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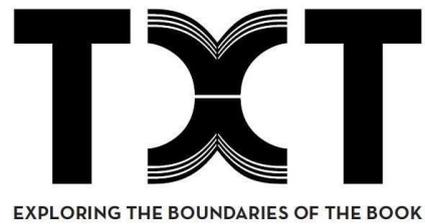
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# RE\_

SEPTEMBER  
2012

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## The Article of the Future

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This new electronic format differs from the previously available PDF in many ways

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## The Bore of the Book Biz

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Why there is little interest in physical shops and what booksellers can do to change the course of their stores

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## Morgan Library and Museum

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To visit for people who love books, but also for people who like any form of art

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## Inaccessible or merely flexible?

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BDMS students explore opportunities for academic publishing in Tanzania

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## Elsevier Heritage Collection

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In 2012, Elsevier invited Book and Digital Media Studies to have a look at their Heritage Collection







# RE.

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## The Team

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***Sjors de Heuvel - Editor in Chief***

Before I joined the Book and Digital Media Studies MA, I studied Japanese Language & Culture at Leiden University. Upon receiving my bachelor's degree, I decided to pursue another interest of mine, book history, and enrolled in the BDMS program. In combination with our courses on publishing, organizing a class magazine seemed like an enriching experience. Creating and working on RE\_ Magazine has taught me how to create and manage a magazine with the help of an enthusiastic team, and brought me the great satisfaction of seeing something wonderful grow throughout the course of a year.



***Ashley Vasas - Lead Content Editor***

Prior to joining the Book and Digital Media Studies MA program, I received my BA with a major in English, specializing in Technical Writing, and a minor in Art from the University of Wisconsin - Eau Claire. Since leaving university, I have held technical writing positions for UnitedHealth Group and Target Corporation, ranked 63 and 120, respectively, in Fortune Magazine's Global 500 ranking of 2012. Bringing my real world experience to the RE\_ magazine team has helped to raise the BDMS class magazine to a new level. In addition to my duties at RE\_, I am currently working as an intern at the Leiden University Library in the Projects and Innovation department.



***Giulio Menna - Lead Graphic Designer***

I am a Graphic and Multimedia design BA from Rome, Italy. During my studies I have interned in Norway for a local advertising company along with a movie firm. After these two experiences, I moved back to Rome to complete my studies and began working as a photographer and graphic designer for a local publishing house. It was during this experience that I decided to further continue my studies abroad and chose to Book and Digital Media Studies MA at Leiden University. Besides contributing in the creation of RE\_, I am now interning at Leiden University as an assistant to Dr. Kwakkel's project: "Turning over a New Leaf", concerned specifically on how innovations in the technology of the medieval manuscript relate to cultural change.

***Margot IJperlaan - Public Relations and Marketing***

I am a 23-year-old student in Book and Digital Media Studies and French Language and Culture at Leiden University. After a BA in French Language and Culture, I wanted to learn more about publishing books instead of only reading them, so I decided to combine the two masters. As the Public Relations and Marketing representative of the magazine I am responsible for the financial part of the magazine. Working on RE\_ magazine gave us the opportunity to experience publishing in practice and to see the different elements that enter in the process. I hope you enjoy reading it!



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## The Team

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### ***Asa Bryant - Assistant Editor***

Greetings. My name is Asa Bryant and I am currently doing my masters in Book and Digital Media Studies at the University of Leiden. My interest in the book world was nurtured in two parts, through my masters and my bachelor. My bachelor, English Language and Culture at Leiden as well, focused mainly on the content of books, and the development of literature. My masters however, moved away from the content and focused more on the book as an entity. As an editor of the magazine, my main source of experience was from the knowledge I gained writing essays for my studies. However, I had to learn how to apply what I learned as a student in an academic setting to the setting of a magazine, although I encountered no real complications in doing such.



### ***Malu Kuhlmann - Assistant Editor***

My BA in History at Leiden University combined with the minor Preservation and Conservation of Cultural Heritage at the University of Amsterdam showed me how important written sources are for our society in the past as well as the present. To find out more about the past, present, and future of books and texts I enrolled in the MA program Book and Digital Media Studies. Working on RE\_ magazine was a nice experience to find out how a magazine is created and to work with a great team. My contribution to the magazine, both editing and finding photos to use, has been a lot of fun.



### ***Bianca van Wijngaarden - Assistant Editor***

I am a twenty-two-year-old MA student in Book and Digital Media Studies with a background in Communication and Information Sciences. As a former freelance reporter for the local newspaper in my old hometown the idea to revive the magazine of this MA program was bound to catch my interest. Working on RE\_ magazine for me has proved to be a great way to participate in a stirring project as well as fine-tune my editing skills and submit a written contribution. I hope you will have as much fun reading the magazine as we had making it!

