Welcome.

2020 has brought some significant changes to MacOdrum Library. Wayne Jones, University Librarian since September 2014, has decided to conclude his term and begin an administrative leave. The university has formed an advisory committee and engaged a search firm to appoint a new University Librarian. Until then, I will be taking on the role of Interim University Librarian having worked as the Associate University Librarian since July 2016.

Under Wayne’s leadership, the MacOdrum Library increased its collections budget, increased the number of library events and incorporated new technologies to continue to meet the changing needs of students. Wayne also undertook a major reorganization of the library’s front-facing services to make them more student-friendly and substantially improved and expanded student study spaces. On behalf of all my colleagues, I would like to thank Wayne for his contributions to Carleton University.

Another significant change here is the library’s new search tool. Omni is a collaboration of 14 Ontario universities to share one search platform. Omni searches across all the print and electronic resources provided by the Library here at Carleton. In 2020, we will be enhancing Omni even further so that students and faculty will be able to search and borrow print materials from the other libraries that are part of the collaboration.

In this issue, we explore our new Book Arts Lab, profile donors, and share some news about award winning staff. We have already had a busy year so far and we are excited to share our stories with you. We hope you enjoy this issue of M and look forward to what the New Year will bring.

Amber Lannon
Interim University Librarian

Letter from the Librarian

Imagine, if you will, two large conjoined glass rooms, like two cubes, each about 60 feet square situated centrally on the main floor of Carleton University’s MacOdrum Library. All round this newly built fishbowl of space are modern study carrels, each with a computer monitor connected to the virtual avenues essential for contemporary study. The double doors open up onto a view of the four elevators that, over the course of a year, lift more than a million bodies annually between MacOdrum’s five floors.

Turning to look into this first cube, you will see a room equipped with three massive teak tables that once served as study platforms in the earlier days of the library, before the advent of digital platforms. There’s an echo in here, because unlike the false tiled roof outside, the roof extends to its actual limits, with exposed ducts and piping suggestive of the room’s pragmatic purpose. It could be a study hall or classroom, but the presence of sewing cradles, sewing frames, book presses, hot stamping tools and finishing presses belonging to the bookbinding trade suggests a different purpose for these rooms than a space for lectures and seminars.

That testament becomes more overt as you pass through a single door into the second cube. Here, hulking printing presses...
from various eras dominate the space, along with banks of cabinets holding reserves of lead and wooden types. Another set of double doors at the far end of this room lead back into the library proper. You might (and some do) mistake the array as a kind of book museum, with its vintage machinery and antique cabinets. Nothing could be further from the truth. The newly constructed Book Arts Lab at Carleton’s main library will have a very practical pedagogical intent, one that furthers the understanding of scholars and students through the experience of the book arts, and also furthers the role of the library as the hub of academic life at the university, and in the community beyond.

This is the MacOdrum Library Book Arts Lab as it stands ready to take students as of 2020. It came to fruition with astonishing speed, just two years, thanks to the activism of management on the inside, and encouragement and involvement from the outside. It is also a strangely personal story, as I find myself returning to Carleton University after more than 30 years to teach in the very department I studied in, and to work as Master Printer in the Book Arts Lab, newly built in the heart of MacOdrum Library, printing on a press owned by a former professor who, in part, inspired my interest in private press printing.

MacOdrum Library has enjoyed more change than most. When I arrived at Carleton in 1983, I got a brief glance at the original facade before it was blanketed with scaffolding and tarps, to be uncovered a year later with a very 80s look: tiny windows (presumably done to protect the books from destructive UV light) arrayed across wide grey plates. I remember thinking, if they made the windows round like port holes, the library might more resemble a section of ocean liner with its prow and aft removed. Not many years later, in 1991, a major renovation doubled the size of the library, and more recent expansions and renovations have included another facelift, reintroducing daylight back into the library precincts. The interior remains in an almost constant state of renovation as demands evolve.

Thirty-seven years on, the library has doubled in size and gained a bright open frontage with plenty of daylight from vast windows, looking out into the landscaped quad. There’s the Starbucks, where, during the fall and winter terms, there is always a queue. A beautiful spiral staircase rises through all five floors, accented with sinuous wooden sculptures. There are display cases everywhere, showing off different aspects of MacOdrum’s ever-evolving collections, such as its video games (unthinkable three decades ago!) and, in lock-step with the times, a Discovery Centre on the fourth floor, complete with dedicated gaming and multi-media labs, equipped with 3-D printers and virtual reality visors. Such exercises in change are part and parcel of Carleton’s raison d’être.

