cigarettes she would smoke in a day, but she had a big ashtray, and she would fill that ashtray every day. She'd be smoking all the time.

And there was another one working--started out as a part-time cataloguer, and after Joyce Schneider left she became full-time. Nancy Knipe, and she was a great smoker. So between those two smokers and the acquisitions, the place was always filled with smoke, and nobody else wanted to work in there. The reference people seemed to be non-smokers.

Well, the real crisis started to come when we put the terminals, when we put the OCLC terminals. I don't know why, I guess because of Joyce, maybe, we put them--they had cataloguing and acquisitions was all one room, and the terminals were put in there.

And that meant--my idea was all the librarians would learn how to work the terminal, and all the non-professional people would learn the terminal, too. So everybody in the library. So they brought in--the OCLC people brought in trainers.

So I said, "Okay. Joyce and I will become the first ones to be taught." So they taught us how to work the terminals. I thought, "Well, if we're going to get this done, I better learn how to do it, too."

So Joyce and I learned first. Then Joyce taught the other people to do it. When they start bringing in the non-smokers, they were objecting, very seriously. And there was

one librarian--I can't think of her name any more--who was a Mennonite girl, very quiet, a very capable girl, but very quiet, and she had a real allergic reaction to smoking.

And Dr. Bodman, she was a patient of Dr. Bodman. Well, Rennie, when Rennie was growing up, he had allergies, and Dr. Bodman treated him. So I knew Steve Bodman that way.

But Steve Bodman called me up and said, "This woman can not work in a smoke atmosphere, and the college has to do something about it."

Well, you know, they weren't going to do much of anything, and eventually, the woman had to resign.

FINLEY:

Is that right?

FAGAN:

And I still feel today that that was my most painful experience.

FINLEY:

Your most painful experience?

FAGAN:

Because I felt that that was a real injustice to that woman, and to other people. So the best I could do was to say, "Okay. There's to be no smoking anywhere, except in the work areas. And that you ought to try to work out something. When these people are here, working, you shouldn't smoke."

And we bought little machines, little--

FINLEY:

Little smoke-removers or whatever?

FAGAN:

Yes, smoke-removers, to put all around these terminals, but I don't think they did the trick.

FINLEY:

Of course, isn't that something, how you faced a problem that is now evolved into no smoking anywhere, really, in the library at all, or hardly anywhere in any public building any more.

FAGAN:

Well, that's right. Now when we set the new library, and we had this little conference room next to my--I had a sign, "No Smoking." I wouldn't let anybody who smoked in my

conference room or my office. I took the ashtrays and everything out.



But if I had it to do over again, I think I would have said, "No smoking. If you want to smoke, Jo Mohan, you go out on the platform out in the open air and smoke."

Now God knows how many people her smoking and Nancy's, how many people they jeopardized. Maybe there were people, outside of this one--I can't think of her name--but Steve Bodman gave me a hard time. He really did. He wrote letters to Lew, saying that you know, you're jeopardizing my patients.

FINLEY:

Yes, well--

FAGAN:

And he was right.

FINLEY:

That happened all over the country, I think, and that's what led to the big smoking restrictions all over.

FAGAN:

Lew was a smoker then, too.

FINLEY:

Yes, he was, wasn't he?

FAGAN:

And I suppose his wife was a smoker, because they both have emphysema.

FINLEY:

Yes. Very interesting.

FAGAN:

It's tragic to see--you know, when you see Lew in the store sometimes, he's got his portable oxygen tank.

FINLEY:

Yes, he has a very bad--

FAGAN:

But that smoking question was really one, and I guess I was not firm enough on that. I really, you know, should have said, "No smoking." And I don't know, I guess Jo Mohan, somebody told me she's not there any more.

FINLEY:

No. We have no smokers around that you see any more.

FAGAN:

But she was a difficult person. And you know, she worked in the business office, and the business office, I guess, got fed up with her, and transferred her to the library. And she was there just about the same time I came, and, you know, but--that smoking was really. It got so bad that poor Jesse [Brown] who was the custodian, refused to empty her ashtrays any more.

I said, "Well, Jesse, that's within your realm. Let her empty them. She fills the ashtray--" She had this great big ashtray. "She fills it; let her empty it."

You know, when the poor custodian is worried about smoking--that was later.

FINLEY:

Sure.

FAGAN:

But that was one of the big issues. And then, the one big concession was made I guess when that girl, that librarian, was the snafu. I wouldn't let them smoke in the staff room, because of that girl, I mean, primarily. I thought she had a right to use that staff room the same as anyone else. And of course, that was a big resentment.