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## Letter from the Editor

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Dear Reader,

This magazine is the result of our efforts over the past academic year at Leiden University. In September 2011, several Book and Digital Media Studies students came together to revive the tradition of publishing a class magazine. In previous years, due to the time constraints of the one year program, students opted to produce a digital publication for the limited audience of their fellow classmates. We decided to aim a little higher.

We set out to merely create a well-designed magazine in print form and the project has far outgrown our expectations. In addition to the magazine you presently hold, we created a blog and a Facebook page which we used to promote our project. All of this would not have been possible without the hard work of the magazine staff, and the enthusiastic contributions of articles by our classmates. We also must thank Reed Elsevier, whose attention we captured while the magazine was still in construction, and who generously offered to print our humble student magazine.

Working on RE\_ Magazine has been a great experience, and has taught us the effort needed to create and publish something from scratch. I sincerely hope that next year's BDMS class will continue and build on our labors. For that we will have to wait and see, for the present, delve into this issue of RE\_ Magazine and enjoy!

Sjors de Heuvel,

Editor in Chief

Please visit our blog and Facebook page as well:

<http://theremagazine.wordpress.com>

<http://www.facebook.com/theREmagazine>

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## The Morgan Library and Museum

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MARGOT  
IJPERLAAN

In New York one can find many special museums and collections, from large and famous like the Metropolitan Museum of Art, to smaller, but no less impressive museums. The Morgan Library and Museum is one of the latter. In the centre of New York, the new gallery of the museum connects three houses, the original library of J.P. Morgan (1837-1913) and two exhibition and study rooms.

J.P. Morgan Jr., the son of America's most influential banker Pierpont Morgan, founded the Morgan Library and Museum in 1924. Pierpont Morgan had a great fondness for art; from 1890 till his death in 1913 he spent \$60 million on manuscripts, early printed books, drawings and prints. Although he was not educated in art, he selected the finest works and created an enormous collection. Beaux-Arts architect Charles McKim designed an Italian Renaissance-style palazzo that is a masterpiece itself, with a study room, a library and a rotunda. Construction was completed in 1906.

Eleven years after the death of his father, J.P. Morgan Jr. decided to change the private library into a public institution deciding that the collection was too important to remain private and should serve as a library for research and a gallery of art. Morgan's work was carried on and the collection was expanded through gifts and purchases over the years. Today the collection is vast, consisting of Medieval and Renaissance manuscripts, printed books and bindings – among which there are three Gutenberg Bibles and the works of many famous writers, music manuscripts and printed music, ancient Near Eastern seals and tablets, and paintings and art objects.

The dual nature of the institution is reflected in its mission. The museum's focus is to show the collection to a broad public, but it is also open for researchers. The access of the collection is valued as highly important by the institution.

The Rotunda, the original entrance of J.P. Morgan's library, was built in a completely different style than the new

museum entrance. The ceiling paintings depict the major literary epochs from the Morgan collection, and everyone can see that an important library is housed here. The hallway is full of iconic references to the function of the building.

A study is situated in the West Room, which is a place to work and relax. Morgan wanted to be surrounded by his favourite works of art. Many books are placed along the walls in low bookcases and paintings decorate the walls.

The original library is located in the East Room, on the other side of the Rotunda, which is a treat for the eye. In this large room three levels of bookcases flaunt numerous rare printed books. There are so many books in this room, no one, including J.P. Morgan himself, could have read them all. The inlaid walnut bookshelves do justice to the books, as they give the room a noble character. All of the iconographic indications of the Rotunda are confirmed, artworks adorn the walls and the ceilings are illuminated. Any book historian would like to see, touch and browse through the



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*“The Morgan Library and Museum is a wonderful museum to visit for people who love books, but also for people who like any form of art.”*

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books. Unfortunately, only a few books are exposed in showcases, that one of them is a Gutenberg Bible is a great compensation.

The last room of the original library building, the North Room, was originally the librarian's office. Nowadays the earliest works from the collection are shown here; ancient Near Eastern seals and tablets.

The rooms in the original library form the permanent collection. Collections that give such a complete overview of book history are rare, which shows the museum's uniqueness. The original library gives the idea of a Gesamtkunstwerk. It presents a library not just as a

place where books are stored, but the experience is also accompanied by decoration and other artworks; it is complete in all senses. Four other rooms, in the more modern parts of the museum, serve as exhibition spaces where temporary exhibits are displayed.

