3-26-2012

Setting up a Library-Led Publishing Program

Paul Royster
University of Nebraska-Lincoln, proyster@unl.edu

Follow this and additional works at: https://digitalcommons.unl.edu/library_talks

https://digitalcommons.unl.edu/library_talks/75

This Article is brought to you for free and open access by the Libraries at University of Nebraska-Lincoln at DigitalCommons@University of Nebraska - Lincoln. It has been accepted for inclusion in Library Conference Presentations and Speeches by an authorized administrator of DigitalCommons@University of Nebraska - Lincoln.
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:

DigitalCommons @ UNL

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

*I am not a librarian.*

- PhD in English, Columbia University
- 1980-2004 in publishing with
  - The Library of America
  - Barron’s Educational Series
  - Yale University Press
  - 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:
The Online Dictionary of Invertebrate Zoology

from the Manter Laboratory of Parasitology

Armand Maggenti, co-author
Scott Gardner, Director (& co-author)

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 COREL WordPerfect Suite®
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 POSTERITT. 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.
The Negro Christianized

COTTON MATHER

1706

John Cotton

MILK for BABES
Drawn out of the Breasts of Both Testaments

1646
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 Address to the Negroes in the State of New-York
(1787)

Jupiter Hammon

AN ADDRESS TO THE NEGROES
In the State of NEW-YORK,

By JUPITER HAMMON,

Servant of JOHN LLOYD, jun., Esq., of the Manor of Queen's Village, Long-Island.

"Of a truth I perceive that God is no respecter of persons: But in every Nation, he that seareth him and worketh righteousness, is accepted with him."—

MDe 3: 24, 35.

NEW-YORK:
Printed by CARROLL and PATTERSON No. 32, Maiden-Lane.
M.DCC.LXXXVII.
Aphra Behn

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

1690

Thomas Hariot

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

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
INCREASE MATHER

A BRIEF HISTORY OF
THE WARR WITH
THE INDIANS IN
NEW-ENGLAND

1676

DAVID CUSICK'S

SKETCHES OF ANCIENT HISTORY
OF THE

SIX NATIONS

1828
A Lecture on the Railroad to the Pacific

[1850]

Calvin Colton

John Filson

The Discovery, Settlement and Present State of Kentucke

1850

1784
A BRIEF RECOGNITION OF
NEW-ENGLANDS
Errand into the Wilderness

Samuel Danforth

A SERMON
Preach'd at
The Election
of the
Governour,
At BOSTON in New-England
May 19th 1669

John Davenport
The Cry of Sodom Enquired Into

Upon Occasion of the Arraignment and Condemnation of Benjamin Goad, for His Prodigious Villany

Samuel Danforth

AN ASTRONOMICAL DESCRIPTION OF THE LATE

COMET OR BLAZING STAR;

As it appeared in New-England in the 9th, 10th, 11th, and in the beginning of the 12th Moneth, 1664.

Samuel Danforth
1750: A rhetorical rehearsal for the American Revolution.
Theodore Parker

Primitive Christianity

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.

1842

1734
Nor do we find the Grecians arriv’d to any considerable Knowledge in Geometry, before the Great Thales Mile-
sius, the Philosopher, who dy’d in the Reign of Bellshammar, 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 ob-
serv’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 Asia, at Halicarnassus, on the Side of Mount Taurus in that Kingdom, at the Command of AR-
TEMISIA his mournful Widow, as the splendid Testimony of her Love to him, built of the most curious Marble, in Circuit 441 Foot, in Height 25 Cubits, surrounded with 26 Col-
umn 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 Briauc, and the South by Fimoes.

PYTHAGORAS travell’d into Egypt the Year that Thales dy’d, and living there among the Priest 25 Years became expert in Ge-
ometry and in all the Egyptian Learning, until he was capitivated by Cambyse’s 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 Ashuerus King of Persia, and ten Years after ZERUBBABEL’s Temple was finished.

But after PYTHAGORAS, Geometry became the dar-
ing Study of Greece, where many learned Philosophers arose, some of whom invented sundry Propositions, or Ele-
ments 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 flourisht 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 cele-
brated) under the Patronage of PTOLOMEUS, the Son of Lagos 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 Asiatics and Egyptians.

The next King of Egypt, PTOLOMEUS PHILA-
DELPHUS, 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 Penne-
touch) 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, Brixius, Antipho, Democritus, Hippocrates, and Theodorus of Cyrene, the Master of the divine PLATO, who amplify’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 Leocamus, Theaetetus, Archytas, Leon, 
Eudoxus, Menachmus, and Xenocrates, the Master of Aristotle, from whose Academy also came forth Eudoxus, Theophrastus, Aris-
teus, Isidorus, Hypsicles, and many others.

Online & POD versions
The Wonders of the Invisible World.

