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Setting up a Library-Led Publishing Program

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Setting up a Library-Led Publishing Program

Paul Royster
Coordinator of Scholarly Communications
University of Nebraska-Lincoln

Symposium: “The University Library as Digital Press: Supporting academic publishing alternatives through the IR”
Mills Memorial Library Sherman Centre
McMaster University, Hamilton, Ontario, March 26, 2012
Paul Royster
Coordinator of Scholarly Communications
UNL Libraries
University of Nebraska-Lincoln

Manager of the institutional repository:

Digital Commons @ UNL

http://digitalcommons.unl.edu
My background, or

I am not a librarian.

• PhD in English, Columbia University

• 1980-2004 in publishing with
  o The Library of America
  o Barron’s Educational Series
  o Yale University Press
  o University of Nebraska Press
Our Repository: UNL DigitalCommons

- Started in April 2005 with 9,000+ digitized (by ProQuest) ETDs
- Faculty deposits began July 2005
- August 2005: We got our first book:
It had been:
10+ years in the making
peer-reviewed, accepted, then cancelled by University of California Press
What I saw in the lab:
What I got by email:

99 x
200,000 clicks later, we had 950 pages of this:

PDF’ed MS Word file, 2-page landscape format
Posted online September 6, 2005

http://digitalcommons.unl.edu/onlinedictinvertzoology/

• Immediately began to account for 20% of our downloads
• To date: 127,480 downloads
• average of 54 downloads/day
2007

Popularity of online version was so great that we decided to develop a print (on-demand) version, reformatted as a large-size 2-column reference work.

This time we worked in InDesign and exported to PDF. And we could have a 4-color cover.
Early American Texts Project

• When I started managing the IR one of my first projects was to add my old articles, which were not much--mostly biographical dictionary entries on obscure early American writers.

• I realized you could now get my bio entry on (say) Joshua Scottow, but not his “famous” tract *Old Mens Tears for Their Own Declensions* (Boston, 1691).

• So I began to transcribe, edit, and post these kinds of original works, in electronic “facsimile”.
1659; banned in Massachusetts 1661
Melville’s late poetry was not previously available online.
The Journal of Major George Washington (1754)

Joshua Scottow

A Narrative of The Planting of the Massachusetts Colony Anno 1628.

With the LORDS Signal Presence the First Thirty Years. Also a Caution from New-Englands APOSTLE, the GREAT COTTON, How to Escape the Calamity, which might Befall them or their POSTERITY. And Confirmed by the EVANGELIST NORTON With Prognosticks from the FAMOUS Dr. OWEN. Concerning the Fate of these Churches, and Animadversions upon the Anger of God, in sending of Evil Angels among us.
A Brief Description of **New-York:**
Formerly Called **New-Netherlands**
(1670)
Daniel Denton

A two Years Journal in New-York
*And part of its Territories in America* (1701)
Charles Wolley
An Oration on the Abolition of the Slave Trade

Delivered in the African Church in the City of New-York, January 1, 1808

Peter Williams, Jr.

AN ORATION

ON

The Abolition of the Slave Trade;

DELIVERED

IN

THE AFRICAN CHURCH,

IN

THE CITY OF NEW-YORK,

JANUARY 1, 1808.

“Ethiopia shall soon stretch forth her hands unto God.”

Psalms lxviii. 31.

“The people that walked in darkness have seen a great light.”

Isaiah ix. 2.

BY PETER WILLIAMS, JUN.

A DESCEDANT OF AFRICA.

