


footnotes

SPRING 2012 VOLUME 37 NUMBER 1



Northwestern University Press
celebrates
NIKKY FINNEY'S
NATIONAL BOOK AWARD

footnotes

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Dean of Libraries and Charles Deering
McCormick University Librarian:

Sarah M. Pritchard
spritchard@northwestern.edu

Director of Development:

Carlos Terrazas
c-terrazas@northwestern.edu

Director of Library Public Relations:

Clare Roccaforte
c-roccaforte@northwestern.edu

Editor and writer:

Nina Barrett
n-barrett@northwestern.edu

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On the cover Photo of Nikky Finney courtesy of Rachel Eliza Griffiths

from the Dean of Libraries



Andrew Campbell

Early in 2012 the Library issued a new strategic plan crafted to integrate exciting trends in library services with the goals articulated in the University's new strategic plan. Several of the stories in this issue of *Footnotes* illustrate how the Library is moving beyond

walls to work with faculty and students in new ways—while maintaining our connection with that most familiar form of written content: the book.

We begin by celebrating an important achievement by Northwestern University Press: a National Book Award for Nikky Finney's book of poetry *Head Off & Split*. It may come as a surprise to many readers that the press reports to the Dean of Libraries. Over the past 20 years, there has been an increasing convergence of academic libraries with formal scholarly publishing operations. Dissemination of literature and scholarship has always been common goals for both, but it may seem, as we travel the sometimes bumpy road toward digital platforms for publishing, that page and pixel are locked in a winner-take-all battle for survival. The story of our success at the National Book Awards suggests, reassuringly, that in the end there will be a place for both.

As the landscape shifts, we need to make room—literally—for both. Even with increasing use of digital resources that can be accessed by students and faculty from almost anywhere on or off campus at any time, there's continuing foot traffic in the Library and demand for new types of space. Group study rooms, media labs, environmentally controlled and secure curatorial areas, videoconferencing facilities, and workspaces that can be reconfigured at will are just

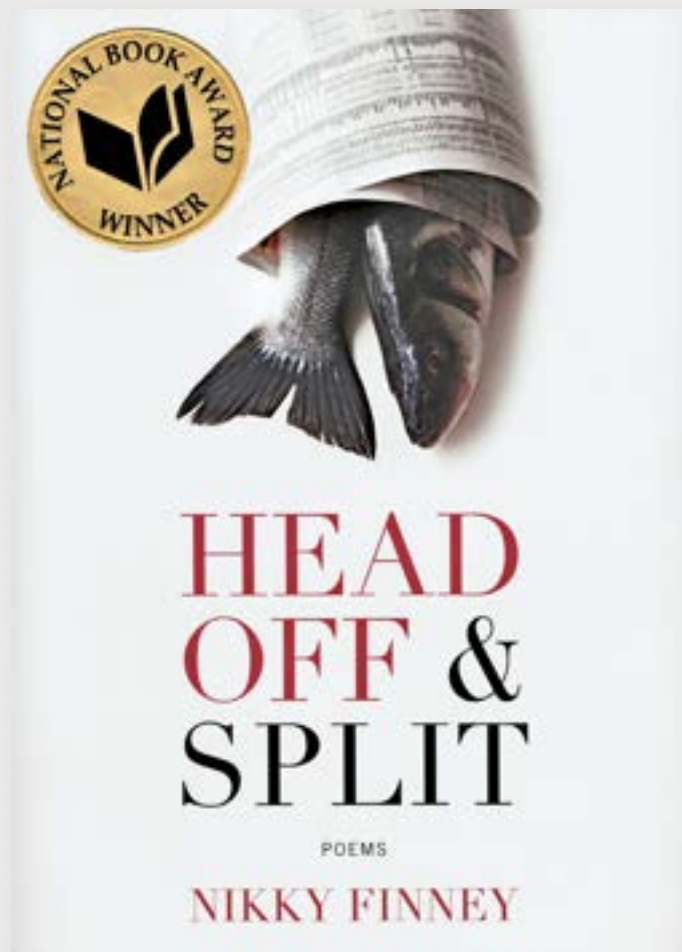
some of the capabilities we need to create. Our new Oak Grove Library Center, introduced on page 9, gives us the flexibility to shelve the tens of thousands of new printed works that we still acquire every year from all over the world, while safely preserving our lower-use books and periodicals and those for which there are digital versions that can be easily accessed electronically.