Thriving as it does on change and radical innovation, Carleton might not have been obvious to me as the natural location of Eastern Ontario’s only book arts
centre (and one of a very few in Canada). Book arts are steeped in time-honoured tradition, respect for past practise and veneration of book history; Carleton, I assumed, would be scornful of such a tradition-bound pursuit. I was wrong.

This shift from purely abstract learning to a desire for hands-on, tactile experience with the subject matter was explained to me by Dr. Robin Norris, then Chair of the English Department, one sunny afternoon during the summer of 2017 in the Starbucks located in the Library lobby.

In recent years, she explained, academic interest in the physicality of the text has grown in lockstep with the rise of popularity in book arts practise. While the two trends may be related, caused perhaps by the monumental technological shift that has put pressure on our understanding of the traditional book, they each have different ends.

Most book artists might look at their line of handset type or their long stitch pamphlets and wonder how such a thing could possibly shed light on “culture in terms of identity formation and ideology, produced… in terms of material conditions.” But there it is; scholarship needs the book arts. Similar impulses have arisen in the History Department and have long been accepted in areas such as Art History, and the social sciences and STEM programs (Science, Technology, Engineering, Math) who understand the importance of labs in their scholarship, have expressed an interest in how the book arts can enhance their teaching and learning.

Two weeks after meeting Robin and examining the press, she called to say plans had changed. The Library intended to keep the Chandler and Price, and build a book arts lab around it.

In Canada, various fine art programs include the book arts. The Nova Scotia School of Art and Design in Halifax and OCAD University in Toronto possess excellent facilities. Concordia includes “print media” – everything from letterpress to lithography to digital – in its Fine Art Program.

Of course, Massey Colleges’ Robertson Davies Library at the University of Toronto has its Bibliographical Room, rich with Albion iron presses, metal type and tradition. Likewise at U of T, the John M. Kelly Library at St. Mike’s College has just recently rebooted its print room when it hired Deborah Barnett as its College Printer.

It’s no accident that book arts hubs arise in close proximity to libraries. They are the natural and obvious choice, due to the association with books. Ironically, libraries are also struggling with the constrictive constraints of their physical stacks, and emerging technology take a greater role in the dissemination of information. Add to this the access labs can gain to special collections, rare books and archives that serve as custodians of the actual historical proofs of printed and bound materiality, as well as posters, broadsides and advertising.

The Special Collections at Carleton hold a quality collection of early books ranging from medieval manuscripts to printed incunabula to 16th to 19th century bindings, poetry and broadsides from the latter half of the 20th century; what I would call an exceptional working collection. And, it is accessible to students, under supervision but (aside some exceptions) without the nuisance of gloves and masks. The tactile experience of actually feeling 600 year old vellum manuscripts is an example of an experience worthy of some reflection.

As I write, other labs and studios are on the verge of launching in 2020, such as McGill Library Book Arts Innovation Lab and the Dick Kouwenhoven Book Arts Studio at the W.A.C. Bennett Library on Simon Fraser University’s Burnaby campus. And, of course, the Book Arts Lab in Carleton University’s MacOdrum Library.
“THE TECHNOLOGY IN THE LAB BELONGS TO HISTORY, BUT THE LAB IS NOT A MUSEUM OF LIVING HISTORY”

being judged on the quality, care and thoughtfulness of their artistic work.

The goal of the lab is not to create fine press printers, master bookbinders, or professional calligraphers, although it is easy to imagine this for a small proportion of the students flowing through the lab. Likewise, it is not in the lab’s interest to be a production facility, like press rooms and binderies of old. And that brings us back to experiential learning: the technology in the Lab belongs to history, but the Lab is not a museum of living history. Technicians will absolutely not wear period dress, and all the equipment – from the largest press to the smallest graver – is meant to be used, not simply displayed.

Another facet of the Book Arts Lab is to nurture an outward looking aspect, seeking to include members of the book arts community, and the public in general, in events and workshops. Plans are underway to host the Canadian Bookbinding & Book Artists Guild (CBBAG-OV) Ottawa Book Arts Show and Sale in the library, in conjunction with demonstrations and workshops in the lab and guest speakers. This will happen in May of 2020.

The book arts community in Ottawa has already been integral in finding donations for the Book Arts Lab. Paul Jay and Steve Quick, both letterpress printers, respectively alerted Carleton to the changing status of the Providence Print Museum in Kingston, and the presence of a Washington iron press at Canterbury High School. This resulted in donations of presses, cabinets and type which now form the cornerstone of the Lab’s collection. The Library has also laid claim to equipment from the Science and Technology Museum’s own long defunct in-house printing and binding service (but specifically not from their public collection).