New York:
PRINTED BY SAMUEL WOOD.
NO. 356, PEARL-STREET

1808.
An Address to the Negroes in the State of New-York
(1787)

Jupiter Hammon
Aphra Behn

The Widdow Ranter
or, The History of Bacon in Virginia.
A Tragi-Comedy

Thomas Hariot

A Brief and True Report of the
New Found Land of Virginia

1690

1588
The Life and Spiritual Sufferings of That Faithful Servant of Christ

JANE HOSKENS

A Public Preacher among the People Called

QUAKERS

A Declaration of the Sad and Great Persecution and Martyrdom of the People of God, called Quakers, in New-England, for the Worshipping of God

EDWARD BURROUGH

1771

1661
A Description of NEW ENGLAND
John Smith

John Mason
A Brief History of the Pequot War

1616

1736
A Lecture on the Railroad to the Pacific
[1850]
Calvin Colton

John Filson
The Discovery, Settlement and Present State of Kentucke

1850
1784
1750: A rhetorical rehearsal for the American Revolution.
SINNERS IN THE HANDS OF AN ANGRY GOD

A Sermon Preached at Enfield, July 8th, 1741

Jonathan Edwards

A Divine and Supernatural Light

Immediately imparted to the Soul by the Spirit of God, Shown to be both a Scriptural, and Rational Doctrine

Jonathan Edwards

1741

1734
Theodore Parker

Primitive Christianity

1842

The Constitutions of the Free-Masons.

Containing the History, Charges, Regulations, &c. of that most Ancient and Right Worshipful Fraternity. For the Use of the Lodges.

By James Anderson, as edited and published by Benjamin Franklin, 1734.

1734
Nor do we find the Grecians arriv'd to any considerable Knowledge in Geometry, before the Great Thales Milesius, the Philosopher, who dy'd in the Reign of Belshazzar, and the Time of the Jewish Captivity. But his Scholar, the Greater Pythagoras, prov'd the Author of the 47th Proposition of Euclid's first Book, which, if duly observ'd, is the Foundation of all Masonry, sacred, civil, and Military.

The People of Lesser Asia about this Time gave large Encouragement to Masons for erecting all sorts of sumptuous Buildings, one of which must not be forgot, being usually reckon'd the Fourth of the Seven Wonders of the World, viz. the Mausoleum, or Tomb of Mausolus, King of Caria, between Lycia and Persia, at Halicarnassus, on the Side of Mount Taurus in that Kingdom, at the Command of Artemisia his mournful Widow, as the splendid Testimony of her Love to him, built of the most curious Marble, in Circuit 421 Foot, in Height 25 Cubits, surrounded with 26 Columns of the most famous Sculpture, and the whole opened on all Sides, with Arches 73 Foot wide, perform'd by the four principal Master-Masons and Engravers of those Times, viz. the East Side by Scopas, the West by Leochares, the North by Bria, and the South by Timotheus.

Pythagoras travel'd into Egypt the Year that Thales dy'd, and living among the Priests 23 Years became expert in Geometry and in all the Egyptian Learning, until he was captivated by Cambyses King of Persia, and sent to Babylon, where he was much conversant with the Chaldean Magi, and the learned Babylonish Jews, from whom he borrow'd great Knowledge, that render'd him very famous in Greece and Italy, where afterwards he flourisht and dy'd; when Mordecai was the prime Minister of State to Ahasuerus, King of Persia, and ten Years after Zerubbabel's Temple was finished.

But after Pythagoras, Geometry became the darling Study of Greece, where many learned Philosophers arose, some of whom invented sundry Propositions, or Elements of Geometry, and reduc'd them to the use of the mechanical Arts. Nor need we doubt that Masonry kept pace with Geometry; or rather, always follow'd it in proportion'd gradual Improvements, until the wonderful Euclid of Tyre flourish'd at Alexandria; who gathering up the scatter'd Elements of Geometry, digested them into a Method that was never yet mended, (and for which his Name will be ever celebrated) under the Patronage of Ptolemeus, the Son of Lagus King of Egypt, one of the immediate Successors of Alexander the Great.

And as the noble Science came to be more methodically taught, the Royal Art was the more generally esteem'd and improv'd among the Grecians, who at length arriv'd to the same Skill and Magnificence in it with their Teachers the Asians and Egyptians.