Since an increasing volume of critical scholarly content no longer arrives in paper form, libraries and scholars are collaborating to create innovative ways to incorporate multiple media types and bypass conventional publishing channels. Our new Center for Scholarly Communication and Digital Curation (see page 8) seeks to build a team of librarians, publishing and technology experts, legal advisers, and faculty who can collectively serve as a focal point for experimentation in publishing and as a source of support for coping with financial, technological, and regulatory challenges that affect access to and creation of scholarly materials.

It's important to note that the mission of the Library is not changing: We support the academic work of faculty and students and try to get the right information into the hands of the people who need it. It's our space and our services that are evolving. As collections are being transformed by the digital information explosion, we're reinventing ourselves to support changes in scholarly research and new approaches to graduate and undergraduate education.

A handwritten signature in black ink that reads "Sarah Pritchard". The signature is written in a cursive, flowing style.

Sarah Pritchard
Dean of Libraries and Charles Deering McCormick
University Librarian



“There was a lot of celebrating!”

NIKKY FINNEY'S NATIONAL BOOK AWARD WAS A LANDMARK FOR THE POET—AND NORTHWESTERN UNIVERSITY PRESS

When Nikky Finney was awarded the National Book Award for Poetry at a ceremony in New York last November 16, she walked calmly to the podium and delivered a show-stopping acceptance speech that left no one in the room in doubt about why she had won. The speech was a lyrical but fierce distillation of all the forces of American and her own personal history that might have contributed to or prevented such an award from ever being presented to her.

Literally cheering her on from across the room was a contingent from Northwestern University Press, which had published *Head Off & Split*, the book for which she was nominated. It included Sarah Pritchard, Dean of Libraries, to whom the press reports, as well as Jane Bunker, press director; Rudy Faust, publicity and marketing manager; and sales and subsidiary rights manager Parneshia Jones, who is a poet herself and was largely responsible for attracting Finney to the press in the first place.

Back in Evanston a few days after the awards ceremony, *Footnotes* editor Nina Barrett sat down with Bunker, Faust, and Jones to hear the story behind the award—and ask what impact it has on the press’s publishing program.

Parneshia Jones: I met Nikky through a friend about 10 years ago when I was an undergraduate at Chicago State University and she came to the school and read. We corresponded through the years. Then in 2004 I joined the Affrilachian Poets [a multicultural group of poets loosely associated with Appalachia, of which Finney is a founding member], which is headquartered in Lexington, Kentucky, where she lives. So we’re all part of the same writing group. The first time I heard her read from these poems in 2007 she read “The Condoleezza Suite,” and I thought: Oh man, wouldn’t it be good to get whatever it is that this is ultimately going to be for the press?

Nikky has been published by several different types of publishers—small presses, international presses, other university presses—so she knows her way around publishing. When I approached her about the possibility of working together, she was seeing it not just as one book but also as the start of a relationship. The next thing I knew, I received this manuscript in the mail, and we took it from there.

We were very excited. I know people think that poetry doesn’t sell, but Nikky’s someone who works really hard at being successful. She gets out there and does a lot of events and makes connections. She already had a following.



Parneshia Jones (left) and Nikky Finney

Nina Barrett: How is your business model different from that of a commercial press? I’m sure lots of authors would love to choose a university press but can’t afford to because they aren’t going to get much of an advance.

Rudy Faust: Well, most poets don’t live off their advances. The business model of the university press assumes that most authors have faculty positions that support them, which Nikky does. But even on the commercial side of publishing, where they might give a substantial advance, it’s not necessarily what the author is living on. I had a friend who worked for a best-selling author whose name you would recognize. Sure, he got a big advance, but he had to pay all his expenses out of it: his travel, hiring a research assistant, his taxes. So he’s a big-name commercial author, but he’s not making his living off book advances; he’s making it off speaking engagements.

Jones: That’s a hard thing for authors to accept. Depending on what genre they work in, writers have all kinds of ideas about what kind of advance they ought to receive. Nikky and I talked about this. She just wanted it to be a good book and for it to make its way out into the world. She wanted our resources to go toward

the marketing of the book, which pays off financially for everyone.

Did that make a big difference in your marketing of the book?