There was another one that came and joined them; I don't know if she's still there. Linda something, that was a periodical--

FINLEY:

Linda Dave; she's no longer there.

FAGAN:

Well, she was a real smoker, and a real troublemaker. She was always stirring up things. But the smokers were a great source. Smokers versus non-smokers.

FINLEY:

Interesting; interesting the things that you are speaking of as your frustrations. [laugh] You were ahead of your time, I think, on having to face that problem on smoking.

How about when President Riley came to the campus, what kinds of changes did you see, and how did they affect you, with the new president?

FAGAN:

Well, it's interesting. Before Riley came for his final meeting, they were still deciding whether they were

going to hire him or not, he was spending a couple of days, I guess, down at the Hearthstone Inn. He had written to me, and said he wanted to meet with me and talk to me about the library.

So I went to the Hearthstone Inn and had breakfast with him. And this was before the trustees had really appointed him. He knew he was going to be, but--so I spent a couple of hours with him, talking about the library and what it could do.

He seemed interested, and he seemed fairly knowledgeable. I told him--see, I was going to be 65 that year, and I told him that I thought he better start thinking about a new librarian. And he asked me to draw up a paper listing what I had in mind and what kind of person he should be looking for.

I remember that discussion very well, and the paper. It's probably in the archives somewhere.

FINLEY:

So you drew up a sort of recommendations for a new librarian.

FAGAN:

A new librarian, and for a new--then they announced his appointment, I guess, maybe the next couple of days. He met with the faculty, and all that. And when he actually became the president, he talked with me again, and told me what he had in mind.

One of the sticking points of the college--well, there were two sticking points of the college at that time. One was the audio-visual people were sort of sitting out by themselves.

FINLEY:

Right.

FAGAN:

And Gus Mundt, he was there. Gus Mundt and I never really hit it off, and he--Gresham; Gresham told me he was going to reorganize the library, and put the audio-visual under the library.

I said to him, "Well, I think it's a good idea. I think that as things have gone, audio-visual and the computer, and all the rest, all should be in the library. But, you know, I don't think it's going to work, because Gus Mundt is not going to work [can't understand] for me."

And that's really worked out, because there's some kind of paper that Gresham Riley put out, saying, "Effective such-and-such a date, audio-visual is coming under the library."

Well, that was only a paper. It never really worked out, because Gus was not a very cooperative guy, and he didn't do it.

And of course, when we started putting the new library together, we put those rooms to have the video tapes, and we were having all the video tapes.

Well, Gus was opposed to video tapes. He didn't want us to do that, so we ahead and did it, because my theory--I read pretty carefully the way things were happening in other university libraries, the copyright law was sort of very vague and never covered that. As long as you didn't charge admission, you were all right to see those things.

Well, he never agreed with me on that. He agreed that that's a breach of the copyright law, and the college was acting illegally, and he was not going to go to jail and all that, you know, so that was a big conflict.

That was a conflict over the videos, and so officially I was his boss, but I knew he wasn't going to do what I wanted. He was going his way. So I slipped those lines, don't make a big issue of it, just let it go on.

FINLEY:

Right. And what about, you know, you said you wrote your recommendations to President Riley just before he became president about getting a new librarian.

But what about this big report that came out about the library and teaching resources that you have a copy of right here? Was that something that Riley asked for?

FAGAN:

Well, let me tell you one more thing. When he got in place, before he came up with this reorganization, he told me, "You stay on until we are going to hire a new librarian."

Of course, by that time, I was past 65. So that question went on. Then he came along in December of 1983, '82, December of 1982--it was sort of ironic. We had a big Friends of the Library dinner at the El Paso Club, with a lot of people there. And Riley and his wife, of course, Pam, were there, and he gets up and makes a big speech--  
[end side one]

[side two]

I got a phone call, "Come over to Gresham's office, the outer office," where they had the two offices. And I walk

into the door, and here is Glenn Brooks and Bob Broughton. So I thought they were going to talk about the budget, especially with Bob Broughton there, because it was around budget time.

And he comes out of the door and said, "And now you're past 65, I want you to resign."

So I said, "Well, I'm a little shocked; I'm unprepared for an answer, because you told me I could stay on for at least a year, through this."

So he told me now, "I decided that I want to look for a new librarian."

"Well, that's your prerogative. But that sort of leaves me high and dry, I mean without any notice."