The next King of Egypt, Ptolemeus Philadelphus, that great Improver of the liberal Arts, and of all useful Knowledge, who gather'd the greatest Library upon Earth, and had the Old Testament (at least the Pentateuch) first translated into Greek, became an excellent Architect and General Master-Mason, having among

Or borrow'd from other Nations their pretended Inventions, as Anaxagoras, Oenopides, Brio, Antipho, Democritus, Hippocrates, and Thedorus Cyreneus, the Master of the divine Plato, who amplif'd Geometry, and publish'd the Art Analytic; from whose Academy came forth a vast Number, that soon dispers'd their Knowledge to distant Parts, as Leodamus, Theaetetus, Archytas, Leon, Eudoxus, Menachmus, and Xenocrates, the Master of Aristotle, from whose Academy also came forth Eudamus, Theophrastus, Aristotle, Isidorus, Hypsicles, and many others.
OBSERVATIONS
As well Historical as Theological, upon the NATURE, the
NUMBER, and the OPERATIONS of the
DEVI L S.
Accompany'd with,
I. Some Accounts of the Grievous Molestations, by DA-
MONS and WITCHCRAFTS, which have lately annoy'd the Country, and the Trials of some eminent
Malefactors Executed upon occasion thereof; with several
Remarkable Curiosities therein occurring.
II. Some Counsels, Directing a due Improvement of the ter-
rible things, lately done, by the Unusual & Amazing
Range of EVIL SPIRITS, in Our Neighbourhood: &
the methods to prevent the Wrong, which those Evil
Angeles may intend against all sorts of people among us;
especially in Accusations of the Innocent.
III. Some Conjectures upon the great EVENTS, likely
to befall, the WORLD in General, and NEW-EN-
GLAND in Particular; as also upon the Advances of
the TIME, when we shall see BETTER DAYES.
IV. A short Narrative of a late Outrage committed by a
knot of WITCHES in Swedenland, very much Resem-
bling, and so far Explaining, That under which our parts
of America have laboured!
V. THE DEVIL DISCOVERED: In a Brief Discourse
upon the TEMPTATIONS, which are the more Ordinary
Devises of the Wicked One.

By Cotton Mather.

Caption: Edited, with an Introduction, by
Reiner Smolinski

Boston Printed, and sold by Benjamin Harris. 1693.

1693
Of special note this year is the wonderful resource provided by the Early American Studies Primary Works project overseen by Paul Royster, coordinator of scholarly communication, University of Nebraska-Lincoln Libraries (www.mnstate.edu/seabooks/UNL%20LibrariesPrimaryworks.htm). This digital gift to the profession offers free access to complete and searchable primary texts pertinent to Early American studies.

American Literary Scholarship (2007)
“On a blustery spring day in Lubbock, Texas, in 1981 . . .

It was a time to celebrate the Hopi Tricentennial, a commemoration of the **Hopi and Pueblo revolt against Spanish rule in 1680**. Hopi leaders and artists converged with non-Hopi scholars, and the result was a first-rate public celebration and symposium . . . and a manuscript.”
• Submitted to various presses over 25-year period, 1981-2006.

• Multi-author
  75 color plates
  no subsidy $$

• Electronic edition (pdf) pub. 9/29/2008
  has 28,546 downloads

• POD edition (Oct 2008),
  168 pp., color,
  hardcover, $56.60
Hopi Nation
Essays on Indigenous Art, Culture, History, and Law

Edited by
Edna Glenn
John R. Wunder
Willard Hughes Rollings
and C. L. Martin
sign patterns structured by iconographical and aesthetic elements establish a singular sense of Hopi beauty. Through the interplay of color, texture, form, and spatial variations, insight is derived into Hopi sensibility: the Hopi artistic bent of mind."

The one Hopi scene that so completely summarizes this Hopi characteristics is the painting and the sketch by Joseph Norva, "Humming Kachina." Norva wrote of the majestic and spectacular appearance of this supernatural being: " Barton Wright comments:

"Probably one of the most beautiful and best known of all Hopi Kachinas is the Humming Kachina. Often he is incorrectly called the Humming Kachina from the ceremony in which he is most often seen. At sunrise, when the Kachinas come to the plaza to dance for the first time, they bring with them entire corn plants; the first corn harvest of the year, to distribute to the audience."