The Morgan Library and Museum is a wonderful museum to visit for people who love books, but also for people who like any form of art. The original library building is a masterpiece thanks to its architecture and collection. As a museum guest, you do not necessarily notice the library is also used for research. The facilities for scholars are good; the Morgan has a reading room for scholars

who want to study the collection. The only disappointment is that the extensive museum shop does not have a recent catalogue of the collection in the shop. In this way, the Morgan goes modern: a great website with beautiful sharp photo's of the books and art works serves as their catalogue. For more information, go to <http://www.themorgan.org>.

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Photo © 2012 Giulio Menna  
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## The Bore of the Book Biz

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ANNE BAKKER

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### Why there is little interest in physical shops and what booksellers can do to change the course of their stores

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Over the last few decades, contemporary societies are being digitized at an accelerating pace. In 2011, correspondence is mainly by email, online newspapers are read by a bigger number of people every day as opposed to print newspapers. And web shops have come to do good business since they opened their virtual doors. As a consequence, physical shops have experienced a decreasing turnover, with bookshops as a good candidate for suffering the greatest losses. This is due to the two-pronged attack of on the one

hand web shops providing customers with the easy alternative of not having to leave the house and on the other hand the arrival of the e-book, which until recently was solely sold and bought online. As bookshops are starting to get uncomfortably anxious about dropping sales, a Dutch chain of bookstores (Libris) has just started offering e-books over the counter. This in fact is the first step bookstores need to take if they want to stay in business. One could wonder if it would be a big problem if bookshops were to disappear. Apart from people

losing their jobs, what else would be lost? At first sight perhaps not that much, since books will still be available online. But this merely covers the most apparent line of approach. With the bookshop out of the picture, reading becomes a less obvious leisure activity. Again one could ask whether or not this would be a problem. Many scholars underscore the benefits of reading and following linear narratives. A few examples of those benefits would be the stimulation of concentration and creativity and of the ability to understand, remember, and

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*“For bookshops and especially the independent ones having little to no financial backing compared to stores that are affiliated to chains, it would be wise to play the culture card more than they do now.”*



learn more from linear texts than one could learn from hyperlinked texts on the Internet.

If a decreasing number or total disappearance of physical bookstores means that people will read lesser linear texts, this would compromise cultural identities. Books can be considered the bearers of traditional knowledge; they foster a collective memory. A crack in the process of creating a collective memory would be detrimental to a nation's cultural identity since that is, for the better part, based on what that nation's people know to be their shared history.

But if it is so important for physical bookshops to stay in the picture, then why is it so hard for them to do so? For one, I believe that Dutch shopkeepers are still “reluctant capitalists.” Their American counterparts seem to understand their position better, which allows them more adequately to deal with the threats posed to them by supermarkets and major bookselling chains. American independent bookstores have been seeking to be “a savior of community life” ever since they understood that capitalist competition was going to shove them off of the stage. According to Myers, Harris, and Mandelbrote only innovative ideas allow companies to set themselves apart from the other players in the field. So obviously, even after cautiously starting to sell e-books in physical shops, the reluctant capitalists really need to open up their minds to innovative ideas for more rigorous change. For bookshops and especially the independent ones

having little to no financial backing compared to stores that are affiliated to chains, it would be wise to play the culture card more than they do now. Though not every consumer might want to admit it, bookshops have symbolic, cultural value. By organizing cultural events, for example by inviting authors to talk and or sign books or by organizing writing competitions, the notion of bookshops as cultural transmitters will be more widely accepted, which will result in better appreciation of and higher profits for the shops. Also, if space allows it, the reservation of some of this space for a literary café might boost a bookstore's attractiveness. Consumers like to ponder a bit on possible purchases. And where better to do this than in the store's own characteristic café?

This might also be a place to meet people and discuss the bestsellers list or alternatively niche publications. In *The Bookseller* of October 21st, 2011 ten independent booksellers were asked to give one tip each about how to stay in business. Of course this was done with regards to the British market, but the Dutch market will not be different to the extent that the tips will be of no use to Dutch independent booksellers. I will not name all ten of them, but just give the general gist of the energising total of tips. One of the things mentioned is that it is wise to try to think ahead of what customers want and provide them with knowledgeable and friendly service. This may mean specialising in certain niches in order to provide books that no other store sells. Besides that it is deemed important to join local life via

‘author events, school visits, storytelling sessions – things that really add up in people's minds.’ These happen to be the same activities that people tend to come back for. Finally, attention is given to the promotion of the own bookstore and of hard work.

It cannot be easy to be in business in times of economic distress, especially if it is in the sector most people probably first start economising on. It is a real challenge to hold out, so it is time for booksellers to face the facts and stop being reluctant capitalists. If they want to stay in business, they have to convince people to come to their stores in person. And for this, things need to change. Bookstores need to become more visible than they are now and becoming more culturally active can be a means to this end. For generations bookstores have been regarded as having cultural and symbolic value. There is no need and actually no reason for this to change now. Of course, it is so much easier to take a seat behind your pc with a cup of tea at home than to go out and commute all the way to the physical bookstore. But is it not valuable to flick through a book before you buy it, feel the texture, smell the smell? Most customers will agree, but in the digital present they just want to be sure they get a little extra for the effort of leaving the comfort of their homes.