And just a month before, my sister had died, so we were all upset and trying to break up the home in Philadelphia and all that, so I wasn't--totally unprepared for that. Plus the fact that my mortgage on this house was going to be due in 1983, and I wanted to make sure I could get a renewal on the mortgage. So anyhow.

So I said to him, "Well, if this is what you want to do, okay. I will agree."

And he says, "Well, I want it in writing; I want it in writing."

So I said, "Well, we'll think about it, and I'll decide after the holidays."

Well, in the meantime, my wife's uncle died, in New York. So we went back for the funeral, and my third son, John--I have two sons that are lawyers, Rennie and John.

So I told John, you know, what was happening, and John said to me, "You know, it's against the law. You can't be fired for age, it's against anti-discrimination."

FINLEY:

Age discrimination.

FAGAN:

Age discrimination. Well, of course I later found out that he had asked other people to retire, too, because they were 65. He phrased it wrong; he should never have said that.

So John said to me, "Dad, don't agree. Write him a letter and say, 'Thank you for the conversation, but you plan to stay until you're 70.'"

So I wrote him that letter. I never would have written it because my John is the tax lawyer for Mobil.

FINLEY:

Because you really hadn't been intending to stay until you were 70?

FAGAN:

Oh, no. I never thought I would. But I would like to finish out that year, because that would have given me 15 years. And I was 15 years at the Academy. I could have said, "Fifteen years at each, you know." That wasn't in my [can't understand].

Well, he got that letter, I guess, that really shook him up. And then he started all these things really rolling, you know. And this was when he had the committee, and this was when he wanted to bring somebody in, to make the survey and they made the--

FINLEY:

Somebody came from Earlham College, didn't they?

FAGAN:

I even suggested, I suggested Farber--I knew Farber, and Evan Farber, I thought he was--. But I never realized that Evan Farber--we had him here for dinner, and he looked at my books. Of course, he's a Quaker, he's anti-war and so forth. It was a mistake, I guess, to ever have him here for dinner.

But anyhow. I knew him from library committees, and ACM meetings and so on. Well, anyhow. So this all stirred up that whole business. And it was pretty crisis there, for the spring.

FINLEY:

So you essentially left under a cloud, not too happy?

FAGAN:

Under a cloud, like everybody else did. Yes. So many people at Colorado College, like the president, and so many other people. And I was very unhappy; I was really unhappy.

And you know, I said I would finish the book sale--that was going to be my last job. And nobody in the library was going to participate in it. We're going to do it all by ourselves. Old Joe [Manning????] used to do all the money, all that. We did it all by ourselves.

And Wally Brooks and Harriet, and the Richards, and



others all pitched in to help do that. And we made more money out of that time than we ever made before. It was sort of ironic.

FINLEY:

I take it the library staff was complaining about--

FAGAN:

Ahhh, they were complaining; they'd complained to Farber, you know, and Farber's report, one of the things was, "Abolish the book sale." Well, they didn't abolish the book sale. They didn't do anything else.

Farber was a funny guy. I'm sure that he meant well, but somehow he got off the deep end, and I don't know, really, you know. Outside of the first couple of days, we had him here for dinner on Sunday, and I went to have breakfast with him on Monday morning down at the Hearthstone Inn, and then after that, he--I never saw him after that.

FINLEY:

Yes, well--

FAGAN:

He had all kinds of ideas, and Hitchcock, what's his name? Walter Hitchcock--

FINLEY:

Hecox.

FAGAN:

Hecox, Hecox. Walter Hecox.

FINLEY:

Walter Hecox.

FAGAN:

Walter Hecox, and Joe Pickle and they were the ones that were with him. I never did see his report--I should have seen it, but I never did see it.

FINLEY:

Well, aside from the fact that your departure was a bit of a cloud, I think in retrospect all the contributions you made in the years there certainly must leave you with a pretty good feeling about the library, I hope?

FAGAN:

Oh, yes. Well, even that ended, you know, Gresham realized he had made a bad mistake, and he sort of apologized to me, after it was over. Because he was told in no

uncertain terms by the Broadmoor's (???) lawyer, that he was completely in the wrong, and that he should do it.

So he tried to make amends, they wanted to give me the Emeritus, I don't know, officially, they went through the whole motions, but I was very unhappy. Really, sure they had a party, and they did all that stuff, you know, but it was a very unhappy time.

FINLEY:

Right, right.

FAGAN:

And I was sorry that they did that.