The elaborate kachina regalia are perhaps the most impressive, visually and symbolically, of all kachina costumes. Rambow colors suggestive of growth are again utilized in body painting and ritual accessories, but the impersonator is held in a lavish display of live cigarettes, fans, and feathers. The crest of the mask flows upward into a dynamic convoluted tablet, a work of art in itself. Norva was so inspired by the elaborate symbolism and beauty of this head-tipped that he made a detailed pencil sketch depicting "smoke clouds, the shower, the appearance of the frog with the moisture, the building dormant vegetation, and the fully developed ear of corn," all metaphors suggestive of crop fertility, germination, and growth.

Norva was also intrigued with the image and role of the "Koshari" or Clown, identified with Tesu-Ne-Na Hopi on First Mesa. The huge Koshari presents a central element to the more serious kachina spirit-figures, revealing the humorous aspect of Hopi character. One of the roles played by the koshari clown on ceremonial day in that of a jester who accepts too much food, too many blessings. In the Norva painting he is "shown with food bowl in one hand and a bundle of green (polin paper) in the other. At his waist he has a wooden doll (niñi) impersonation of himself." In the Neil David sculpture of the Koshari, he is shown with a food bag hanging from the neck, watermelon in one hand, chores of fruits and vegetables tied to his waist—begging and eating all that he can carry. The three-dimensional koshari, carved of cleftwood, displays a disproportionate uncoordinated body which epitomizes the clown character: "mock sense of humor, extravagant actions, and glibness."

These clerks teach how not to behave, how not to follow their example.

The metaphorical unity of the Niman ceremonial zone finds completeness in the Wilja environment itself, a backdrop for the unfolding Hopi mystery play. Designated as the sacred center, the village plaza begins into focus all Hopi people and their activity, their prayers and blessings... Just as the "kivas are universes in miniature" so the plaza is the center from which the universal patterns of creation and life growth are compounded each day, in each ceremonial occasion, and evolve outward to unseen spiritual realms. The Wilja environment, structured of dry and earth, stone and adobe, ladins and steps, presents, in distinct hierarchical order, a physical and spiritual access to spaces below and spaces above. Richard Kabotte, in describing his people, states that "we settled on the high mesa, and as Cloud People, we designed our buildings after the cumulus clouds... Our multi-storied Hopi architecture is a reflection of the high climbing cloudy clouds."
The Hopi Nation in 1980
Albott Sakaquaptewa

"It is a time to recall and to revitalize the good things of Hopi life and to celebrate Hopiism."

The Hopi Tricentennial Year is probably one of the most significant and important events in contemporary Hopi life because it has relevance to every facet of Hopi life and will hopefully retain that relevance in the future. It is a time to recall and to revitalize the good things of Hopi life and to celebrate Hopiism.

The Hopi people have retained their cultural life to perhaps a greater degree than most Indian peoples in the United States today. Customary practices which govern the pattern of life from birth to death for most Hops are still carried out to a large extent.

The Hopi people are located in northeastern Arizona in the plateau country where the Hopi clans began gathering a millennium ago. The clans were not strong to the land at that time, for many had passed through this country during the migration period after the arrival from the other world. This was a protected place, a chosen place, where they were to come together and settle while awaiting the return of the white brother. Presently there are approximately 9,000 Hopi living on the reservation established in 1882. The original tract of land set aside for the use and occupancy of the Hopi comprised 2,400,000 acres. Due to encroachment by other Indians and the failure of the federal government to protect the land rights of the tribe, it has been reduced today to 4,500,000 acres, two-thirds of which is still occupied by
Colors which represent the earth are also important: reds, yellows, browns, and blues. We use them in our art works, and when we perform the sacred rituals we paint them on our bodies and on our ceremonial clothing. Sometimes we use paint brushes, or we may use our hands as paint brushes, which is the ancient, traditional way of painting.