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## Not Alone Anymore

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*“For book historians, publishers, as well as students of material art, the Elsevier Heritage Collection will prove to be a treasure trove, providing them with inspiration and new stories to tell.”*



SJORS DE HEUVEL

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Elsevier's motto, *Non Solus*, as famously depicted in the company's printer's mark, still rings true – quite literally now. When Jacobus Robbers founded his small publishing company in 1880, he named it after the old Dutch publishing house Elzevir. From 1580 to 1712, the Elzevir family was responsible for the publication of some of the major scientific works of their time, as well as regional descriptions, classical literature, and even a French cookbook. The modern Elsevier company, considerably grown in size since Robbers' days, has spent decades hunting down copies of its predecessor's books. Now gathered in the company's Amsterdam office boardroom, they snugly sit together, about 1500 of them, in beautiful glass showcases.



In the first months of 2012, Elsevier invited Book and Digital Media Studies to have a look at their Heritage Collection. Under the leadership of Prof. Dr. Paul Hoftijzer, a group of 15 students with an interest in book history joined with some of the Elsevier staff to participate in a series of lectures on the 17th century publishing house. The class followed pater familias Louis Elzevir's humble beginnings as a bookbinder in Antwerp, to his founding a print shop in Leiden, and eventually succeeding Christopher Plantin as Leiden University's publisher and printer. Admiration for the firm's high quality print work and beautiful typography almost immediately led its books to become desirable objects throughout Europe, with an Elzevir collection forming the central part of many a bibliophile library, well into the 20th century.

The fact that for centuries book collectors have loved Elzevir editions, has given great variety to the current Elsevier Heritage Collection. Until not so long ago, a book's history did not mean so much to collectors. The simple white vellum bindings that originally covered the paper book block were therefore often removed, and replaced by a binding more in fashion with the times. In a collection as large as the one in



Amsterdam, which has been gathered from many different sources, not a single book appears to look the same. Also the inside of the books, most including inscriptions and bookplates, turns each edition into an individual object with its own history and character.

The class assignment to delve further into the collection, and to each write an essay on the findings, has delivered some interesting results. One essay concerns itself with France's last king's grandson, Robert d'Orléans. After noticing that a mysterious stamp was featured on many bindings, careful research led us to discover that this 19th century bibliophile once owned approximately 1250 Elzevir editions, of which about 190 have found their way into the Elsevier Heritage Collection. Further analysis of his bindings, the treatment of the paper, and his involvement in a French bibliophile society, taught us a great deal about d'Orléans' passion for books, and allowed us to expand on the Elzevir legacy.

The individual essays and book descriptions that the students have created cover just a small percentage of all the stories that can be told based on the material in Amsterdam. For book historians, publishers, as well as students of material art, the Elsevier Heritage Collection will prove to be a treasure trove, providing them with inspiration and new stories to tell. Now that research on these books has been initiated, and will hopefully be continued, after 300 years the Amsterdam Elzevirs are not alone anymore.

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## Inaccessible or merely flexible?

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### BDMS students explore opportunities for academic publishing in Tanzania

BIANCA  
VAN WIJNGAARDEN

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It's busy, it's dusty and clearly indicated street-names are rare. Yet this May Book and Digital Media Studies students Anne Bakker (26) and Floris Janssens-Andrejew (29) eagerly traded Dutch soil for the red earth of Africa to embark on a three month project researching academic publishing in Tanzania. The goal of this operation is twofold. Firstly they hope to create awareness about the possibilities of digitisation. Secondly the project is also a pilot aiming to explore the opportunities for a larger project to boost Tanzania's academic publishing. This line of business especially, is currently greatly underdeveloped. In Tanzania most government spending goes to publishing textbooks for primary and secondary education. The academic books available tend to come from abroad. Tanzanian publishers are often hesitant to try new business models; the majority has not even started considering digitisation yet. And then there is the issue of language; a lot of them want to publish in Swahili, which considerably narrows the market.