Jones: It did. We were able to use those resources to create five YouTube videos. They’re shorts of her reading her poems that were put on her website. We released one a month before the book was published last February. This is a particularly good kind of book to promote with multimedia, especially because her reading presence is so powerful. The next thing you know, she was on the cover of the March/April issue of *Poets & Writers*.

Jane Bunker: We were all really excited about the cover of Nikky’s book, which was designed by our art director, Marianne Jankowski.

Jones: Nikky was just over the moon working with Marianne. Most of our authors have a really clear idea of what their book should look like, and it can be pretty shattering for them when the designer breaks the news that it’s not very realistic. Marianne is really good about giving options, and that’s a really big thing for an author.

Faust: Authors have the desire for a good design, but they’re not designers. It’s like poetry: all of us have poetic thoughts, but we’re not all poets. The author might have a certain aesthetic sense, and Marianne’s really good about channeling that and being sensitive to the way that’s articulated on the page.

This is a real difference between the electronic and the traditional forms of the book. These days you can access a poem in many different ways. Yes, we put some of them up on YouTube, and there’s even a poem-a-day website you can go to. But there’s a reason we still collect poems into a well-packaged book. The traditional book—especially poetry, with its typographical nuance—is a kind of collaboration between the poet and the designer. Nikky was really aware of that. It was something she even mentioned in her acceptance speech.

Nikky Finney's acceptance speech for the National Book Award for Poetry

November 16, 2011

We begin with history. The Slave Codes of South Carolina, 1739:

A fine of one hundred dollars and six months in prison will be imposed for anyone found teaching a slave to read, or write, and death is the penalty for circulating any incendiary literature.

The ones who longed to read and write, but were forbidden, who lost hands and feet, were killed, by laws written by men who believed they owned other men. Their words devoted to quelling freedom and insurgency, imagination, all hope; what about the possibility of one day making a poem? The king's mouth and the queen's tongue arranged, to perfection, on the most beautiful paper, sealed with wax and palmetto tree sap, determined to control what can never be controlled: the will of the human heart to speak its own mind.

Tonight, these forbidden ones move all around the room as they please. They sit at whatever table they want. They wear camel-colored field hats and tomato-red kerchiefs. They are bold in their Sunday-go-to-meeting best. Their cotton croker-sack shirts are black washpot clean and irreverently not tucked in. Some have even come in white Victorian collars and bustiers. Some have just climbed out of the cold wet Atlantic, just to be here. We shiver together.

If my name is ever called out, I promised my girl-poet self, so too would I call out theirs.

Two:

Parneshia Jones (Acquisitions Editor), Marianne Jankowski (Art Director), and Northwestern University Press, this moment has everything to do with how seriously, how gorgeously, you do what you do.

A. J. Verdelle, editor-partner in this language life, you taught me that repetition is holy, Courage is a daughter's name, and two is stronger than one.

Papa, chief opponent of the death penalty in South Carolina for 50 years, 57 years married to the same Newberry girl, when I was a girl you bought every encyclopedia, dictionary, and Black history tome that ever knocked on our Oakland Avenue door.

Mama, dear mama, Newberry girl, 57 years married to the same Smithfield boy, you made Christmas, Thanksgiving, and birthdays out of foil, lace, cardboard, and paper maché, insisting beauty into our deeply segregated southern days.

Adrienne Rich, Yusef Komunyakaa, Carl Phillips, and Bruce Smith, simply to be in your Finalist Company is to brightly burn.

National Book Foundation and 2011 National Book Award judges for poetry, there were special, and subversive, high school English teachers who would read and announce the highly anticipated annual report, from the National Book Foundation; the names of the winners stowed way down deep in some dusty corner of our tiny southern newspaper.

Dr. Gloria Wade Gayles, great and best teacher, you asked me on a Friday, 4 o'clock, 1977, I was 19 and sitting on a Talladega College wall dreaming about the only life I ever wanted, that of a poet. "Miss Finney," you said, "do you really have time to sit there, have you finished reading every book in the library?"

Dr. Katie Cannon, what I heard you say once still haunts every poem I make, "Black People were the only people in the United States ever explicitly forbidden to become literate."

I am now, officially, speechless.