OBSERVATIONS
As well Historical as Theological, upon the NATURE, the NUMBER, and the OPERATIONS of the
DEVILS.
Accompany'd with,
I. Some Accounts of the Grievous Molestations, by DÆMONS 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 terrible things, lately done, by the Unusual & Amazing Range of EVIL SPIRITS, in Our Neighbourhood: & the methods to prevent the Wrong, which those Evil Angels may intend against all sorts of people among us; especially in Accusations of the Innocent.

III. Some Conjectures upon the great EVENTS, likely to befal, the WORLD in General, and NEW-ENGLAND 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 Sweden, very much Resembling, 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 Devices of the Wicked One.

By Cotton Mather.

Boston Printed, and sold by Benjamin Harris. 1693.

Edited, with an Introduction, by
Reiner Smolinski

De bestiis marinis
or,
The Beasts of the Sea

by
Georg Wilhelm Steller
"This digital gift to the profession ..."

11 Literature to 1800

William J. Scheick and Jim Egan

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 colors, textures, tonal and spatial variations, insight is derived into Hopi sensibility: the Hopi "artistic heart of soul." 8

The one liaison seen that so completely summarizes this Hopi characteristic is the painting and the sketch by Joseph Neva, "Hoh-woh Katsina." Neva wrote of the majestic and spectacular appearance of this supernatural being: Harton Wright comments:

"Probably one of the most beautiful and best known of all Hopi Kachinas is the Hoh-woh Katsina. Often he is incorrectly called the Nimai 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." 9

The elaborate Heheka regalia are perhaps the most impressive, visually and symbolically, of all kachina costumes. Rainbow colors suggestive of growth are again utilized in body paint and ritual accessories, but the impersonator is billed with a lavish display of live greenery, fruits, and feathers. The crest of the mask flows upward into a dynamic ornamental tablet, a work of art in itself. Neva was so inspired by the elaborate symbolism and beauty of this head-topped that he made a detailed pencil sketch depicting "rain clouds, the showers, the appearance of the frogs with the moisture, the building dormant vegetation and the fully developed ear of corn," all metaphors suggestive of crop fertility, germination and growth.

Neva was also intrigued with the image and role of the "Koshari" or Clown identified with Towa-Nano Hopi on First Mesa. The Hero Koshari presents a contrast element to the more serious kachina spirit-figures, revealing the humorous aspect of Hopi character. One of the roles pursued by the koshari clown on ceremonial day is that of a glutton who accepts too much food, too many blessings. In the Neva painting he is 'shown with food bowl in one hand and a bundle of green 'poky' being paper bended, in the other. At his waist he has a wooden doll (Sfil) impersonation of himself.' 10 In the Neil David sculpture of the Koshari, he is shown with a food bag hanging from the neck, watermelon in one hand, clusters of fruits and vegetables tied to his waist, begging and eating all that he can carry. The three-dimensional koshari, carved of cottonwood, displays a disproportionate uncoordinated body which emphasizes the clown character: 'hobobless coquettish, indiscriminate actions, and gluttony.' 10 These clowns teach how not to behave, how not to follow their example.

The metaphorical unity of the Nimai ceremonial zone finds completion in the Wolpa environment itself, a backdrop for the unfolding Hopi mystery play. Designated as the sacred center, the village plaza begins into from all Hopi people and their activities, their prayers and blessings... Just as the "kivas are universes in miniature" the plaza is "the cosmos" 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 Wolpa environment, structured of dry and earth, stone and arches, chambers and steps, presents, in distinct hierarchical order, a physical and spiritual access to spaces below and spaces above. Michael Kabotie, in describing his people, states that "we settled on the high mesa, and in Cloud People, we designed our buildings after the cumulus clouds... Our multi-storyed Hopi architecture is a reflection of the high crawling, cumulus clouds." 10

Figure 14: KA-HOON Katsina (KOSHARI) WITH "TSHU"

Joseph Neva
painting, watercolor, 1904-1906 (courtesy of John R. Wilson, Tulsa, Oklahoma)
Representative pages
CHAPTER 1

The Hopi Nation in 1980
Abbott Sekaquaptewa

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

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 Hopism.

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

The Hopi mesas are located in northeastern Arizona in the plateau country where the Hopi clans began gathering a millennium ago. The clans were not strangers 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 predetermined 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 Hopis living on the reservation established in 1872. The original tract of land set aside for the use and occupancy of the Hopis comprised 2,907,000 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 1,500,000 acres, two-thirds of which is still occupied by...
CHAPTER 3: THE HOPI WAY: ART AS LIVING, SYMBOL, AND CEREMONY

This mural was painted in reverence and as a tribute to the Hopis:
A way of life, time-tested by the forces of Mother Nature for eons; renewed and mastered.
A concept of thought that elaborates attempts by past and current Hopi artists to carve in living rock.
A spiritual outlet to strength through the hardships, for all living beings to have fulfilling lives.
And those beautiful souls that live in teachings, and guide us.