As Floris describes the approach to the project: "While the research of Anne and myself is largely related, I will mainly concentrate on the opportunities for academic publishing here; identifying research areas that could benefit from publication, exploring opportunities for open access and looking into new business models. Besides that I will perform market research to get an idea of the way the market for (academic) content functions in Tanzania." Anne's focus will be on the value that particular formats (p-books, e-books, audio-books, digital files, etc.) could add to the development of Tanzanian publishing industry. So far the team's research activities mostly involve talking to people

in the industry to see what they have to say about the current situation in the publishing industry and what their hopes for the future are. Anne: "In a while I will start to move towards 'secondary text research' to get a more complete picture of Tanzania in general and the publishing industry in particular. For instance, I will also have to take issues like Internet access into account. It's nice to try to transform the Tanzanian publishing industry into something we are familiar with, but in reality the overall majority of the country's population still lives in remote rural areas without Internet access or even electricity. So it's very important to investigate socioeconomical, cultural, political and historical influences as well."

Day-to-day communication in Tanzania is mainly done in Swahili. "Language is, however, rarely a problem with regard to the persons we interview," Floris explains. But even with the language barrier missing, at least in talking to their professional contacts, the cultural barrier is still very much present. Anne: "People are a lot less direct than we, Dutch people, are renowned to be. Which is very unpractical. It makes meetings rather laborious events, with everybody talking for a very long time without daring to say what they actually want to say." On the other hand, Floris indicates, "People are a lot more approachable here. Making themselves available for you on the very same day you contact them for an appointment is no exception. Whereas in the Netherlands trying to set up a meeting can often be a true test of patience."

The team started off in Dar es Salaam which, with over three million inhabitants, is by far the largest city of the country. "On the second of June we

will leave for Dodoma, do some more research there and prepare a seminar on digital publishing," notes Floris. "And in the beginning of July we will return to Dar es Salaam for two more weeks to do more interviews and research. After that we will go back to Dodoma to wrap up the project, hopefully successfully."

Although the trip already proved to be a very enlightening experience so far, both personally and professionally, the students also hope to explore the opportunities for a larger project to strengthen Tanzania's academic publishing. Anne: "I hope our advice will help both the publishers and the academic community see that some change is needed in order to keep up with the rest of the world. I hope I will get people to change things, not just because I say so, but because it makes sense to them too. Because, ultimately, if this development is going to work and last, it has to be understood and supported by the Tanzanians themselves."

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*"Tanzanian publishers are often hesitant to try new business models; the majority has not even started considering digitisation yet. And then there is the issue of language; a lot of them want to publish in Swahili, which considerably narrows the market."*

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## Printing on Demand: A viable competition against online bookstores?

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Since the advent of online bookstores, it was understandable that brick and mortar bookstores would suffer due to the ease of use and supposed wide selection offered by online bookstores. However, it became brutally apparent this past summer when the second largest bookstore, Borders, in America had to close its doors for good. For many, this brought the realization that bookstores were in a dire position, and that the internet has changed the ways in which bookstores needed to operate indefinitely. So in which ways can brick and mortar bookstores compete in a viable way with online bookstores? I will focus on a recent development, printing on demand in brick and mortar bookstores, and in which ways this new form of printing may attract more customers, but does not form valid competition against online bookstores.

Printing on demand, as the name suggests, is a way in which through use of a machine, the user is able to print a text on the spot without a long wait. The machines for printing on demand have been around for a few years now. An interview from 2007 featured on [www.FuturePerfectPublishing.com](http://www.FuturePerfectPublishing.com) with Dane Neller, the CEO of the company responsible for the Espresso Book Machine, mentions two machines that were active at that time, with more being installed in the fall of 2007. Since then, two have recently found their way into two local bookstores located in the Netherlands, both in The American Book Center shops, one in Amsterdam and the other in The Hague. To compete with online bookstores, printing on

ASA BRYANT

*“To compete with online bookstores, printing on demand must offer not only something similar to online bookstores, such as a wide collection of books and have them be easily attainable, but something else as well, to make it the more attractive option.”*

