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Oregon Trails

by **Tom Leonhardt** (Oregon Institute of Technology, Klamath Falls, Oregon) <leonhart@oit.edu>

Even if you have a local art gallery to wander in from time to time, you must feel the need for a change of scenery. Besides, to paraphrase **Michael Zinman** (highly recommended is his profile, *The Book Eater*, by **Mark Singer**, in the February 5, 2001 issue of *The New Yorker*, pp. 62-71), you have to try a lot of stuff to really appreciate the good things. Publishers' catalogs, at least a lot of the university press catalogs, bring art shows to their readers. The covers alone can be pleasing to the eye and informative at once, and many continue the show on the inside pages.

The most recent one to come across my desk is from the **Harvard University Press**, *Spring/Summer 2001*. On the front cover is **The Judgment of Paris**, c. 1480. And if you consider photographic portraits to be art, then on pages 13, 24, and 33 you will be pleased with the pictures of **Laura Bridgman** (the first deaf and blind person to learn language), **Stanley Fish** (one of the worlds preeminent Milton scholars shown above a drawing of Milton himself, circa 1670), and **John Rawls** (Justice as Fairness, lectures by perhaps the worlds greatest living philosopher, at least according to one reviewer).

I wish it were a sharper picture, but on page 16 of the **Louisiana State University Press**, *Books for Spring and Summer 2001*, there is a picture of **Robert Penn Warren**, as an older man, that stands in stark contrast to his picture on page 20 where he is shown as a young man, staring into his typewriter, hands poised as if trying to free themselves from writers block. The **LSU Press** has published *Selected Letters of Robert Penn Warren, Volume Two, The Southern Review Years, 1935-1942* and *Selected Poems of Robert Penn Warren*. I have read *The Cave* and *All the Kings Men* but no poetry, no letters. The pictures in this catalog make me want to read more. Does that prove that advertising works? But what about the cover of the catalog? It contains five photographs, one of which I am sure is **Pistol Pete Maravich**, disheveled hair and all, putting the good first-step move on some flat-footed defender from Georgia. **Pistol Pete**, by the way, played some glorious basketball for **LSU** before too brief a professional career and an early rejection from the game of life, and he died far too young.

One novel that argues the case for artistic self-expression is **John Kennedy Toole's** (known variously to friends and acquaintances as **Ken**, **Tooley**, and **John**) *A Confederacy of Dunces*. If you don't know the book, I

recommend it. Once you have read it, perhaps you will look at people differently and at New Orleans with a new appreciation. If you don't know the story behind the book and its relationship with the **LSU Press**, then that same press has just issued *Ignatius Rising: The Life of John Kennedy Toole*, by **Rene Pol Nevils** and **Deborah George Hardy**. Or turn to page one of the latest **LSU Press** catalog and read about the book and see pictures of **Ken**, **Tooley**, and **John**, one is his 1954 high school portrait and the other is when he was much younger and dressed in a **Cossack** costume for **Mardi Gras**.

The cover photographs on **The University Press of Kentucky Spring and Summer 2001** catalog are courtesy of **Horse Mania**, a public art project of the **Lexington Arts and Cultural Council**. The photographer is **Mary Rezny** and the subjects are horses, arty horses of other colors, colors never seen on real horses. One is the Trojan horse on a wooden wagon with Greeks descending from its belly on a ladder, another is a daisy-coated filly wearing daisy sunglasses. There are worthy titles described throughout the catalog but no art worth mentioning. The front cover, however, is suitable for framing.

And briefly, for cover art's sake only, I am looking at the **Yale Spring 1999** catalog fea-

turing **Stuart Daviss Landscape** with garage lights. And there is the **State University of New York Press Spring 2001** catalog letting me return the gaze of the *Trauriger Europaer* by **Rudolf Hausner**. The **California Spring 2000** cover evokes the cabaret 1920s of Berlin with *Romaine Brooks* by **Una, Lady Troubridge**. Also suitable for framing is the **Yale Fall 1999** catalog with **Billy Traylor's Figure with Construction on Back**. And I have also saved **McFarland's Fall 2000** cover, *Banjo and Trumpet Players*, by **Michael Creese**.

I know the librarians lament about too many publishers' catalogs, fodder for round file roundball, sales overkill, and so on. But there is much to be learned inside them and some free decorating materials on the covers and elsewhere. Cover art is alive and well in university presses. Let them know how much those elegant touches are appreciated and let them know that if they decide to print some promotional posters featuring some well-designed dust jackets (another art form), well, send them my way and I will sing their praises as best I can. 🐾

Desperately Seeking Website

by **Amber Williams** (American Society for Bone and Mineral Research) <amber@jbmr.org>
www.jbmr-online.org/

Editor's note: When Amber and I started talking about some of her frustrations with the online environment, I asked her if she would like to write a column in which she would try to give us examples of what drives publishers crazy. We all know what drives us crazy, right? Anyway, the column below is an evolving process and proves that publishers, vendors, and librarians are all in this together! Please let us hear your input on these important issues. Maybe we can get a productive dialog going? — **Yr. Ed.**

In this first column, I will introduce some issues facing publishers providing online services to their institutional customers. The **American Society for Bone and Mineral**

Research is fairly new to publishing and just as new to forming policy surrounding provision of electronic materials. It is our hope that this discussion stimulates feedback that will help publishers in serving the needs of institutional customers and in evaluating approaches to electronic publishing and licensing so that we do not hinder the progress we seek. If any of you want to vent about a particular issue, please let me know!

Online Access

Our library customers tell us consistently that the process of initiating online access can be too slow and laborious. The criticism is valid and we are eager to eliminate the problem. I will outline some of the publisher's challenges in promptly executing site licenses

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