THE BOOK AS PRIZE

The prestigious Man Booker Prize, awarded annually since 1969, celebrates a work of fiction published within the previous twelve months by an author from the British Commonwealth or Republic of Ireland. This year the new Man Booker International Prize, a complement to the Man Booker Prize, was created to honor fiction authors worldwide. A press conference announcing the shortlisted authors for the new prize was held at Georgetown University's Lauinger Library on February 18, 2005. Following the press conference, the Library Associates, in collaboration with The Georgetown University Humanities Initiative, hosted The Book as Prize, a panel discussion with the Man Booker International judges.


The judges chose eighteen authors for their short list of contenders for the prize. The prize is to be awarded to an author for a body of work, not an individual novel, and the judges spoke in their news conference and in the panel discussion of the value of a short list as opposed to the simple announcement of one winner. A short list of authors is a valuable "invitation to disagreement" and an opportunity for readers to

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This year Georgetown celebrates the 35th anniversary of the opening of the Lauinger Library. As an icon of innovation in 1970, the building was conceived as a then-modern representation of Healy Hall and is now considered a "period piece." It is distinctively different from any other building on campus and students enjoy debating its design. Despite its age, Lauinger continues to be impressively functional today, thanks to foresight of construction and to modifications made in the interior over the last three decades. We may be justly proud of the services, collections and space that the library provides, and we have augmented these three elements by creating virtual services, virtual collections and virtual space alongside their physical counterparts.

During the past 35 years, librarians have accommodated numerous adaptations critical to the evolving mission of a student-centered research university. At the same time, massive changes in technology and an explosive information environment created new challenges for the denizens and users of Lauinger. The library has augmented its virtual and physical services and collections, and our usage statistics show continued—in some cases, skyrocketing—increase. (See chart on page 6.) Despite the popularity of search engines and the availability of millions of pages of information over the web, our Georgetown users constantly return to the library, both physically and virtually.

Why? Perhaps because the more people work online in isolation, the more they need community. Studies of today's learners show that they have individual styles and personalized approaches to education. As librarians' roles in educating students increase and change, so does our thinking about resources, including space, in order to accommodate our learners' varied needs. We are the one campus resource that provides a plethora of possibilities for individual and group study. We stimulate scholarly conversation outside the classroom by creating spaces for community. Community is an important aspect of an educational experience at Georgetown University, and we encourage it through the use of the library. Community and the spaces needed for it are a good thing; we need, and will plan for, more.

Our users can trust that the library's resources are of the highest quality, acquired with great care. They can trust that the librarians' services will continue in our tradition of excellence. They can trust that we will be proactive partners in the teaching, learning and research environments of the University. And they can trust that we will plan for future

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The Professionalization of an American Woman Printmaker: The Early Career of Grace Albee, 1915-1933, in the Fairchild Gallery through June 19, displays work from one of the most prominent artists in the Fine Print Collection—and was curated by an undergraduate as part of her senior thesis project in American Studies.

“I wanted to work on a project that could be hands-on and deal with original research,” says Christina M. Weyl, C’05, of Greenwich, Connecticut, “and to learn about American women printmakers in the collection. I decided to narrow my focus to Grace Albee.”

Grace Thurston Arnold Albee (1890-1985) was a distinguished American Regionalist printmaker of the twentieth century with a six-decade career. She produced more than two-hundred fifty prints from linocuts, woodcuts, and wood engravings; the Fine Print Collection owns more than half of them. The prints record her careful observations of her surroundings near the various locales in which she lived.

The exhibition in the Fairchild Gallery of twenty-seven prints traces the development of Albee’s career from her amateur period, while she lived in Rhode Island, to her professional status as a wood engraver during her six-year sojourn in Paris. Rare photographs and other materials supplement the outstanding selection of graphic art.

“Working with the Fine Print Collection has been a wonderful capstone for my undergraduate experience, and has taught me many of the skills that I will need for a career as a museum curator,” notes Ms. Weyl, who adds that “the Fine Print Collection remains a relatively untapped resource in the Georgetown community, but has tremendous potential to enrich and further the College’s dedication to liberal arts education.”