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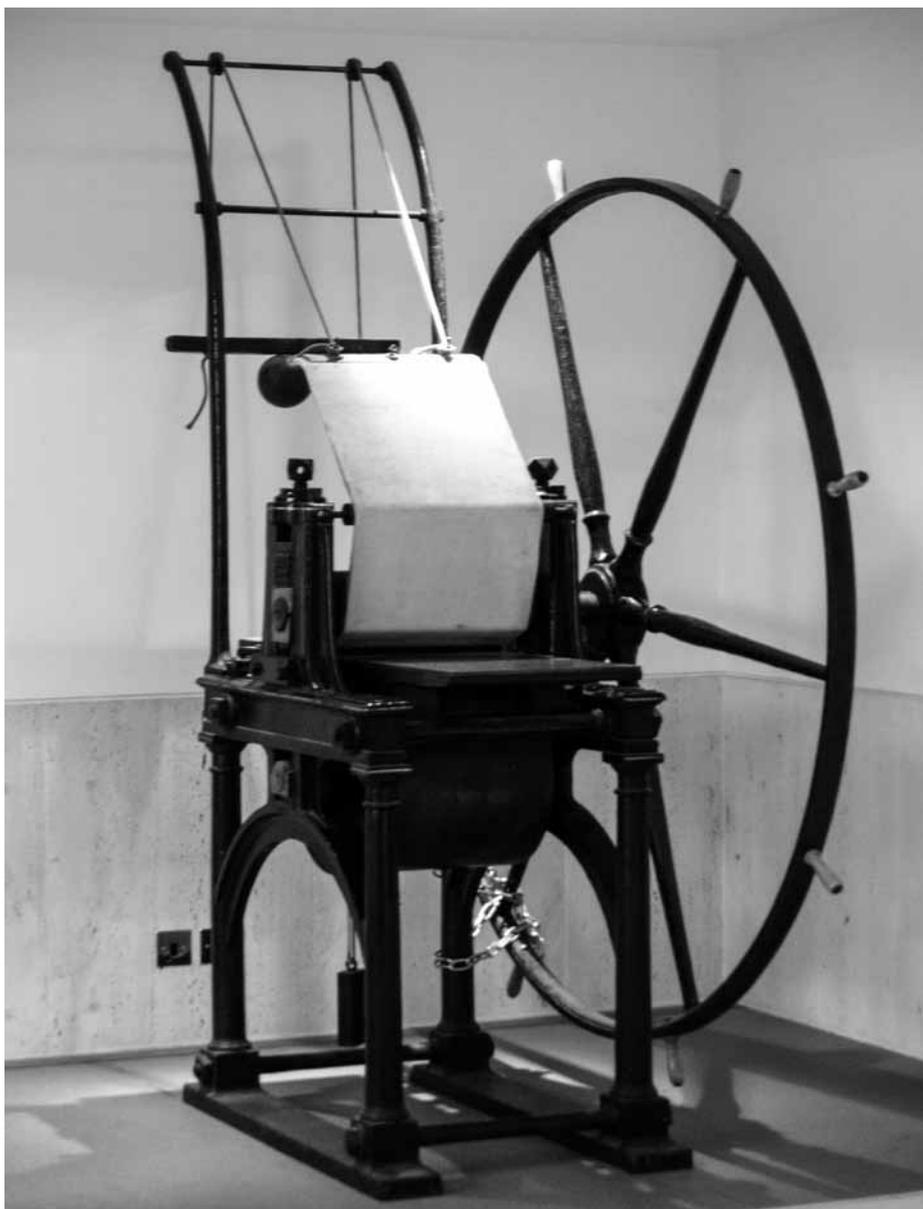
demand must offer not only something similar to online bookstores, such as a wide collection of books and have them be easily attainable, but something else as well, to make it the more attractive option. The website for the Espresso Book Machine, [www.ondemandbooks.com](http://www.ondemandbooks.com), lists next to the header that: “Books printed in minutes onsite for immediate in-store pick-up, same day or overnight delivery”. What printing on demand seems to offer is quick printing and quick delivery. In their section listed as executive overview, they provide one advantage of EBMs, namely:

‘Our technology replaces the centralized supply chain for the distribution of physical books — essentially unchanged since Gutenberg — with a radically decentralized, direct-to-consumer distribution model. In other words, global search capability with local print fulfillment.’

The Espresso Book Machine claims that with their machine, it is possible

to get any book desired available globally, without a long delivery time as it can be printed locally, and without the restrictions that may be placed on a book by the book’s distributor. The ability to obtain a book independent from restrictions by distributors does offer something that online bookstores cannot, as online bookstores are still reliant on the supplies provided by local distributors.

Despite being attractive due to its originality, and the ability to gain access to books not available by local distributors, printing on demand has drawbacks as well, with one of the largest being possibly the copyright restrictions. The American Book Center website lists the different collection of titles offered on site, the first being publisher clients of Lighting Source, Inc. TM, the second being Google Books which is their collection of open sourced titles, the third being Open Content Alliance and finally titles from “Numerous major publishers, content aggregators, and foreign-



language content, representing additional titles, journals, and other material.” In total, the Espresso Book machine at the ABC offers around 3 million book titles available on demand. From a critical perspective, the list seems to offer majorly open source titles or text books. It is only by the “numerous major publishers” that the titles offered may be more of the type that could compete with online bookstores, in that they may offer bestsellers. However, a short search for bestseller titles through the EBM catalogue returned no matches that offered the actual book. It seems that while the amount offered may seem quite abundant, the majority of the titles are not books commonly bought via online bookstores.

