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April 2021



*We acknowledge with respect the Lekwungen peoples on whose traditional territory the University of Victoria stands, and the Songhees, Esquimalt and W̱SÁNEĆ peoples whose historical relationships with the land continue to this day.*

## & MESSAGE FROM UNIVERSITY LIBRARIAN JONATHAN BENGTON



Dear Friends,

“Libraries and museums are the DNA of our culture,” visionary educator, academic, defender of the humanities, and historian Vartan Gregorian once asserted.

Sadly Vartan passed away earlier this month after an illustrious career that included Provost of the University of Pennsylvania, President of Brown University, President of the Carnegie Corporation, and President of the New York Public Library. In this latter role he is credited with saving the library following years of neglect and indifference by the city. To Vartan, educators, journalists, and librarians were the most important professions, defending against

My wife Sue and I had the privilege of hosting Vartan as a guest of honour at an evening celebration of the 250th anniversary of the Providence Athenaeum in 2003, when I was the executive director of the 4th oldest library in the United States. The conversation was easy and expansive over a lovely dinner in a giant tent on Benefit Street outside the library. We mostly talked libraries of course and I recall the vein of the conversation being in the general thrust of another of Vartan’s assertions:

“The only condition a library asks its users to honor is to do justice to their own imagination, their own curiosity and their own thirst for knowledge, and in the process, to achieve their own independence of mind and spirit.”

This so nicely captures the place we strive to be every day in UVic Libraries for you, our users.

Best wishes,

the misuse and abuse of information,  
particularly in an increasingly digital world.

Jonathan

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## & HOLOCAUST VIRTUAL EXHIBIT

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### DISCOVER TEN REMARKABLE STORIES OF THE HOLOCAUST

**A collaboration between UVic students and members of the community**

*by: Dr. Helga Thorson, students involved in the project, and Dr. Matt Huculak*

Explore a newly created digital exhibit, *Stories of the Holocaust: Local Memory and Transmission* featuring ten stories told by local community members whose families were devastated by the Holocaust. This semester, students in the Holocaust and Memory Studies course offered by the **Department of Germanic and Slavic Studies** at the University of Victoria worked one-on-one with community members from Victoria, Vancouver, and Salt Spring Island to discuss and present unique stories of the Holocaust in the form of an online exhibit.

In a time of physical distancing and social isolation brought on by the pandemic, these acts of intergenerational transmission became particularly meaningful. The exhibit centres not only on the stories themselves, but also on notions of relationship building, storytelling, and transmission, as well as memory work, intergenerational trauma, and active remembering.

At UVic Libraries, the students involved with this project gained experience in digital formats and preservation techniques; they also described the objects that can be viewed in this exhibit using Dublin Core metadata, so that these items will have the best possible chance of surviving the next one hundred- or even one thousand- years. "I want to thank Helga and all of the students for giving the Libraries an opportunity to share in their work. We will do our best to make sure many generations after us will be able to learn from our community and the work undertaken to make this exhibit possible," says Dr. Matt Huculak, UVic Libraries' Head of Advanced Research Services.

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## & ACROSS THE CAMPUS

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## LIBRARIAN MONIQUE GRENIER SUPPORTS RESEARCHERS

Monique Grenier, neuroscience, chemistry, and mathematics & statistics limited term librarian, received a scholarship to join other academic librarians from across Canada and the United States in *Evidence Synthesis Institute*, a collaborative initiative by Cornell University, Carnegie Mellon University, the University of Minnesota, and the Institute of Museum and Library Services.

Evidence synthesis, sometimes called “systematic reviews,” is a way of combining information from multiple studies to come to an overall understanding of what was found. Systematic reviews originated in the health sciences but are now considered integral to all disciplines practicing evidence-based decision-making.

Equipped with the pragmatic and foundational knowledge taught at the Institute, Grenier knows she is well-prepared to successfully support researchers in conducting evidence synthesis projects, in and outside of the health sciences.



## ON THE VERGE PUBLICATION LAUNCH

Did you miss our "on the Verge" Publication Launch with powerful readings from student contest winners? You can read their words of inspiration about resilience in our newly released contest publication, featuring all the winning entries in the categories of fiction, poetry, non-fiction and spoken word, designed by UVic Libraries' work study student Paula Raimondi Cantú.



## USING THE LIBRARY AS ALUMNI

Did you know that library resources are available to UVic alumni? [Learn more.](#)



*View from Pkols, photo by Kosuke Noma on Unsplash*

## **APPROACHING DECOLONIZATION IN OUR CLASSROOMS**

*by: Paula Raimondi Cantú, library work study student*

While territorial acknowledgements are a vital and important aspect of our reconciliation efforts, they often don't fully recognize the histories and knowledge of the Indigenous peoples whose territory we are acknowledging.