CLIMATE CHANGE IN FACT AND FICTION

The Government Documents and Microforms Department speaker series this spring featured Nathan E. Hultman, Assistant Professor of Science, Technology and International Affairs discussing Climate Change in Fact and Fiction: Images of Science, Scientists and Society. Drawing from such recent popular thrillers as Michael Crichton's State of Fear and the movie The Day After Tomorrow, Prof. Hultman compared and contrasted the inevitable fictional interest in extreme and improbable events with a more balanced view of climate science as it stands today.

The lecture is available for viewing from Lauinger Library, and the GovDocs website has a list of further resources on the subject online at www.library.georgetown.edu/dept/govdocs/hultman_bib.htm.
IN MEMORIAM

A loyal friend of the Library and long-time member of the Georgetown University Library Board, Homer Hervey C'58, G'67, passed away in February. Homer Hervey was a member of the Library Board for over 20 years. He was also active in the Hoya Hoop Club.


Our thoughts are with his wife, Nancy McDonald Hervey, and his children Nancy Vaughan Skolberg C'86 and Homer Vaughan Hervey Jr.

AN EVENING AT TRILLIUM PRESS

Library Associates in San Francisco enjoyed an An Evening at Trillium Press, The Land of Yes in February. Courtesy of Noah Lang I'95, G'96, who developed Trillium’s digital printmaking department and also works in photogravure, Associates enjoyed a tour of the studio.

Trillium Press has been creating limited edition prints for artists of any media since 1979. In collaboration with artists, they produce work that primarily reflects the individual creative processes, unique to each artist. Trillium Press is online at www.trilliumpress.com.

UNDERWATER VIEWS

The Library Associates hosted The Magical Mystery of the Sea in March at the Sailfish Club of Florida in Palm Beach. Longtime library friend and underwater photographer Ruth Petzold shared slides and stories of her dives off coasts from Australia to Florida, and her personal favorite, the Solomon Islands.

Ruth Petzold’s work has appeared in National Geographic Magazine and at museum and gallery shows around the country. Her work has been used by Dr. Eugenie Clark, a well-known marine biologist and shark expert, and she was also awarded a gold medal for International Underwater Photography in Egypt. Though she is a native of Michigan, she now lives in Palm Beach Gardens, Florida. Ms. Petzold has many family members who are Georgetown alumni.

The Library wishes to thank the Georgetown Club of Palm Beach for their help in arranging this event, and Ray Kramer F'90, L'93 for arranging access to the Sailfish Club.

This black and white version of Ruth Petzold’s color photograph Very Touching does not begin to do it justice; please view it in color online at www.ruthpetzold.com.
JOHN CARROLL PAINTING MAKES SPLASH IN NEW YORK, COMES TO NATIONAL GALLERY

We hope that many Georgetown alumni in the New York area were able to enjoy the “visit” from a familiar Georgetown face: the Portrait of Archbishop John Carroll by Gilbert Stuart.

This landmark painting—one of the masterworks from the Georgetown University Art Collection—has been included in the acclaimed exhibition Gilbert Stuart, which was on view at the Metropolitan Museum of Art from October 2004 to January 2005. Several Georgetown alumni and friends took a tour of the exhibition with Associate Curator of American Paintings and Sculpture Carrie Rebora Barratt, who generously shared her time and expertise for the Friday evening event in January.

Dr. Barratt recalled that when she first saw Archbishop John Carroll, “It took my breath away.” Gilbert Stuart (1755-1828) was the most distinguished portraitist of the “Federal Period” in the early United States, and this exhibition reveals his many accomplishments, first as an acclaimed painter in the British Isles, and later when he returned to his native America to paint the wealthy and powerful in the newly independent nation. (One of his many famous depictions of George Washington was adapted for the image on U.S. paper currency.)

The 1804 Portrait of Archbishop John Carroll does not have “a persnickety attention to detail” compared to many earlier Stuart paintings, explained curator Barratt, who enthused that the portrait is “absolutely divine.” She said that it was important to include, amidst the politically and socially prominent subjects, a painting of a clergyman. (The exhibition also includes Jesuit Bishop Cheverus of Boston and Episcopal Rector William Smith when he was Provost at the University of Pennsylvania.)