Another important aspect of printing on demand, namely the price, must be

analyzed as well. Despite how convenient the machine may be, if the price is not suited for the product, it will not sell. As the lack of results for bestsellers made it impossible to compare the price of one bestseller bought via an online bookstore and one bought via the printing on demand, I decided to look at the cost of Shakespeare, as his works are readily available as open source material. Examining *The Tempest* by Shakespeare, a work totaling 132 pages, the cost of printing on demand comes to the price of €20.99. The cheapest, non-digital book offered by the website [www.Bol.com](http://www.Bol.com) offers a paperback for €3.99. Including shipping and handling, the total comes to €5.94, nearly one fourth of the cost of the same work printed on demand. The examination other works of Shakespeare, to have an understanding of price comparison,

shows that all of Shakespeare’s works, published by BiblioLife, start at around €20.99 and increase in price depending on the number of pages. A selection of Shakespeare’s plays, totaling 300 pages, nearly twice as much as *The Tempest*, costs €26.99. The price is therefore not a reflection of material costs, as nearly doubling the amount of material results in only a third increase in price. The price seems to be a reflection of the publisher, as not all books provided in the EBM database start at €20.99, and therefore is not a set starting price for printing on demand. For example, *A Christmas Carol* by Charles Dickens, published FQ Classics totaling 120 pages, is available for €8.55. However, in comparison again to the cheapest copy available on [www.bol.com](http://www.bol.com) for €2.99, the price is still much more affordable via online bookstores.

Looking at not only the price of printing on demand, but also at the restrictions placed on printing on demand by copyright issues, as it stands now, printing on demand will most likely not become popular enough to compete with online bookstores. Online bookstores provide the user with the impression that any book is available for a cheap price, and with the ease of use by shipping that book to the user’s front door. Printing on demand, while novel, is expensive, only allows the printing of materials which the printer has the rights to and is in many cases mostly open source material, and requires the user to leave their house and travel to the bookstore. Unless printing on demand becomes less expensive and more dynamic, online bookstores will retain their grasp on the market.

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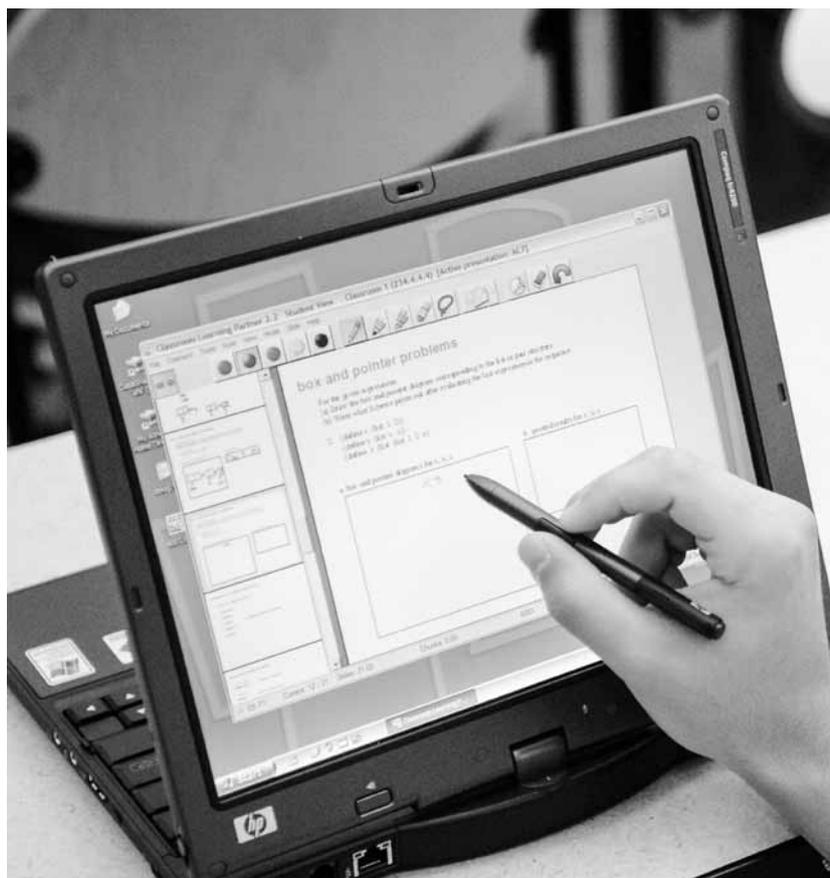
# The Article of the Future

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ASHLEY VASAS

SJORS DE HEUVEL

*“Science publishing is one of the few areas where every year it takes less and less time to find information, while in other professions it takes more and more time just to find information. The less time scientists and professional spend finding information, the more time they have to combine it, to do the creative part”*



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On a sunny afternoon in late May, RE\_ Magazine Editor in Chief Sjors de Heuvel and Lead Content Editor Ashley Vasas sat down to discuss the new developments in academic publishing coming from Elsevier, whose office is located outside of Amsterdam. Elsevier is a leading publisher of academic and scientific journals and has created what they have branded the Article of the Future.