As students and community members settled on the unceded Coast Salish territory of the Lekwungen and WSÁNEĆ peoples, it's our obligation to challenge colonizing structures and educate ourselves about the importance of memory and Indigenous knowledge in the path towards reconciliation. Through decolonization, we can start addressing the barriers Indigenous members of our community face, and starting in our classrooms.

In a classroom, decolonization takes place by questioning and discussing the colonizing structures and practices that have influenced the education system. The legacy of colonization has been one of power and control that, over the years, has become a subtle one. Its effects have permeated our knowledge of history, which in turn has reinforced biases that impact Indigenous people, folks of color, and equity-deserving groups. As settlers, we have had the privilege of being favoured by institutional structures that maintain systemic power relations, colonial ideals, and a predominantly Eurocentric curriculum.

In a classroom, for instance, we're not used to questioning the material we read and work with—our privilege has made us comfortable, and we shy away from asking whose stories are being told and whose have been omitted. The first step to engaging with decolonization is to acknowledge this

settler advantage. It may be uncomfortable and unsettling, but we owe this process to those who have been uncomfortable, unsettled, and affected by colonization. This is a learning process, and the fact that you're reading this now means you have already started the process of engaging in these necessary reflections.

Once we have acknowledged our privilege, we have to prepare ourselves to learn and recognize that students and faculty who are Indigenous, or who are folks of color, or are from other equity-deserving groups, are always facing the challenge of overcoming ignorance and racism in a setting that is meant to be nurturing and enriching for all. When we are dealing with material in the classroom, we must challenge dominant settler narratives and examine whose stories we are hearing, and who were they made for, and where they come from.

Ry Moran, UVic's Associate University Librarian for Reconciliation, has some resources and advice to help students and community members approach the decolonization process.

Read the [interview with Ry Moran](#).

For more resources, you can check out the reading lists from UVic Libraries' [decolonization reading groups](#) and most recently the [Indigenous Approaches to Holistic Wellness](#) library guide.

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## & IN THE VAULT

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Image credit: Mary Ellen Best, *Mrs Duffin's Dining Room at York*, circa 1838.

## ANNUAL PETER AND ANA LOWENS LECTURE: A CONVERSATION WITH JUDITH FLANDERS IN A HANDFUL OF VICTORIA OBJECTS

Date: Friday, May 14

Time: 10:00 - 11:15 a.m.

Please [register in advance](#)

Join renowned historian and cultural critic Judith Flanders for an illustrated conversation about Victorian objects and the fascinating stories they preserve. An expert on the beautiful and functional belongings that shaped Victorian life, Flanders is the author of influential books on the Victorian period. They include *The Victorian House: Domestic Life from Childbirth to Deathbed* (2003) and *The Victorian City: Everyday Life in Dickens' London* (2012). She is also the author of the Sam Clair mystery novels. This free event is open to all.

The Peter and Ana Lowens Lecture supports an annual lecture in UVic Libraries Special Collections relating to the Victorian period. This year's lecture is held in collaboration with [Crafting Communities](#), a year-long series of roundtables and workshops co-organized by the University of Victoria, the University of Manitoba, and the University of Alberta.

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### & IN THE NEWS

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Credit: Nardella Photography

#### EVERY CHILD MATTERS

Along with colleagues in Winnipeg and Toronto, Associate University Librarian - Reconciliation Librarian Ry Moran was nominated for a Canadian Screen Award for the NCTR produced show, *Every Child Matters*, in the 2021 Best Children's or Youth Non-Fiction Program or Series.

Watch the [live show on May 18](#).



*Black and white image of Prince Philip at podium, receiving UVic's first Honorary Doctor of Science Degree. (University of Victoria Archives and Special Collections)*

#### DID YOU KNOW?

His Royal Highness The Prince Philip, Duke of Edinburgh, Earl of Merioneth and Baron Greenwich, received the first honorary Doctor of Science degree from UVic on October 28, 1969. The event was the occasion of the installation of UVic President Bruce Partridge; the convocation was held at the former Memorial Arena.



## ANTI-RACISM AND ANTI-OPPRESSION GUIDE

Engineering librarian Aditi Gupta, in consultation with law librarian Sarah Miller and former staff development officer Carmen Craig designed and created a [guide](#) last summer on anti-racism resources that was recently promoted by UVic President Kevin Hall and by the Toronto media.

## IN PRINT, DIGITAL, & SOCIAL MEDIA

The Tsawout wool dog image from our Special Collections is featured in a magazine article published by the Smithsonian Institution. [Read more.](#)

**Tweet:** "In our latest blog post @jenayawebb and Shailoo Bedi consider the current Covid landscape and how researchers are turning to visual research methods as a valuable tool for exploring social phenomena - at a distance."