Portrait of Archbishop John Carroll was painted during the years that Stuart resided in Washington. Several of those paintings are reunited in the nation’s capital, where the Gilbert Stuart exhibition is on view at the National Gallery of Art until July. Since Portrait of Archbishop John Carroll usually hangs in the Office of the University President, this will be a rare opportunity for the public to see and admire the Art Collection’s signature piece.
generations of learners by acquiring and preserving scholarly content and by designing new services and spaces. The library is at once an edifice, a virtual place, an organic entity, the heart of the academy. Its future is critical to the success of our learners, scholars and researchers.

We therefore celebrate the past accomplishments of Lauinger and we anticipate eagerly our work in the future. Pedagogy and place are increasingly interconnected; as librarians have rethought our roles in the university, so too have we rethought the places comprising the Library. With pride, we look forward to progress. Happy Birthday, Lauinger.

**AMITY FOUNDATION GIFT**

In early April, the Fine Print Collection received a gift from the Amity Art Foundation of more than two hundred forty prints by artists who participated in the 2005 Southern Graphics Council International Conference portfolio exchange. The Southern Graphics Council is the largest printmaking organization in North America. Their conference, with the theme “Power in Print,” was held at the Capital Hilton March 30 to April 2, with discussions, tours, and exhibits that explored printmaking as a means of communication and as a force in the contemporary art world during the twenty-first century.

Through the generous sponsorship of the Amity Art Foundation, each year one of the three complete sets from the portfolio exchange is given to an institution in the city where the conference is held; Georgetown University was the 2005 recipient. The remaining complete sets are sent to the Amity Art Foundation and the Southern Graphics Council archives. The portfolio contains a remarkable variety of traditional and experimental media, as well as topical imagery, assembled from contributed editions of thirteen, numbered 1/13 to 13/13. Participating artists received a set of ten prints randomly selected from the pool. Many of the contributing artists are students or are beginning their careers, and are likely to achieve distinction in the field; the Fine Print Collection is fortunate to acquire these examples of their early work.

> Steven Lockett, *The Pretender*, 2005, 11 x 14" color lithograph, ed. 2/13
The Art Collection received a magnificent addition to its collection of portraits of clerical subjects with the generous donation by artist William Carl Groh III of his study for Avery Cardinal Dulles, S.J. His preparatory chalk drawing for the oil portrait of the cardinal on view in the new library of Fordham University in Bronx, New York, where Cardinal Dulles is a professor of religion and society, was given to the Art Collection this past summer.

Cardinal Dulles (b. 1918) was ordained a priest in 1956, and from 1960 to 1974 served on the faculty of Woodstock College, whose library now resides at Lauinger Library. He was elevated to the College of Cardinals in 2001. His 1977 honorary degree from Georgetown University is one of twenty-eight.

Carl Groh, of Lafayette, Louisiana, is a highly regarded portraitist whose work is included in the National Portrait Gallery, which referred Mr. Groh to Georgetown as a potential recipient of the gift.

Art Collection Curator LuLen Walker is considering possible venues for its display on campus. The portrait’s fragility as a friable medium on paper precludes long-term display, however. “It’s a great place for me to have a piece because it’s permanent,” Groh was quoted on his gift to Georgetown University.

During a recent trip to New York City, a member of the Art Collection staff was able to see Groh’s painting, which hangs in the Neylon Periodicals Reading Room at Fordham’s Walsh Library. Georgetown’s pastel study faithfully anticipates the completed painting in size, composition, and treatment of details, with the exception of the sumptuous gold-ochre color scheme the artist chose for the painting, rather than the deep magenta of the drawing. We are grateful to our sister Jesuit university library for its hospitality and its insights on this accomplished work.

THE BOOK AS PRIZE, continued

engage in their own decision-making as they explore the worlds of writers they might not otherwise have encountered. To choose one author as winner, the judges said, is a sort of “noble lie,” and a short list encourages others to make their own choices.

The winner of the Man Booker International Prize will be announced at a news conference in London in early June, and the author will be invited to Edinburgh on June 27th to accept the award at the Royal Museum. More information on the Man Booker International Prize is available online at www.manbookerinternational.com.

Our thanks to Tom, C’64 and Meg Healey and the Man Group for their help in sponsoring this event.
Ending the Employment Relationship Without Ending Up in Court
By Francis T. Coleman, Esq., C'61, L'64, L'70

*If you are a Georgetown alum with a recently published book, please let us know!

> Lauinger Library under construction, circa 1969. Lauinger celebrates its 35th anniversary this year; it opened its doors in 1970. From the Georgetown University Archives.