FINLEY:

Right. Well, I think since that time again, the official faculty handbook and policy is that you cannot discriminate on the basis of age--I mean that's all changed since you left.

FAGAN:

But see, he tried to do that with Van Shaw, and there were two or three others, but he practiced on me!

FINLEY:

[laugh] I see.

FAGAN:

That was the thing. Now, if he had said to me, you know, I want you to finish out the year, and then leave, I think it would have been all right.

FINLEY:

All right.

FAGAN:

But instead, he not only did a disservice to me, but he did a disservice to the library. Remember, they had a whole year there where Sue Myers was the acting librarian. Well, she didn't have the talents, and she didn't have the ability, and she was unhappy, I'm sure the staff was unhappy--everybody was unhappy.

FINLEY:

It was a hard time.

FAGAN:

Then they hired John. I don't want to go on the record, but I would never have hired John. He wasn't the person that I would have had in mind. But you know, they could do whatever they wanted to.

FINLEY:

Right, right.

FAGAN:

But I never interfered. I've been in the library I think only once. I went to some performance they had in the summer session. That's the only time I've been in the library since I left.

FINLEY:

Well, we wish you'd come back.

FAGAN:

No, I feel that I would be upset by some of the things.

FINLEY:

Right; probably. But tell me, Dr. Fagan, I really think that we've been talking for a long time here and I want you just to--I think it's time to close this off.

I want you perhaps to tell some mythical librarian a hundred years from now, if you have any advice about the library, for the future. What would you say to some future librarian?

FAGAN:

Well, I'm still a believer in books, and I believe that you can't replace the books with a computer or anything else. I still believe that you not only need the book, but you need well-trained librarians, who not only love books, but who know how to use them. And I think, even if you're working on a computer, you still have to have a background of information.

And I believe, as every good librarian should believe, that a library has only one purpose, and that is to serve its readers. And if you can't service your readers, then you're not functioning.

And in order to do that, you have to know your readers; you have to know what they need, and what the requirements are. But the more I see of the CD-RAMS and all the things, you can't do it without somebody who knows how to use them.

You can't just turn a student loose and say, "Prepare a paper," without having some book materials and some written documents ahead of him. And you've got to have a feeling for the subject.

Even library schools, you know, are departing from that. The modern librarians are computer specialists. Well, computer specialists don't know the library.

Well, books are the thing. Gutenberg, and even before,

manuscripts, you've got to have the written word.

FINLEY:

Well, that's very good advice, and I think a good note to close this interview on--books.

FAGAN:

Books.

FINLEY:

Thank you very much.

Postscript: discussion of the Penrose papers:

FAGAN:

We got the vault, we brought them down. We agreed to their stipulation that they would be closed until after the year 2000.

All those things were all agreed on. We set them up in the filing cabinets, and--oh, I can't think of her name now, but Lou Geiger's wife.

FINLEY:

Helen Geiger.

FAGAN:

Helen worked on them, surveyed, made a rough outline and we followed her outline pretty well, and put those all together.

FINLEY:

Well, the transfer was a formal process of the Penrose papers?

FAGAN:

A formal process.

FINLEY:

Russell Tutt was involved, right?

FAGAN:

Yes. Resolutions of the two boards were passed. His papers. We must have copies of those someplace, because I wouldn't have let those copies go. I mean, I preserved them.

Later on, Marshall Sprague wanted to write a biography of Spencer Penrose, and Marsh came to me and said, "How can I get access to the papers?"

I said, "Marsh, I would like to let you have them but we this stipulation, we can't let you do it." So I said,

"Why don't you write a letter to the El Pomar Foundation asking to use them?"

He did, and they wrote back and said, "No." They decided not to do it. So that's all well documented.

Young Thayer Tutt had no business to do what he was doing. He was acting illegally.

But of course, Michael Grace didn't want to upset the apple cart. John Sheridan didn't understand enough about it.

So when it got to a crisis stage, John Sheridan called me up and said, "You gotta talk to me. What are we going about this?"

In the meantime, Michael Grace calls me, and says, "We gotta do something. What do you suggest?"

So while they're having the crisis, I got a call from Thayer, young Thayer. His father had died, he had his home in the Broadmoor. "What am I going to do with his father's papers, and his books, and all that? Will you help me?"

[laugh] That was the perfect occasion, you see. So I said to young Thayer, "You tell me when you want me to come, and I'll come and spend the day with you, going through your stuff."

So I went to his home--I had been in that home many times with Russell, so I was familiar with the home. I was familiar with what kind of books he had. So I went there with young Thayer, just the two of us.