Above: Jane Bunker and Rudy Faust
Left: Nikky Finney (second from right) with fellow National Book Award winners Stephen Greenblatt, Thanhha Lai, and Jesmyn Ward

“In *Head Off & Split*, Nikky Finney names the eviscerations of place and time with empathy and boldness of viewpoint. These poems intensify lyric address as they offer complex portrayals of recent US American history and its state protagonists. Intoned is the tangle of natural catastrophe and news media depictions; of personal narrative and histories of race relations. Finney finds poetic joy and a political imagination in family wisdom, workaday living, and erotic syllables that sing the body of women.” —National Book Awards judges’ citation

Bunker: I remember the day Parneshia came into my office and said she had a feeling about this book. She said, “Just be warned, Jane.”

Jones: I just felt like, it’s her time. She’s been at this for quite some time, and she had been really active, reading her work and being out in the world, so people had already gotten a glimpse of what was to come. Even before it was published, there were so many people who were asking about the book. And even before this award happened, the book was in its third printing.

When did the nomination happen?

Jones: October 12. They do it live on the radio and online. You’re just literally sick up until that moment. It’s so cruel! They rip the covers off the books and hold them up to show you what they are. Nikky was a bit stunned. Ready, but stunned.

Faust: With the National Book Awards, as with the Man Booker Prize in Great Britain, it’s all about the short list. They’re like the Oscars: being a finalist is its own honor.

Bunker: They hold the medal ceremony the night before the awards ceremony. It’s a very small event that’s exclusively for family and the publishers, and it’s very intimate and moving. Every finalist gets a medal and a personal citation from the judges. We’re talking about some very big talent here. The other poetry nominees were Adrienne Rich, Yusef Komunyakaa, Carl Phillips, and Bruce Smith. Each of them had five minutes to read their work. It was very collegial.

Jones: Nikky was the second reader, and she read only one poem. It was “Left,” which is about New Orleans, and she was just flawless. Everyone in the room was just stunned. I think all of us from the press relaxed after that and enjoyed the rest of the readings because we knew she’d just awed everyone and really blown them away and whatever was going to happen after that was going to happen.

There are performance poets and page poets, and she’s kind of a combination of the two. She believes a poem should work on the stage *and* the page, and people shouldn’t have to make huge leaps to understand it. She’s really good at narrative, so the poems

read like stories. There are a lot of people who say, I don’t even like poetry, but this is like reading a book of history, maybe a book of fairy tales, because of the kind of language she uses.

The following night was the awards ceremony?

Bunker: Yes. John Lithgow was hosting. First they presented an award for service to the literary community to Mitchell Kaplan, who founded Books & Books in Miami and established the Miami Book Fair. Then the medal for Distinguished Contribution to American Letters was presented to John Ashbery. It was probably almost 9 p.m. by the time Elizabeth Alexander, the chair of the poetry judges, got up to present the poetry award.

Jones: It got really quiet before she said the name. There were like four seconds of silence!

Faust: It’s true. She was killing us! Each time she would pause, I was thinking, “Just say it!”

Jones: Then all I remember was just screaming. And Nikky was stunned.

“There are going to be two more acceptance speeches tonight, and I don’t want you two winners to be intimidated. But that was the best acceptance speech for anything I’ve ever heard in my life. It’s also the loudest I’ve ever heard anyone cheer an award for poetry.”

—Host John Lithgow, following Nikky Finney’s acceptance speech



Frances Davenport Finney and Ernest A. Finney Jr. watch their daughter accept her National Book Award.

*Northwestern University Press
National Book Award— and
Nobel Prize—winning authors*

Nikky Finney

Head Off & Split
2011 National Book Award
for Poetry

Herta Müller

Land of Green Plums and
Traveling on One Leg
2009 Nobel Prize for Literature

Jean-Marie Gustave Le Clézio

Wandering Star
2008 Nobel Prize for Literature

Christine Schutt

Florida
Finalist, 2004 National Book Award
for Fiction

Imre Kertész

Fateless and Kaddish for a
Child Not Born
2002 Nobel Prize for Literature

William Meredith

Effort at Speech
1997 National Book Award
for Poetry

Linda McCarriston

Eva-Mary
Finalist, 1991 National Book Award
for Poetry

Faust: Then she just sort of magically appeared at the podium. There were no histrionics. She just said, “Wow,” and then she launched into that phenomenal acceptance speech. It was ear-ringingly silent in the room. It’s amazing she could command a room like that.

Bunker: When she finished, it was silent. And then there was thunderous applause and a standing ovation.

