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Merrill-Cazier Library

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The University Press has moved into the Library. While this may not seem like a good fit for a library, let’s step back for a moment and consider some history. Though the oldest university presses in England date back many centuries, American universities began establishing presses at the end of the nineteenth century. This was part of the creation of new research universities such as Johns Hopkins or the University of Chicago. The role of a press in a research university was to publish and disseminate the research and scholarship of the faculty. It recognized that specialized scholarly titles were unlikely to be published by the established trade publishers and that only a university press could publish those important works of contemporary research that probably would never be profitable for any publisher. While it was expected that the university press would generate some revenue through sales, it was also recognized that it could never be profitable and would require a heavy subsidy from the university. The university was willing to undertake this significant level of subsidy because the press was seen as fulfilling a central part of the mission of a research university—publishing the university’s research and scholarship. But this began to change.

In the second half of the twentieth century, many faculty members began to be concerned that to publish with one’s own university’s press might be considered a conflict of interest, and the scholarly value of such a publication might not be judged as high as publishing with a different university’s press. In point of fact, there was little conflict of interest, but perception is often more important than fact. And most university presses began publishing other universities’ faculty. An unforeseen consequence of this was that a university press was no longer seen as fulfilling a university’s specific mission to publish the university’s scholarship and research, but was fulfilling a larger and more diffuse mission to publish many other universities’ scholarship and research. At the time university administrations accepted and promoted this change as a way to achieve a national reputation, but consequently local faculty have become less involved with their local press, and the press has tended to lose local visibility and local stature. In terms of organizational politics, the press had become marginalized.
The Friends of the Merrill-Cazier Library’s annual Fall lecture featured local artists Russell Case and Luke Frazier. Both graduated with art degrees from Utah State University and have achieved critical acclaim for their artwork. The lecture featured examples of their artwork, as well as a discussion of their artistic philosophies and methods.

The idea for the lecture originated with library donors and art collectors Mike and Karen Edson. They each have ties to Utah State University and commented on the plethora of successful outdoor and wildlife artists coming through the Utah State University art program.

Russell Case lives in his home town of Brigham City where his artistic talents were encouraged by his artist father, Gary Case. Russell’s landscapes are reminiscent of such great western artists as Maynard Dixon and Thomas Moran. An art critic described Case’s work as “simple, pure, and fresh; his painting draws in the viewer and delivers timeless landscapes. We are immediately transported into a world created by shadow and light, of immense vistas punctuated by jagged mountains and inhabited by lonesome cowboys.”

Luke Frazier grew up in Northern Utah where he still lives. Frazier has infused his passion for hunting, fishing and the outdoors into his art. His work has been compared to noted masters of wildlife painting Carl Rungius and Bob Kuhn. In a recent article in *Wildlife Art*, Bill Kerr, cofounder of the National Museum of Wildlife Art, said “What impresses me about Luke Frazier is his potential, he’s talented, he’s dedicated, his work reminds me of some kind of an exotic combination of Kuhn’s modernism and the classic palette of the academicians.”

And marginalization has resulted in decreased subsidies. This in turn has forced presses to pay more attention to the bottom line and the trade publishing market and move into that market in search of profitable books that can offset the unprofitable traditional scholarly titles. This too was directed and supported by university administrations looking to reduce subsidies. Unfortunately this also meant that fewer scholarly titles were being published.

Some university presses began to look more like trade publishers and this only increased the distance from their original position at the heart of the university’s mission to disseminate scholarship and research.

Now in a period of deep budgetary crisis, many university presses feel threatened with downsizing or closure. Is it any wonder that a top university administrator facing huge cuts would look to a university press that no longer publishes the university’s faculty, no longer has widespread support across the faculty, and requires a significant subsidy to survive, and then decide to close the press? In the context of the current crisis, such an act would certainly be hard and disagreeable, but ultimately it could only be deemed prudent and necessary to the success of those programs and institutions at the heart of the university’s mission—such as the library. Ironically for press directors, this situation came about because they had done what they believed university administrations wanted: avoidance of perceived conflict of interest by publishing other universities’ faculty, and developing other kinds of publishing that are more profitable than scholarly books, thus reducing the need for subsidies.

And this brings me round to where I started. Last year the USU Press was faced with such a situation. Recognizing the centrality of the Library and the history of university presses, Michael Spooner, Director of the USU Press, and I, proposed to incorporate the Press into the Library and bring it back to the center of the University’s mission. We recognized that an alignment of our missions to provide access to scholarship and research would strengthen our combined organization and the university. This comes at a point where we have transformed how the Library provides access. We now provide almost all our scholarly journals online. The journal that is solely in paper is a rare species that may soon be extinct. For scholarly books the situation has not moved quite so far, but that is our inexorable direction. What this means for the Press is that we can work together in moving USU Press books into the new digital environment. And even more, we can enable them to abandon the old model focused on the bottom line and adopt the Library model of free access. We are initiating an experiment to publish USU faculty authors in all fields and disciplines as Open Access electronic books, freely available to the citizens of Utah and the world. Of course recognizing that many people want their books in an old-fashioned package of paper and a binding, we are offering these books with a print-on-demand feature that will give you a traditional book as well. Further we recognize that others may want formats for the various electronic book readers and we will provide these formats too. Of course all these extra options come with a price tag, but at the core we will be freely providing digital USU Press books that highlight the exceptional scholarship and research of USU faculty to the world, and that will once again place the Press, now integrated into the Library, right at the center of the university.