As Hopis, we name beauty and meaning in every aspect of our lives. We believe that we are a part of a great living force which began hundreds of years ago. We do not accept the popular theory which says that all people came to this land from across the Bering Strait. Our concept is that we came from the Third World of the Hopi and that, now, we are in the Fourth World. We emerged from undergound, somewhere in the Grand Canyon. That is our concept. Anthropologists date our people back to the twelfth century, but we believe that this great living force comes to us from ancient times, and that our culture remains it today. As Hopis, we share it. We love the art, and the same way we must develop the talents given to us. We have the responsibility to communicate to others, Hopis and non-Hopi peoples, through our art, the spiritual images of Hopi life.

When we concern ourselves with Hopi life and Hopi art, we are involved with the very existence of the ceremony. The most significant work of the Artist Hopis is the large mural, the "Hopi Ceremonial Calendar," which we painted in 1952. It depicts, through symbols, the Hopi path of life based on ritual events occurring in our lunar year. It is a summary statement which presents our significant ceremonial: those for the kachinas, for the Men's Society and Women's Society, and for the classes that provide leadership and guidance through the succession of rituals. Not only are there spiritual lessons to be learned from the mural, there are portrayals of the physical elements of night and day, the change of seasons, and the agricultural life of the Hopi.

The mural hangs in the Hopi Cultural Center and Museum on Second Mesa, covering a wall space of some thirty-five feet in width, a total of 554 square feet. The process of making the mural was a contemporary art happening in itself. Four of us the Artist Hopis painted continually, night and day, for a period of two weeks, with Hopi people and some providing background support. Actually, the painting is a large Hopi tapestry portraying the ceremonial cycle of life. The completed Ceremonial Calendar was presented to the Hopi people and to the Cultural Center by the Artist Hopis in formal ceremonies in July 1955. "Dedication," quoted below, was written by Nemanyweya (Michael Kabotie) for that occasion.

"This mural was painted in reverence and in homage to HOPIS:
A life force and philosophy that nurtured and gave strength to countless generations of HOPIS PEOPLE;
A way of life, time tested by the forces of Nature, for ages, unswerved and matured;
A concept so deep that elaborates attempts by past and future generations to weave it into daily living.
A spiritual outlook so strong that despite the hardships, it says for all living beings to live fulfilling lives.
And these beautiful visuals that live in teachings, and guide us.

THE HOPIS TO YOU:
On behalf of the greatest honor and support, names of ARTIST HOPIS dedicate the HOPIS CEREMONIAL CALENDAR to the HOPIS PEOPLE and all living beings.
ARTIST HOPIS"
So, we were getting a fair number of book projects, and I said to the Dean:

“It would be easier to explain what we’re doing if we had a name for it.”
And so, Zea Books was born:

- We huddled with University Communications to get their stamp of approval, and let them suggest names. They came up with “Iron Gate” and some other ideas we didn’t go for; but they did say, “As long as it has to do with corn, we’re okay.”
- “Zea” = genus of corn (Zea mays)
- Name is short, easy to spell, easy to find in an alphabetical list

Logos are not allowed, but we use a recurrent “icon”: 🌽
We put together an Advisory Board

- Director of University of Nebraska Press
- 3 advocates of the Institutional Repository from English, Psychology, & Natural Resources
- Dean of Libraries
Our Mission

Provide a publishing outlet for scholarly work that does not fit other available publication models.