And then there was a lot of celebrating, but we were also working. Parneshia and I were mouthing at each other across the table about how many copies we should reprint, and I knew our production coordinator would be standing by, so I whipped out the smartphone and texted him, and he e-mailed the person at the National Book Foundation to get the winner medallion image to put on the cover, and the whole thing was done before midnight.

Faust: I was tweeting. There were people who were live-blogging the event, and news about her speech just flew out. Within an hour it was all over Facebook: “Heard it was the best acceptance speech ever!”

Jones: I was watching the traffic going up on her YouTube videos. It tripled within half an hour. I think maybe an hour and a half afterward I had a message from Barnes & Noble about the quantity they were ordering. So all this media makes things move incredibly fast.

Faust: There’s this sentiment out there that the new media cheapens everything, but this was an interesting juxtaposition of the new and the old media, sort of a microcosmic

view of how they might work together. Here we are, the new media people, live-blogging and tweeting and streaming this over the computer. But it’s not like Nikky was sitting there tweeting, “OMG! LOL! I WON!” This whole event was about John Ashbery and Nikky and their very old-fashioned way of communicating: Poetry! The Written Word! The Book!

Jones: It’s true. It felt like one of the few times when we weren’t fighting over books versus e-books, traditional versus digital media, but we could see how all of this can coexist to sustain something really wonderful. That night just showed a whole variety of people: let’s incorporate all of this, and use what works for you.

How does this award change things for Northwestern University Press?

Jones: Rudy and I are trying to stay on the same page as far as all the requests for readings and events. Basically, we’re trying to gauge how long this is going to be a high for everybody and making smart decisions about making it last.

Bunker: At the end of the day, quite honestly, we won’t be making a lot of money from this. It’s poetry: it’s not highly priced, and it cannot be highly priced, no matter how valuable we judge it to be. The margin is what it is, and it’ll certainly be better to sell 5000 or 10,000 copies than 800 copies, but it’s not really going to fill up the bank account. What it does do is it brings enormous prestige to the list.

Faust: These awards really affirm the brand. Even the most commercial of publishers will

do books that they know aren't going to sell but are important because they burnish the brand. The cliché in commercial publishing is that one big best-selling book financially supports the other nine. With the other nine, there's a gamble that may pay off financially, but mostly it doesn't, and they know that. The difference between us and them, though, is that they have to have enough of those big best-selling books to make their quarterly profits, to make back that six-figure advance they gave some author.

Bunker: Another difference is that we're still publishing serious poetry, and they're mostly not. In the four National Book Award categories—young people's literature, fiction, nonfiction, and poetry—the only university presses nominated were us and the University of Chicago Press, both in poetry. The two commercial publishers with poetry finalists were W. W. Norton & Company and Farrar, Straus and Giroux—possibly the two most scholarly of the commercial houses. Commercial publishers have slashed the least profitable books off their lists, so the poets have nowhere to go.

Jones: At this point we go back to doing what we do. I think it should be made clear that this is what we work toward with every single book we publish. Things like this don't happen that often—but on the other hand, we've had three Nobel authors on our list in the past seven years. We must be doing something right.

Faust: This takes Nikky from being sort of a "writer's writer" to being somebody who's very well known. That's really our strength. Our Nobel Prize-winning authors have mostly come out of our translation program, and translation almost always involves taking someone who isn't widely known and making them available.

This is a great achievement because it affirms our mission. It helps us promote our whole list and attract other authors. And how great to have a National Book Award winner out there as an ambassador for the University and its press!

Jones: An event like this really confirms the power of what we do. It reminds you that, even when you don't have a lot of resources, you can still get up there with some of the oldest, biggest, wealthiest, and most prestigious names in the business—and you can still win!

Cost in translation

Boris Pasternak, the author of *Doctor Zhivago*, has a new book coming out in the United States this spring. Northwestern University Press is publishing a volume that includes new translations of *My Sister Life*, one of the most influential collections of Russian poetry of the 20th century, and *The Zhivago Poems*, which were included in the famous novel as the work of Dr. Yuri Zhivago.

But the press won't be publishing any new titles by German author Bernhard Schlink, best known in this country for his Oprah's Book Club-approved novel *The Reader*. Henry Carrigan, the press's assistant director and senior editor, talks to Schlink's German publisher regularly about acquiring US rights to his other works, but it's simply too expensive. "We'd have to commission the translations," he says with a sigh, "and we just don't have the budget to do more than a handful of projects at a time."