Richard W. Clement
Dean of Libraries
Merrill-Cazier Library opened its 2010-2011 exhibition series in the library’s atrium gallery on August 13 with the debut of “Ancient Painters of the Colorado Plateau,” an exhibition of photographs by USU Professor of Art, Craig Law. Organized by the Utah Arts Council Traveling Exhibition Program, the show featured 24 original photographs of Utah’s prehistoric rock art. An evening reception on September 2nd brought a diverse campus and community audience to the library where Prof. Law discussed his work in an illustrated talk.

The photographs included in “Ancient Painters of the Colorado Plateau,” were drawn from a larger documentary project called the Barrier Canyon Style (BCS) Project. Professor Law and BCS project director, David Sucec, initiated the project in 1991 to document all known Barrier Canyon style rock art sites in Utah. To date, the BCS project has documented more than 345 rock art sites in Utah and promoted their preservation as a critical record of Utah and North American cultural history.

The exhibition highlighted a selection of the most recently discovered examples of Barrier Canyon style rock art including: Spirit Figures (fig 1), which are often depicted without arms or hands and sometimes with disproportionately enlarged eyes; snakes (fig.2) parallel line motifs in zig-zag and wavy patterns (fig.3); and Composite Figures which combine human shapes with those of animals or plants (fig.4);

Professor Law’s work has drawn national and international attention to Utah’s rock art sites. He is the recipient of the national Oliver Award from the American Rock Art Research Association for his photographs of indigenous pictographs and petroglyphs in the Barrier Canyon country of Utah. A selection of his Barrier Canyon style photographs were also published in a feature story in “Smithsonian Magazine.”

Rose Milovich
Director, Exhibitions
Merrill-Cazier Library

Fig. 1. Wolf Site, Eastern Canyonlands Area. These two finely rendered small Spirit Figures were painted on the underneath surface of a truck-size boulder. Since the Barrier Canyon painter would have had to lie on his/her back, anyone viewing them would have had to know where they were and to also lie on their back to view them; the question arises: just whom were they painted for...humans or spirits?

Fig. 2. Pair Of Figures, San Rafael Swell. The iconography of this panel suggests that we are looking at representations of a Shaman (left with oversized eyes) and, likely, the Mother of Animals (right with plant antennae and holding a wriggling snake). Birds flying around a plant or tree is a common motif in prehistoric and early historic shamanistic imagery. Snakes continue to be considered sacred creatures by traditional Native Americans such as the Hopi of the southern Colorado Plateau.

Fig. 3. Rock Pond Site, Eastern Canyonlands. A view of the right side of a large Barrier Canyon rock art site. The largest figures (about 3 feet in height) have rectangular body shapes. The Parallel Line Motif fills out the figures and can be seen in discreet (stand alone) forms throughout the panel. There is a small Spirit Figure (lower left, just above boulder and under the ledge) similar to those seen at the Great Gallery.

Fig. 4. Ascending Sheep Panel, San Rafael Swell. The three red figures, center left, are only about ten inches in height. The left hand figure could be a representation of a shaman. The Composite Figure is definitely not of this world with a human body and legs, bird feet, a female sheep’s head and a snake tongue. The figure holds a human-like bird in its left hand while lines of sheep ascend to both hands. The two cigar-like figures in the center, with the two lines of sheep streaming from their bottom, may be representations of Creator Beings.
There is more than one way to burn a book. And the world is full of people running about with lit matches. Every minority ... feels it has the will, the right, the duty to douse the kerosene, light the fuse.

Ray Bradbury

In Ray Bradbury’s novel, *Fahrenheit 451*, the Fire Captain described how the “books were burned first by the minorities, each ripping a page or a paragraph from this book, then that, until the day came when the books were empty and the minds shut and the library closed forever.” Libraries exist so that books can be used by everyone. Well-informed citizens with free access to ideas are the absolute foundation of a democracy. Freedom to read is freedom to think.

This year’s observation of Banned Books Week included an exhibition, *Lighting a Match*, that focused on librarians’ roles as gatekeepers, defending free access to knowledge and protecting first amendment rights. A time-line and book displays focused on key social, political, religious, artistic, and moral factors that fuel censorship arguments. In conjunction with the exhibit a panel discussion was held at Merrill-Cazier Library featuring academic, public, and children’s librarians as well as representatives from the Herald Journal and ACLU of Utah. Panelists discussed First Amendment Rights, censorship, the Patriot Act, and why free and open access to information is critical to a democracy. The exhibit will continue in the Merrill-Cazier Library until December 15, 2010.