• too long
• too short
• too esoteric
• too expensive
• too complicated
• too strange
Our Terms (1-page agreement)

- Authors retain copyright and grant us a “non-exclusive permission to publish”
- We control design, format, price
- Income from print-on-demand edition split 50-50.
- Electronic (pdf) edition is free online
- Agreement cancellable on 60 days notice
Our On-Demand Service Provider

• Print & bind from uploaded pdf files
• Take orders, ship, process payments
• Send us quarterly payments
• No contract; no out-of-pocket costs
• Their cut = printing costs + 20% of excess
• Income = 80% of excess
The Fish Doctor

Autobiography of a World Fish Parasitologist

Glenn L. Hoffman

Mathematics for Classical Information Retrieval:

Roots and Applications

Dariush Alimohammadi

Edited by Mary K. Bolin

Non-Nebraska authors, but recommended by Nebraska faculty.
Dear Dean Giesecke;

... I have been able to make freely available on-line five book-length manuscripts that would never otherwise have been published in my lifetime, have updated two previously published books, and have also made available four of my out-of-print books and over 30 of my published papers and articles that originally often had very limited circulation. I also have been stimulated to undertake or complete some additional writing projects that I never would otherwise have finished, since I would have felt the resulting manuscripts to be unpublishable for financial or other reasons.

All told, the Digital Commons has allowed me to make unusually effective use of my time since my retirement, and believe that I can still make my contributions matter and my influence felt at a national and international level. I am extremely grateful.

Sincerely
Paul Johnsgard
Foundation Professor of Biological Sciences Emeritus

[emphasis added]
Wetland Birds of the Central Plains
South Dakota, Nebraska and Kansas
Paul A. Johnsgard

A Prairie’s Not Scary
Written and Illustrated by Paul A. Johnsgard

48 pp, 7.5” x 7.5”, $9.95

< 276 pp, 6” x 9”, $21.95
From an emeritus music professor who had spent 20+ years on the translation— with no real hopes of getting it published.
Chapter II: Concerning the Outer Case of the Organ.

They lack the low C#. Some organs also lack the low D#, or even F# and G# as well. In this last instance the notes D and E' occupy these chromatic keys. There are also organs that lack some of the notes at the top of the keyboard; thus the lowest as well as the highest octave is absent. Hence it is said, "It has a short octave." Today, though, one encounters this only in old organs, in which this or that is lacking. Newer organs normally have 48 or 49 keys, and some have even more, when c'' and d'', or even d''' and e' are included, e.g., at Echternach.

There are two kinds of keys, lower and raised, the latter lying between the former and projecting upward the thickness of a finger above them. The most convenient term for the latter is "chromatic keys," and for the former "diatonic keys." The chromatic keys are also referred to as "hemitonic," or better in Greek, "hemitonos," but there is no specific name for the lower keys. The names of the keys are identical with the names of the notes, being distinguished one from the other by the letters b, c, d, e, f, etc. And now, beginning with the name of the lowest key, here are the 49 keys in order, including the intervening chromatic keys:

C     G     D     F     E     A     C     B     F     G     D     E     A     B
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
1 2 3 4 5 6 7 8 9 10 11 12 13 14
1 2 3 4 5 6 7 8 9 10 11 12 13
1 2 3 4 5 6 7 8 9 10 11 12
1 2

How one depicct c# or ay other note is immaterial.

We will say more about this subject elsewhere. You will note that the series of notes keeps repeating itself. In order to avoid any confusion, however, each series has been given a special name. The keys from G up to C, including c, are given the name "gros," so that one speaks of "gros G," gross D," etc. [The keys] from c to f' are referred to as "plains," e.g., "plains c, plate d," etc., because there is no like above them. From c' to c'' is called "one-strook," e.g., "one-stroke c, c, c" etc. Note that the lowest keys are distinguished by the use of capital letters, while the succeeding series...
Our (on-campus) Sheldon Museum of Art.

Online ebook & on-demand printed catalogue of student-curated exhibition

48 pp color, 8.5” x 11”, $29.95
Rembrandt van Rijn (Dutch, 1606–1669)
_Christ Seated, Disputing with the Doctors, 1654_
Etching on laid paper
9.5 × 14.6 cm (3 ⅝ × 5 ⅜ in.)
UNL–F.M. Hall Collection, H–146

In everyday life, communication is based almost completely on facial expression. Why should it be any different in a work of art? The subject of this print—a youthful Jesus arguing about theology with religious elders—is conflict and controversy. It seems as if each figure has a different opinion and is trying to convey it to the rest of the crowd by the look on his face.