For decades Northwestern University Press has had a reputation for doing important translations in literature, philosophy, and other scholarly subjects. "It's a niche that we've invested in very heavily, and we have three Nobel Prize-winning authors and countless translation awards on our list to show for it," says Jane Bunker, director of the press. "But today's financial climate is making it harder and harder for us to go after the works we feel most strongly should be made available to an English-speaking audience."

The problem, she says, is that translations require a large initial outlay of cash. There's a fee to license foreign rights from the original publisher, and then the press has to find and pay a translator. "Unlike many of our domestic authors, who have faculty positions supporting them," says Bunker, "the best translators are usually supporting themselves by translating." So, often the press can't afford a self-supporting translator unless it can get a grant to cover the cost. "But even that's problematic," she adds, "because in order to secure a book we want when it's available, we have to commit to paying a translator—before we have any idea whether we'll be able to get a grant or not. And sometimes the grantor won't release the funds until the book has actually been published."

That's why the press would like to endow a fund dedicated to financing translations. "A fund like that would keep us from having to worry about grants when we're going after a title we think is important," says Carrigan. "There's an awful lot of wonderful literature that gets offered to us just because of the reputation we've already established. It's a terrible shame not to be in a position to capitalize on what we've worked so hard to build."

At a time of universal budget trimming, Bunker says, donor support plays a more critical role than ever in funding certain press operations and special projects. "Because of the costs involved, we've had to scale back our presence at scholarly conferences when we should be promoting ourselves and scouting for authors," she says. "On the other hand, thanks directly to a very generous gift from a donor, I'll be able to send most of my staff for three full days of professional development at the annual meeting of the Association of American University Presses here in Chicago this June."

Opportunities for donor support of Northwestern University Press include book, series, and digital initiative sponsorships; endowments; and an unrestricted fund that can be used for pressing needs. For more information, contact Jane Bunker at 847-491-8111 or j-bunker@northwestern.edu.

A resource for the 21st-century scholar

THE CENTER FOR SCHOLARLY COMMUNICATION AND DIGITAL CURATION LOOKS BEYOND THE ELECTRONIC FRONTIER

For the past several hundred years a “center for scholarly communication” has looked very much like, well, a research library: a physical place housing printed books and journals created by scholars to disseminate knowledge. Those printed volumes were alphanumerically arranged on shelves so that researchers could browse them by subject area or locate them by call number.

So what does a “center for scholarly communication” look like now that scholars—like the rest of us—communicate heavily in bits and bytes and pixels? It still provides access to research materials, neatly organized, but they are on digital shelves accessed electronically via an array of electronic tools for searching, data mining, annotating, and synthesizing. “Curating scholarly knowledge in today’s formats challenges the modern research library in ways no one could have imagined at the time our current building was designed,” says Claire Stewart, head of the Library’s Digital Collections department and director of the new Center for Scholarly Communication and Digital Curation, established to address these challenges. The center formally opened during Open Access Week 2011 (October 24–28) with a series of events exploring such issues as peer review and copyright in open-access journals.

Consider, for example, “gray literature”—working papers, conference proceedings, and technical reports that are often at the cutting edge of scholarly discussion. These resources are shared via listservs, faculty web pages, research group pages, and conference websites. “The goal for scholars is broad and immediate access to these materials but not necessarily long-term preservation or ease of reuse in future research,” Stewart says. “As librarians, we’re still solving problems related to preserving such literature and making sure that it will be findable in the future.” The curation of such content also requires



Claire Stewart

designing a repository that can archive data in digital, audio, and video formats as well as automatically collect and disseminate it.

The center will help faculty and students navigate the digital frontier’s confusing and controversial battlegrounds—including “open-access” publishing, the form of scholarly publishing that now competes with traditionally published journals. Scholarly journals have played a pivotal part in academic life, not only keeping scholars up to date on research but also wielding the power of peer review, which determines who publishes and who perishes. But in recent years, responding to journals’ skyrocketing costs and their often draconian copyright restrictions on contributors, scholars and libraries have banded together to create and support online journals that any user can access freely and that do not demand copyrights to their authors’ works. “Open-access publishing is still very much a work in progress,” Stewart says. “We see the center as a place for education, advocacy, and discussion

about how developments affect our scholarly community—and how we can affect developments.