In September, I began a contract at MacOdrum Library in the position of Master Printer. In a practical sense, the position may have as much to do with the mastery of Excel spreadsheets and databases. The Master Printer’s responsibilities include operating a safe, clean and efficient lab; maintaining the equipment; tracking lab supplies; managing careful logs of the lab’s utility to students, faculty and community; recording exacting calendars for the purpose of lab bookings and reservations; certifying others to operate equipment at certain levels both within the lab and in its administrative procedures; bringing in teaching experts in the various areas of book arts; bringing in library experts from the Research Support Services for consultation; overseeing or auditing classes held within the lab; and teaching students the importance of book arts in the context of experiential learning.

In the above description, there is no mention of setting type in a line on a composing stick, neither of the sewing of signatures, nor the scratch of an inked quill pen on vellum. However, these core experiences lie at the foundation of the administrative and pedagogical structure built above it. Mastery, then, in this case represents the ability to communicate and demonstrate to students and faculty the sometimes elusive relationship between tactile handcraft and intellectual/theoretical processes, or in other words, experiential learning. It means making students and academics feel safe and comfortable amongst some rather formidable machines; it means listening carefully to feedback and encouraging a positive atmosphere in the lab – less “master and apprentice” and more collegial and encouraging; and assisting scholars to derive measurable and concrete reflections based on their experience in the lab.

As of January 2020, the Book Arts Lab is equipped, operational and ready to begin taking on academics and staff for introductory training in the Book Arts, all with a goal of finding methods to integrate elements into the regular course structure of existing programs. The goal is to be in full gear by September of 2020. Already, the English department has established two Book Arts courses (one undergraduate, the other graduate) to commence in September. Even while the lab was still being set up, it has hosted a graduate class from Art History, 40 students from a first year history course, along with a 4th year English class. Visits from academics from several different departments in the midst of cleaning press, sorting type and furniture and labelling everything portends a strong start come September. /M

Ever Wonder How Books are Made?

On November 19, MacODrum Library’s Book Arts Lab hosted a hands-on experience, demonstrating everything from printing, bookbinding and papermaking to printmaking, calligraphy and the history of the book. Patti Harper, head of research support services, has been at the forefront of creating the lab, a collaboration of the book arts community across Canada and alumni, staff and faculty.

“What makes this lab unique is that it’s built around experiential learning,” Harper says. “It absolutely relies on faculty to build it into their methodology.”

The inspiration for the lab came from a Chandler & Price Platen Press donated to the library back in 1988.

“We finally realized a few years ago how much could be possible with the printing press and how it could be built into instruction and teaching for faculty.”

The lab will feature two spaces. One provides seating and a screen for instruction and teaching; the other is a separate print room. Both spaces will be available for classroom use in winter 2020.

“Converging technology is when (the) old meets a new application,” Harper says.

“So, the old technology of the printing press will meet a modern pedagogy with its place in the Book Arts Lab.”

The lab will teach printing techniques from medieval times to the modern era. Thanks to the library’s rare books collection, people can also study books that are particularly unique. Harper says the lab will be based on five pillars: typology, letter press printing, book binding, decorative paper techniques and illustrations, such as wood cuts.

Carleton professors from a range of departments such as Indigenous and Canadian Studies, Journalism and Communication, History, Industrial Design and English have shown interest.

About 75 faculty members attended an information session to learn how they can improve their teaching through the Book Arts Lab. An exciting course through the English Department on the production of literature is in the works for the winter term.

“It’s exciting to build an experience into faculty’s methodology.”

The lab will be open on one side for use starting this fall and is continuing to look for sponsors for supplies such as ink and paper.

For the Books Arts Lab to reach its full potential, Harper says, it needs three things.

“What makes this lab unique is that it’s built around experiential learning”

“So, the old technology of the printing press will meet a modern pedagogy with its place in the Book Arts Lab.”
The Library hosted another successful Throwback week event with our Carleton Adapts event in September. The premise was as in previous events -- a few people defended a book each -- but this year there was an add-on: they were defending books that had been adapted into movies, and the winning movie was screened right after people helped themselves to pizza, popcorn, and chocolate bars. The votes were tallied and the winner was Hamlet Goes Business.

Making Room for the Holiday Book Tree

Once again, the Library exhibits committee undertook the task of delivering on the daunting task of setting up the Library holiday book tree, one of the most looked forward to times of the year in the Library.

Over the course of one morning, thousands of books were used to construct the tree, which stands on the main floor near the entrance. The Library community has shown love to this tree year after year, stopping to take pictures with it, and making it part of their Library study season.