Rembrandt’s decision to adopt a horizontal format enabled him to capture the wide variety of figures gathered around the center. The composition takes a circular shape, connecting the figures and placing the viewer outside the circle. The artist’s marks are quick and loose, however, inviting us into the situation.

In the print, the characters connect through their bodily interactions and gestures, and especially through the simple shapes and shadows the artist uses to illustrate their faces. The lines, particularly in the seated figure of the young Christ to the left of center, are used with economy; nonetheless, his is one of the most telling expressions in the entire composition. Behind him is a standing man with another richly-described countenance: although we first notice the dark shadow cast by his wide hat, we can see, if we look closely, how Rembrandt has rendered each part of his face with the slightest of marks.

Kelli Donhoo
Woodcut

European woodcuts date to around 1400, when paper mills made their new products plentifully available at increasingly reasonable prices. The birthplace of this technique is unknown, but early examples come from such diverse locations as Austria, Bohemia, France, and southern Germany. Cutting a wood block required the skills of a trained member of one of the late-medieval guilds for wood carvers or carpenters. Such individuals used knives to cut, gouge, and remove the wood surrounding the lines to be printed.

From their beginnings, woodcuts probably involved a division of labor, with the design and cutting performed by different people. Who exactly inked and printed the block’s surface, however, is uncertain. The earliest woodcuts were not printed on a press. Instead, they were either inked and stamped onto paper in the manner of late-medieval textile stamping or printed with the aid of a wooden spoon or other object.

By the mid-fifteenth century, with the invention of Gutenberg’s printing press and printed books, woodcuts were printed on flatbed or common presses.

Opposite: Detail of Albrecht Dürer, The Fall of Man (page 15).
The Library as Publisher

• The tools and infrastructure already exist.

• There is a demonstrated need in the academy.

• There is unprecedented institutional support.
Library ↔ Publisher

- No longer just a passive consumer/target

- Active recruiter, developer, packager, and promoter of scholarly content
Tools you need

- Adobe Creative Suite: Photoshop, InDesign, Acrobat
- MS Word (or equivalent)
- Scanner
- Hosting platform
- Fearless attitude (or blind naïveté)
How can **libraries** do what **presses** cannot seem to do?

By **not** trying to:

1. monetize scholarship
2. control reader access
3. support traditional staff & overhead
4. continue 50-year-old conventions and practices
Anomalies of Publishing

- Constant need for new products
- Hyper-short sales life
- High fixed costs in relation to product costs
- Labor intensive
Outmoded distribution networks

Path of the "dead-tree" product
• Deep discounts—up to (and sometimes exceeding) 50%
• All merchandise fully returnable—publishers assume the risk
• E-Z payment terms
• Don’t compete with them

All in the name of protecting the little neighborhood family-owned bookstore
But, online ebooks eliminate:

- inventory
- overstock write-offs
- returns
- reprinting
- guessing print runs
- errata, recalls, & similar disasters
- freight
- page count & illustration issues
Online free e-books have no costs for

• printing
• royalties
• warehouse/inventory
• freight & shipping
• marketing
• returns
• sales commissions
• distributors' discounts

*These account for around 85% of a book’s list price.*
Taking back scholarly communication

- Make public-funded research publicly available
- Make university-funded scholarship available to all universities
- Eliminate the profit-taking middlemen
Free advice for digital publishers

• Keep the path and schedule as short as possible

• Beware of diminishing returns: adding more labor while creating less value

• Let the market decide

• Make it easy and give immediate gratification

• Avoid “dead-tree” experts
If you were thinking ...

TELL ME WHEN IT'S OVER
or maybe ...

Well, ...
IT'S OVER!
"Thank you. You've been a great audience."