“Since we opened,” she says, “the most common questions we’re getting from faculty and graduate students involve copyright. Traditionally, in academic publishing you’ve been required to sign your copyright away in order to get published. This can have serious implications down the road. We’ve had faculty members whose publishers wouldn’t let them publish their own works on their own websites because they didn’t own their own copyrights—even when the work had gone out of print.”

The center will also enlist faculty and students as collaborators with librarians, legal advisers, publishing professionals, and technical experts to help invent digital infrastructures for sharing scholarship. “It’s a complex, challenging process,” she acknowledges, “but in the end it’s going to produce powerful new tools that will free scholars to exploit the full potential of digital technologies.”

Kaplan Fellow

Julie Rudder is the Library’s 2011–12 fellow at the University’s Alice Berline Kaplan Institute for the Humanities. The fellowship grants her half-time release from her job as



Sarah B. Ellis Nyktas

outreach and training specialist in Digital Collections to concentrate on research for an exhibition with the working title of *Light!*, which she

will be curating at the Hyde Park Art Center in fall 2013. The exhibition will feature the work of seven contemporary artists who use light as a concept, a material, or both.

A visual artist herself, Rudder is interested in what she calls “the story of light—how we understand and interpret light through science, language, and art. Through this exhibition and the work of these artists, I’m asking questions like, has the role of light in art changed over time, especially as we all spend more time in a digital environment? I’m starting to work through an idea for a conceptual book to accompany the show, which I hope will be a collaborative project with a few people from other disciplines.”

Awarded annually to one Library staff member through a competitive process, the fellowship also provides recipients with separate office space at the Kaplan Center and a collegial community of faculty fellows, post-doctoral students, and visiting scholars who present and discuss their work as it progresses. “It reminds us all of the strong relationship between teaching and research at Northwestern and recognizes our staff as not only custodians of the research of others but also as qualified researchers in their own right,” says Jeff Garrett, associate university librarian for special libraries, who chairs the selection committee.

“The time is invaluable,” Rudder says. “There is no way I could dedicate this kind of energy to this project without it. It has allowed me a certain amount of brain space that wasn’t available to me while working full-time. It has also given me time to refresh and be ready for work related to my job in the library.”

New development director

Carlos Terrazas has been appointed the Library’s new director of development. He takes over from Alex Herrera, who has been named the University’s senior director for principal gifts. Terrazas will administer the comprehensive development program for



Clare Roccaforte

the Northwestern University Library system, including Northwestern University Press.

Terrazas, a 1998 Northwestern alumnus, joined the University’s Office of Alumni Relations and Development in 2008 after a positive experience as a reunion committee chair convinced him that raising money and increasing support for Northwestern were too important—and too fulfilling—to be just a hobby.

“I met my wife, my best friends, and my professional mentor all because of my Northwestern experience,” says Terrazas. “At the core of every Northwestern experience is the University Library. It unites all 11 of Northwestern’s undergraduate and graduate schools and is fundamental to Northwestern’s academic achievements. I look forward to making sure all alumni understand the uniqueness of our collections, the diversity of our services, the strength of our research, and the need to support this vital resource.”



Library assistant Spencer Dulaney among the high-density shelves at the Oak Grove Library Center

Oak Grove Library Center

Among the Library’s 5 million books and 98,000 journals and periodicals are many that have research value but can go years—even decades—without being requested by users. These include back issues of journals, government documents, older editions of reference sets, and materials that can now be accessed online in digital formats. The recently opened Oak Grove Library Center provides a home for these materials and allows Northwestern to do some much-needed reorganizing of its collections.

Located an hour north of Evanston in Waukegan, Illinois, the center allows the Library to store nearly 2 million such items off site, creating more room on campus for the expanding core academic collections regularly browsed by researchers. Roughly the size of a football field, the center features high-density, 30-foot-high, warehouse-style shelving and state-of-the-art climate control. When requested, materials housed in Oak Grove can be delivered to either the Evanston or the Chicago campus within 24 hours.

footnotes

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Sally Ryan

Last fall the **Seeley G. Mudd Library of Science and Engineering** enjoyed a thorough makeover. Upgrades include new group study rooms, new desks and casual seating, improved wireless access, and floor-to-ceiling windows that offer some of the best lake views on campus.