Playing Host to our Annual CU Throwback Event

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The Library as a Family Affair

Our Library donors are a varied and amazing group. We have staff members, Ottawa community members, alumni, and wonderful parents like Angel Chiu. Angela’s son Christopher started at Carleton in 2017 and she has been a monthly donor to the Library Collections Fund ever since. A big reason for her donation is the idea that giving back to the community is an important part of the way they are raising their kids.

“We have always looked for ways we can give back to our communities as a family whether this is through giving financially or giving our time,” Angela says. “The Library provides a space for people to continue to learn and research development and to develop relationships on campus. Whether my child was here or not, this is a cause that is important to me and to our family.”

The tradition of giving in one way or another is something Angela has always talked with her family about. This was one opportunity to show her children that the choices they make have great impact on future generations.

The history of helping is something familiar to her family as well. Part of their shared family experience has meant supporting local programs like Meals to Doors Open and raising money for cancer research campaigns.

This idea of community support was central to Angela’s idea of making a donation to the MacOdrum Library, a place she sees as a central location for students to learn and study, but also to experience social events and guest speakers.

“We hope that the donation we make to the Library helps all students. Helping to provide access to the types of learning and research resources the Library provides is the kind of thing we wanted to be able to do.”

Small class size and a tight community feel was a large part of the appeal of the Library. 643 of our donors in 2019 were parents of students at Carleton. We use the funds donated to the Library to support things like study spaces, collections, and research development opportunities. /M

A Career’s Worth of Giving

Jane Fry helps a lot of students in her job as a Data Services Librarian here in the MacOdrum Library. As one of our long time donors she helps a lot of students away from her desk too.

“My donations really started because I was asked,” Jane says. “I had certainly been thinking about it for some time but the final nudge was when Anne Newton talked to me about how the monthly donations worked.”

As a former student herself, Jane remembers the way she used to use the Library herself as a student.

“As a student, the Library was always a great place to come. It was always the best place to study and to find a table to spread your books out on and study. Having experienced this space myself, I know I can have an impact on where future and present students can experience this same feeling.”

Now as a staff member, she gets to see the impact of what our donors do every day.

“All the changes. “The majority of interactions I have with students are done by email now,” she explains. “Everything in the data world is just so much more accessible that the need for in person solutions isn’t as high as it used to be.”

But that hasn’t changed what she loves so much about the Library.

“Still, I love the moments where I get to interact one-on-one with people who need our help. It’s a little different building relationships with people in this way /M.

“As a student, the Library was always a great place to come”

Since then Jane has been donating every month and has now given close to $2000 to the Library’s Collections Fund. She is now also a member of the HM Tory Society, a giving circle that honours donors who have given more than $500 in a calendar year, or for more than five years consecutively.

“I don’t want to presume the needs of the students so I allow the Library to direct those donations as needed,” says Jane. “What I want is to be able to continue to support whatever those needs are in a space that has given students the things they need for a long time.”

It has also given her a chance to see some of the differences and similarities of Library use since she was a student.

“When I was here there were no cellphones and no eating in the Library,” Jane recounts. “And the much smaller windows made it a little more difficult to sit back and relax in the Library. Now, this is a really bright space where students can still study in whatever way they want, but where they can also immerse themselves in Carleton life. It’s always refreshing to see students using the Library as a louder group study space to be reminded that beyond just studying, this is a place where friendships can be made.”

From the employee perspective in the Library she also notices that there have been some changes. “The majority of interactions I have with students are done by email now,” she explains. “Everything in the data world is just so much more accessible that the need for in person solutions isn’t as high as it used to be.”
Thank you to staff & students who joined us this morning for the 2018-19 Melody Mastad Award of Excellence in Student Assistantship Award ceremony. This award was established in 2012 in honour of Melody Mastad, Stacks Coordinator, for her years of service and dedication to the Library and student staff employees.

Sincere thanks to the individuals who took the time to put a student forward for nomination. Nominees were: Ella Camara, Cataloguing, Metadata, and Digitization; Daniel Tura, Access Services; Emily Guigue, Access Services; Kayla Dold, Research Support Services; Chloe Dennis Access Services; Ozge Yucel, Access Services; Tegan Eames, Cataloguing, Metadata, and Digitization; Apporva Peri, Access Services; Eric Xu, Access Services; Siddharth Pambhar, Access Services.

This year’s recipients of the Melody Mastad award of Excellence in Student Assistantship are Kayla Dold from RSS and Daniel Tura from Access Services.