THE HOPI PEOPLE
So with the greatest honor and respect, masters of ARTIST HOPI'S dedication to the HOPI CEREMONIAL CALENDAR to the HOPI PEOPLE and all living beings.

ARTIST HOPI

Figure 25: HOPI CEREMONIAL CALENDAR (1983)
Artist: Lumapuyua (Michael Kebotse), Tsinabnawa (Guatana Talashwa), with Sue Eyrei, Jr. (photographer: Phoebe A. A. Kebotse)

Colors which represent the earth are also important: red, yellow, brown, and blue. We use them in our art work, 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 Hopi artists, we sense 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 Pacific Strait. Our concept is that we came from the Third World of the Hopis and that, now, we are in the Fourth World. We emerged from an underground, somewhere in the Grand Canyon. That is our concept. Archaeologists find 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 continues it today. As Hopi artists we share it. We love the artists, anathese we must develop the talents given to us. We have the responsibility to communicate to others, Hopi and non-Hopi people, through 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 a large mural, the "Hopi Ceremonial Calendar," which we painted in 1983. It depicts, through symbols, the Hopi path of life based on ritual events occurring in one lunar year. It is a summary statement which presents our significant ceremonies: those for the kachina, for the Man's Society and Women's Society, and for the class that provides 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 Hopis.

The mural hangs at the Hopi Cultural Center and Museum on Second Mesa, covering a wall space of over thirty feet in width, a total of 304 square feet. The process of making the mural was a contemporary art happening in itself. Four of us the Artist Hopis painted continuously, night and day, for a period of two weeks, with Hopi people and music 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 1983. "Dedication," quoted below, was written by Lumapuyua (Michael Kebotse) for that occasion.

"This mural was painted in reverence and as a tribute to the Hopis:
A way of life, time-tested by the forces of Mother Nature for eons; renewed and mastered.
A concept of thought that elaborates attempts by past and current Hopi artists to carve in living rock.
A spiritual outlet to strength through the hardships, for all living beings to have fulfilling lives.
And those beautiful souls that live in teachings, and guide us.

THE HOPI PEOPLE
So with the greatest honor and respect, masters of ARTIST HOPI's dedication to the HOPI CEREMONIAL CALENDAR to the HOPI PEOPLE and all living beings.
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”: 

[Image of a corn plant]
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
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
Paul Johnsgard

A Nebraska Bird-Finding Guide

180 pp, 8.5” x 11”, $21.95

Rocky Mountain Birds

Birds and Birding in the Central and Northern Rockies

Paul A. Johnsgard

286 pp, 6” x 9”, $19.95
Wetland Birds of the Central Plains
South Dakota, Nebraska and Kansas

Paul A. Johnsgard

48 pp, 7.5” x 7.5”, $9.95

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

< 276 pp, 6” x 9”, $21.95
<table>
<thead>
<tr>
<th>Pages</th>
<th>Size</th>
<th>Paperback</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>418</td>
<td>8.5” x 11”</td>
<td>$30</td>
<td>From an emeritus music professor who had spent 20+ years on the translation— with no real hopes of getting it published.</td>
</tr>
<tr>
<td>414</td>
<td>8.5” x 11”</td>
<td>$30</td>
<td></td>
</tr>
<tr>
<td>378</td>
<td>8.5” x 11”</td>
<td>$30</td>
<td></td>
</tr>
</tbody>
</table>
Verso: Original German (Fraktur)

Ch. II. Concerning the Outer Case of the Organ.

23

day 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 omitted. 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 49 or 49 keys, and some have even more, when c'''' and d''', or even d'''' and e'' are included, e.g. at Eisenach.

The appearance has "D and C", but it is truly an error (probably a misunderstanding of Albinus' manuscript). What Albinus is describing here is the short octave, a common arrangement for the lowest octave of keyboard instruments up through the 19th century that was rapidly becoming obsolete during the 18th century.

† In the manuscript, see p. 182.

† In the manuscript, see p. 182.

† The English equivalent is the term "solo". From c' to c'' is called "one-stroke", e.g., "one-stroke c', d', e'" etc. Note that the lowest keys are distinguished by the use of capital letters, while the succeeding series

Recto: English translation with side notes
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 3/4 × 5 3/4 in.)
UNL-F.M. Hall Collection, M.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 Dombos
Woodcut

European woodcuts date to around 1400, when paper mills made their new product 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

Manufacturer
Publisher
Distributor
Wholesaler
Retailer
Consumer
The Retail Middleman’s Sweetheart Deal

• 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."