Panelists discuss censorship and freedom to read issues at the Library in conjunction with the *Lighting a Match* Banned Books Week Exhibit. From left: Marcia Cheney, Director, North Logan City Library; Dr. Pat Gantt, Professor of English, USU; Betty Rozum (moderator), Assoc. Dean for Technical Services, Merrill-Cazier Library; Karen Williams McCreary, Executive Director of the ACLU of Utah; Susan Nyikos, Lecturer, USU Dept. of English; Kim Burgess, editor, The Herald Journal; and Vaughn Larson, Children’s Librarian at Anne Carroll Moore Library, Edith Bowen School, USU.

**Upcoming exhibition:**

**Images from “the canyon”**

Recreation in Logan Canyon, 1890s - 1950s.

When Cache Valley folks mention “The Canyon,” we all know what they are talking about. For over 110 years Logan Canyon has been a center for camping, hiking, fishing, skiing, or just having a good time with friends and family. This exhibit consists of over 20 images of recreational activities in Logan Canyon from the 1890s to the 1950s. The images show that while fashion, transportation, and fishing rods change, the Canyon is still used largely for the same recreational purposes.

The exhibit will run from mid-January to mid-March.

Dan Davis

*Photography Curator*

*Special Collections & Archives*
2010 Faculty and Staff Publications and Presentations:

**Presentations:**


McIntyre, S. & Walters, C. (June 2010). Reaping a Rich Harvest from CONTENTdm: Using Primo and a Dublin Core Application Profile. CONTENTdm Western Users Group conference, Salt Lake City, UT.


Shrode, F. G. (August 2010). Mentoring 101. UALC professional development workshop, Weber State University, Ogden, UT.

**Journal articles**


Diekema, A., Walters, C., and others (May 2010). Tools for Using and Organizing Online Resources to Enhance Reference and Instruction. Utah Library Association annual conference, St. George, UT.


McIntyre, S. & Walters, C. (June 2010). Reaping a Rich Harvest from CONTENTdm: Using Primo and a Dublin Core Application Profile. CONTENTdm Western Users Group conference, Salt Lake City, UT.


Shrode, F. G. (August 2010). Mentoring 101. UALC professional development workshop, Weber State University, Ogden, UT.
2010 Publications, continued


committee publications


REVIEWS
Choice Reviews Online


The Merrill-Cazier library is happy to announce the release of a new discovery tool. Over the summer WorldCat Local was implemented as a simpler way to locate library materials. Patrons can use this resource to find books, articles, journals, and more from one search box. The interface is intuitive and user-friendly, and allows for expanded filtering capabilities. Students will be pleased with the ability to locate full-text articles from multiple databases using the simple search box. WorldCat Local also incorporates materials from multiple libraries and provides interlibrary loan links to connect our patrons to materials around the world.

www.usu.worldcat.org

Angela Dresselhaus
Electronic Resources Librarian
Phone: (435) 797-8042

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yes! I would like to join friends of utah state Merrill-Cazier Library

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Friends of Merrill-Cazier Library
3000 Old Main Hill
Logan, UT 84322-3000

___ Yes, I (or my spouse) work for a matching-gift company.
If yes, please enclose matching-gift form.
Or, inquire about alternate USU employee payment plan.

thank you for your support!
Now that USU and CEU have merged, the Library is busy working to extend access of Merrill-Cazier collections to students and faculty in Eastern Utah. Staff at the Merrill-Cazier Library have travelled to Price and Blanding several times to work with our colleagues at the Price and San Juan sites to develop procedures to maximize the resources available to all of our patrons, and to streamline operations to help both libraries be more efficient.

The Merrill-Cazier Library will absorb many of the technical service functions, such as ordering, invoicing, and cataloging books and journals. These tasks fold easily into our existing workflow with little impact on our staff, but will free up the library staff at USU-CEU to focus on providing services to their patrons.

The merger will allow students and faculty at USU-CEU to have access to thousands of electronic resources that were previously unaffordable. While we are not able to provide access to all electronic resources for USU-CEU, we are diligently working to extend access whenever there is no additional fee.

USU-CEU will continue to fund the acquisition of their own library materials but will enjoy the benefit of our purchasing power and discounts, as well as electronic access when we can provide it at no additional cost to us. An example of our ability to do this is the addition of 48,000 new electronic books for all USU students, faculty, and staff – including USU-CEU. We were able to negotiate a slight increase in the fee, which USU-CEU paid, and extend access to all sites! This nearly doubles the size of the USU-CEU library’s book collection.

We are very excited about this new partnership and are delighted that we can help provide services and materials to our friends in Eastern Utah.

Betty Rozum
Associate Dean for Technical Services