The selection committee consisted of Martha Attridge Bufton, Mamta Pathak, Robert Lock and Gilles Monast.

As always, choosing one recipient from the list of nominees was a difficult task. Everyone nominated was deserving of this award! In light of this, the committee suggested that two awards be granted. This was presented to Library Management and it was agreed that two awards would be given annually. On behalf of the selection committee and the Library Management Team, I would like to sincerely congratulate the winners of this year’s award and all the nominees. Special thanks to all of our student employees for their outstanding contributions to the Library. The Library employs over 60 students in all Library departments and some of the services we provide would not possible without them.

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Professional Achievement Award
The Professional Achievement Awards recognize outstanding professional achievements at Carleton University for professional librarians and instructors. This year, both Martha Attridge Bufton and Erika Banski from the Library were recognized for their outstanding contributions.

Professional Services Staff Award
In addition to the Melody Mastad award that recognizes our student staff and the Professional Achievement award that recognizes librarians, the Library recently launched a committee to undertake the development of a Professional Services Staff award to recognize the amazing contributions they make to the Library. In the next issue, we will share the inaugural winner of the Professional Services Staff award.
In the late 1960s, universities in the United Kingdom were a hotspot for rock bands. An alternative venue to nightclubs, university stages were a platform for bands in their infancy, propelling some of them to fame. Soon the legendary Led Zeppelin would form, major acts like the first incarnation of The Animals would disband, and there would be short-lived successes for others.

In those days, Brian Burns was attending City, University of London and the Central School of Art and Design as an engineering student. He’d been interested in music and art from a young age, so when he was approached to design a poster for an upcoming university dance, Burns didn’t hesitate. "It was the '60s and there were rock bands and we were in London!" he says. "I was a London lad and it was cool."

Burns recalls the time he was asked to create a poster for The Who in two hours. "There was no electronic media then, so when I did The Who poster, all I had was a really lousy scrap of black and white photo from the music paper of Pete Townshend," Burns says. "We had to just draw everything, I had nothing to work from."

The posters have a definitive '60s vibe. One for The Zombies is arranged with crimson red and amber in an art deco style. A poster for the College of Birmingham featured the band Cream – with Eric Clapton, Ginger Baker and Jack Bruce. Their hits “Sunshine of Your Love” and “White Room” were big in North America. Burns’s poster for Jimi Hendrix is bordered in a vibrant yellow, accented with a rendering of the musician’s gaze in burnt orange.

“Burns knew at the time that he was in a pivotal moment in music history. "Around the early '60s, people went to dance," Burns says. “But once rock became big, people started to stand and watch. "That’s when people got very discriminating about what they were wearing, whether they were cool or not based on the instruments they played, or how they moved," he says. “It was all very petty, but watching was how you could tell what kind of band they were.”

According to Burns, the evolution of the British rock scene was kickstarted by student unions who decided to host the bands. "We were in the student union one day and Bob Dylan’s producer showed up with his guitar, saying he’d been booked to play some..."
songs,” he says. “He hadn’t. We didn’t know where he came from or who booked him because it was that casual. So, he played.”

While Burns may have left most of his poster-making days in the past, today he still creates portraits of musical icons like Elvis Presley and Billy Joel. A four-part poster of The Beatles he’s drawn hosts bright cobalt blues and purples with strong lines.

“To me this is who they are,” Burns says, gesturing to his art.

He points at the poster of George Harrison in bold magenta. “He’s too pink though, that’s got to come down,” he laughs.

It still takes many hours to get a piece just right. “It took me years to find an image that I thought was George,” he says. “I really have to figure out how I graphically summarize it and give it character.”

Although it’s been about 50 years since Burns started designing posters, he believes they still hold a lot of power.

“Universities were really a big part of developing these bands,” he says. “The stories of how they formed and had hits or disappeared is just fascinating and it’s cool to bring it back here.”

Burns is selling his posters online at bb1967.com. The original posters have been digitally scanned and are printed locally in Ottawa, hand-stamped and signed by Burns. /M

Chateau Laurier’s Addition

Professor Mariana Esponda challenged her architectural conservation students to create a contemporary and compatible addition to Ottawa’s Chateau Laurier. In the midst of the Chateau’s current design controversy, this exhibit displayed the exciting vision of eight talented Carleton students and how they provided vibrant and differing solutions for a meaningful design applied to one of the city’s most important landmarks.

This exhibit ran for the 2019 Fall term on MacOdrum Library’s Gallery Wall, located on the Main Floor across from the Services Desk.

Please consider attending our upcoming events! For more information visit carleton.ca/events