And he said, "Well, what do you think about this, and what do you think about that, and what do you think about something else?"

I made various suggestions to him, and then gradually I said, they had a copy of Helen Geiger's book, so I said to young Thayer, "If two or three copies were there together," I said to young Thayer, "You know, I have only one copy of this book in my library, and it's pretty well worn; would you agree to give me a copy--one of these good copies."

And he said, "Yes."

So I said, "Well, by the way--" [laugh]

FINLEY:

[laugh]



FAGAN:

We opened up the whole story--

FINLEY:

The Penrose papers!

FAGAN:

The Penrose papers!

FINLEY:

And what was his response?

FAGAN:

And I said to him, "You know, they're setting up this so-called Center."

FINLEY:

El Pomar.

FAGAN:

El Pomar Center. And they were going to hire an archivist or somebody to sort of administer that center. And that's why they wanted the papers back, for that center.

I said to him, "You know, those papers cause you lots of problems. I mean, you've got to have somebody professionally to handle them; you've got to have space to take care of them. You have to have somebody to administer them, and it creates a problem."

Of course, I didn't let on that he demanded that they come back. So I just started. I said, "You know, Thayer, what would be a good idea if you would pay to have them all microfilmed. If you would pay to have them microfilmed, you could create a master copy. You could create a copy for the Tutt Library, for Penrose Library, anybody else that wanted them, when you wanted to have them released. But you'd have them all microfilmed, and they could be organized. You could put them in microfiche, you could put them on microfilm, whichever way you wanted to do them. And my suggestion would be put them on microfiche."

"Well," Thayer said, "this is all new to me. I don't understand all this business." So he said, "Let me think it over."

Well, in the meantime, I came back and I called John Sherman and told him what I was thinking about. I said to John Sherman, "You go out and find out, go, there's a couple of microfilm companies here in Colorado Springs, and then in Denver," because at the college, or at the Academy, we worked

with them. I said, "Go find out how much they would cost, how much they would charge, to microfilm all those things."

So he had to do that. He went out and found that. So then I talked to--he came up with some figures, and I went and talked to Thayer Tutt. Well, it was only a matter of a few thousand dollars.

Thayer said, "Well, that's nothing. We'll get him to do that."

So they had them microfilmed. Now, I don't know how recently--I haven't talked to John. Are they still pressing to take the originals?

FINLEY:

They're gone.

FAGAN:

They're gone already? Well, see, I told them to try to take that. But at least they have the microfilm; they wouldn't have the microfilm if I hadn't talked to them. Now I think they're going to find out that was a big mistake.

FINLEY:

Oh, yes. Well, everybody was very upset about that, mainly because it seemed like being Indian-givers to give those papers and then want them back.

FAGAN:

But legally, Colorado College owns those, and if it came down to a real battle, a legal battle, Colorado College would win the battle. Because all the legal papers were set, especially those resolutions of the trustees.

FINLEY:

Right, right.

FAGAN:

On both sides. Russell would really be upset if he knew that.

FINLEY:

I know he would.

FAGAN:

I don't know. Does Lew Worner know about it?

FINLEY:

I think they tried to get Lew Worner involved, interceding on behalf of the college.

FAGAN:

Yes, but Lew would have been upset, too?

FINLEY:

Oh, yes, everybody was upset.

FAGAN:

Now, see, young Thayer not only did that to Colorado College; he did that to Penrose Library; he did that with the Friends of the Pioneer Museum. He made them give all the photographs and all back.

FINLEY:

Oh, he did!

FAGAN:

All the stuff, oh, yes. When you go to the Broadmoor Hotel, in the corridors now, they have all of those pictures, are all framed, and explanations. What they are doing, worries me, and it was worrying Marshall Sprague.

They are trying to rewrite history. They are trying to downplay Penrose, and upgrade Tutts. When you look at those annotations on those photographs, they emphasize Tutt all the time.

FINLEY:

Well, see, that was the concern, too about the use of the Penrose papers, that if they're out there at the El Pomar, people won't have free access, and they can, you know, the use of them can be controlled by the El Pomar people to the point that Penrose might not get a real treatment.

FAGAN:

But see, they gave the rights to those papers up. Colorado College is the one that after the year 2000 should determine who can use those papers.

FINLEY:

Well, we'll see if that happens.

FAGAN:

Not them.

FINLEY:

We'll see if it happens.

FAGAN:

I really think that you ought to explore that, and pull out all those papers, because that was a legal transaction.