Education librarian Pia Russell and her team of Young Canada Works interns draw upon their shared experience of working remotely as members of the BC Historical Textbooks project. Read their lessons learned in a [BCLA Perspectives](#) article.

At the granting of the degree, President Partridge stated "It is indeed a singular honour that my first official act, after installation as President of the University of Victoria, should be the presentation to you, Sir, of a distinguished royal guest."

Read more in the [CTV News story](#).



photo: Kelly Harms

## ONE BUCKET AT A TIME

Lara Wilson, Director of Special Collections & University Archivist, and her husband Kelly Harms were inspired by colleague librarian David Boudinot's epic litter picking in Fernwood. "We also wanted to put into action care for the land and our neighbourhood, as uninvited settlers on Lekwungen Territory," says Wilson.

Read about their efforts in [Capital Daily](#).



## K-12 LEARNING AT HOME

Our [K-12 Learning at Home library guide](#) to support BC's K-12 curriculum-focused learning in home settings has had almost 14,000 views, and in 2020, was the second most highly used guide from our collection.

"The University of Victoria Libraries [K-12 Learning at Home During COVID-19 Science For Younger Kids](#) page was perfect in leading me to a bunch of new, fun, and educational activities! Thank you so much for taking the time to put this page and the other subject pages together. This is exactly what I was looking for!" - a parent



## BRIDE MACHINE

Congratulations to librarian Christine Walde, whose work *Bride Machine* has been purchased by the Art Gallery of Ontario. *Bride Machine* is a limited edition artist multiple composed of 14 folios of poetry with original artwork in a custom-made clamshell box, inspired by Marcel Duchamp's iconic *Bride Stripped Bare By Her Bachelors, Even*, and is published by [flask](#), a local micro press based in Victoria and founded by artist and UVic Emeritus Lynda Gammon.

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## & OUR PEOPLE, YOUR LIBRARY IN CONVERSATION WITH...

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### A LOVE OF EXPLORATION LEADS TO A FULFILLING METADATA CAREER

by: Zehra Abrar

**Tell us about your journey to UVic.**

My journey started as a cataloguer in the Bibliographic Services department at the



### LIBRARIAN DEAN SEEMAN MAKES METADATA MATTER

by: Zehra Abrar

**In your role as Head, Metadata at UVic Libraries, what does your work involve?**

University of Calgary (U of C). In this role, I catalogued a wide variety of resources, including monographs, serials, and electronic resources.

I also assisted with the implementation of the U of C's first off-site high density storage library. This included the supervision and training of the staff responsible for the processing and preparation of the materials moving to this facility. Every item that is housed at this facility must be barcoded, including every monograph, periodical issue and archival box. As you can imagine, this was a ton of barcodes.

I was then appointed the Coordinator for the Special Resources Metadata team. This team was responsible for cataloguing out-of-the-ordinary types of items such as video games, DVDs, and special collections, including archival processing. Through this role, I was able to broaden my knowledge of archival, digital, and museum collections and the metadata and other processing standards required to make them fully discoverable.

At U of C, I was also selected to be the team lead for the metadata group in the migration to a new library management system. In this role, I directed the team that reviewed the existing bibliographic and authority records and procedures that were in use, and ensured that appropriate data clean-up processes were in place before the migration. This was critical because, without proper data conversion, the new system would contain obsolete and incorrect data.

My most recent position before coming to UVic was Operations Manager for Archives and Special Collections, directly managing six technical and professional staff. Each of these people specialized in a different area of Archives and Special Collections, and as their manager, I was able to gain a deeper understanding about this department from each one of them. In November 2018, the University of Calgary began the access and transition of the Glenbow Library and Archives to the University of Calgary. I assisted with the daunting responsibilities of physically moving the museum's library and archival collection. In

I oversee the description of UVic Libraries' physical and digital resources so students, faculty, staff, and the general public can reliably find and access all our library materials. Traditionally this has been called cataloguing but the more inclusive term "metadata" has been adopted to indicate that this can include description of resources in other systems and outside of the catalogue.

A lot of this work is standards-based so it requires familiarity with a wide range of bibliographic standards (and if they were stacked on top of each other they would probably be as high as the library itself!) and then we have to make decisions locally in how to apply those standards.

My work is to know the standards and related issues well enough to set strategy and make overall decisions, and then manage and implement these decisions among the great team that does this work. We have specialists in digital collection metadata, special collections and rare book cataloguing, music, law, serials, and non-English languages.

### **What kind of comments or questions do you receive from colleagues regarding the process of cataloguing library material?**

Usually it's questions about why something appears in the catalogue a certain way or why a piece of information is missing – questions that require digging into what the standards dictate, how we are interpreting the standard, and whether a piece of data is missing or should be present and visible. We also push descriptions from our various systems (including the catalogue) into Summon, our over-arching library and archival discovery tool. This generates a lot of questions about the mechanics of moving data between our systems. Since we also deal with technology quite heavily, I also get questions on the use of technology for metadata and cataloguing work.

Additionally I get asked for advice on how to format metadata for digital projects. For example, if someone is digitizing a set of photographs and wants to make them available online, I would help with how to

addition to these responsibilities, a new reading room was opened in order to provide access to these resources and the existing collections in Archives and Special Collections, and I was heavily involved in the physical and technological set-up of this room.

Read the [full interview with Laura](#).

describe them consistently. I would help them work through what information to include, what standards are available, and how the metadata should be formatted so that users can search, filter and explore the collection.

Read the [full interview with Dean](#).

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## & LAST WORD

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Samples of patterned papers designed by Friedlander for Curwen Press featured in *New Borders: The Working Life of Elizabeth Friedlander* (Oldham, England: Incline Press, 1998).

### CELEBRATING TYPOGRAPHER AND DESIGNER ELIZABETH FRIEDLANDER

by: *Lauren Elle DeGaine, UVic graduate student (Department of English)*

While the name Elizabeth Friedlander may be unfamiliar today, it is likely many readers will have encountered her designs, which were influential in British book production over the course of the 20th century. A talented calligrapher, typographer, and graphic designer, Elizabeth Friedlander (1903-1984) designed borders for Monotype and Linotype, Penguin Books, and pattern papers for the Curwen Press, which can be found on many bookshelves.

Pauline Paucker provides rich insight into Friedlander's creative work in her volume *New Borders: The Working Life of Elizabeth Friedlander*, a private press edition printed by Graham Moss of [Incline](#)

**Press** (Oldham, England). With the kind permission of the author and publisher, the University of Victoria Libraries is pleased to provide online access to an **open-access edition** of this book, representing a unique collaboration between a private press and a university library.

In *New Borders*, Paucker tells the story of a resilient, independent, artistic woman who survived exile and discrimination, and left her trace on the landscape of 20th century design and book-making. Friedlander came from a cultured, affluent German-Jewish family and was a talented artist and musician who studied typography and calligraphy at the Berlin Academy under Emil Rudolf Weiss. The rise of Nazism in Germany forced Friedlander to flee from Berlin to Milan, Italy, and then London, England. Ironically, the German company *Bauersche Giesserei* (Bauer Type Foundry) issued her typeface, **Elizabeth**, in 1938, just two years after she fled her home in Berlin. By the time Elizabeth was issued, the typeface was 10 years in the making. The design was named Elizabeth—despite the usual custom of naming a typeface with the designer's surname—in order to conceal the artist's ethnicity.

While living in Milan, Friedlander worked as a designer for the publishing house Mondadori. When Italy passed its Racial Laws in 1938, Friedlander sought to resettle in America with a guarantee of work from the vice-president of Random House. Unfortunately, there were long wait times on U.S. visas for refugees from Germany. Instead, in February of 1939, she received a visa for domestic service work in England, where she settled in London and began working as a maid in a private house.

However, Friedlander restarted her career as a designer in London with the help of typographer and publisher Sir Francis Meynell, who hired her to work in the art department of the ad agency Mather and Crowther. In the summer of 1942 she was hired by Ellic Howe to create "black propaganda"—fake Nazi documents, such as stamps, ration books, astronomical pamphlets, and other documents—for the British war effort. After the war, Friedlander decided to stay in England, where she began working in earnest as a freelance designer after the black propaganda unit was disbanded. In 1948 she received an invitation from Jan Tschichold to design covers for Penguin Books. Her work for Penguin from the late 1940s into the 1960s included patterned covers for the Penguin Music Scores, Penguin Poets series, the American Pelican Shakespeare, cover ornaments for the Penguin Classics series, and lettering for the Pelican History of Art Series.

In the early 60s, Friedlander immigrated to Kinsale, Ireland, where she shifted her focus from freelance design work to craft-making. Friedlander passed away in Ireland in 1984. The Elizabeth Friedlander Archival Collection at the University College Cork Library now holds her working papers.

Friedlander's story brings attention to the many hands involved in producing books. Creating a digital edition similarly required collaboration, including Graham Moss (Incline Press), author Pauline Paucker, Lauren Elle DeGaine (Department of English, UVic), and staff across UVic Libraries, including the Digitization Centre, Metadata Unit, and Special Collections and University Archives. Those interested in learning more about Friedlander's life and career can view this new **digital edition**, as well as a short animated film, *Elizabeth-Antiqua*, by artist Pixie Kolesa.



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