This new electronic format differs from the previously available PDF in many ways. When viewing the Article of the Future, the screen is split into three sections; the left pane provides an outline that doubles as navigational links, the middle pane contains the peer reviewed journal article itself, and the right pane includes valuable extras such as article and author information, as well as figures, references and other features that further illustrate and add value to the content of the article.

The Article of the Future is currently viewable from the Elsevier website (<http://www.articleofthefuture.com/>). To discuss this and other innovations the company is driving in the industry, they met with Philippe Terheggen, Senior

Vice President of Journal Publishing, and IJsbrand Aalsbersberg, Vice President of Content Innovation.

**RE\_ Magazine:** Please explain to our readers how you were inspired to create the Article of the Future.

**Aalsbersberg:** Given the fact that the article was all paper based, and in the last centuries all research was done on paper, everything was print based, but more and more research and communication is being done now electronically, and so the new article should be much more electronic. That does not mean PDF, but really complete new articles with new interactive tools, an article much closer to what the researcher does now. The article really follows, or should follow, the workflow of the researcher. The communication tools in the article should be closer to the workflow tools of the scientist.

**RE\_ Magazine:** How much of the content of the Article of the Future comes from the author? To what extent is the author involved in the final product?

**Aalsbersberg:** Because a lot of the input

needs to come from the author, and one of the responsibilities for the publisher is to make sure that we take the input from the author and put it in the new form of the article, but then in such a way that it's as easy for the author as possible. In that sense we really want to focus on the author, that we make it easy for him to publish, to communicate, to broadcast his results and his research.

**Terheggen:** If you look at the Article of the Future, the end product of the article is the middle pane. What's on the right hand side are a lot of helpers that may sometimes be provided by the author, but also sometimes, over time, we may add new things to the article, but these are then provided by us of course.

What is in the middle pane is indeed sacred. That is what the author has provided and what the reviewer has peer reviewed. We really try to differentiate that the middle pane is really what the author has provided, and the right hand pane might be additional information, that comes sometimes from the author, but also very often comes from us.



**RE\_Magazine:** As some of the content in the Article of the Future is created, have concerns been expressed by authors over that additional content?

**Aalsbersberg:** I just came from an editor's conference in San Francisco, and this very question came up. Because if it is that the right pane is, or can be, generated outside the consent of the author, then what is the responsibility of the editor or the reviewers for that? There is a realization by the editors that this is an integrated part of the articles, and at the same time, for the benefit of the reader and for the first time in history, they do not have full say over the extended article will look like, because this is very much determined by the user. That's why we definitely want to make that separation between what happens in

the middle pane with the type of content on the left side, and what happens on the left side. This is very important for our authors, who can claim ownership over the content in the middle pane, but also for our readers. They have to know what is peer reviewed, what is checked by the community, and what is added on.

**RE\_Magazine:** How do you see innovations like those in the Article of the Future benefiting your readers?

**Terheggen:** This is exactly why we are in innovation; it is about providing benefits to readers. By combining the article with modeling information, linking to third party data or content, all within the article, provided in the workbench, where all the information and tools are together, you again save readers time. And I think

that's a very important thing. Science publishing is one of the few areas where every year it takes less and less time to find information, while in other professions it takes more and more time just to find information. The less time scientists and professional spend finding information, the more time they have to combine it, to do the creative part. So cutting that time while the information is increasing is actually a big contribution. And the article of the future is really part of that.

The Article of the Future is definitely a step toward the future of how we view information, and Elsevier has more innovations underway as well. They are also implementing advances in other areas of journal publishing, such as Article Page Publishing, in which they provide pagination for articles approximately seven weeks earlier than in the previous pre-publication process. Since page numbers are required for citation, this allows the articles to be cited earlier by researchers and therefore speeds the publication of new works. They have also turned the peer review system on its head, by publishing the peer review reports in the journals themselves and by allowing the authors of the peer review reports to be printed by consent. This steps away from the traditional, anonymous peer review system and allows the authors of the peer review reports to be credited for their reviewing work.

These innovations are shaping the way that information is displayed in the academic world and increasing the speed at which it can be shared and used to inspire new ideas and discoveries. By harnessing this innovation, Elsevier is truly leading academic publishing into the future.

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## The Blessings and Burdens of the Internet

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DAPHNE WOUTS

A lot is changing for the antiquarian bookseller. Internet seems to have taken over the market completely which leads to gloomy discussions. But what's changing exactly and what does it mean for the physical antiquarian bookshop?

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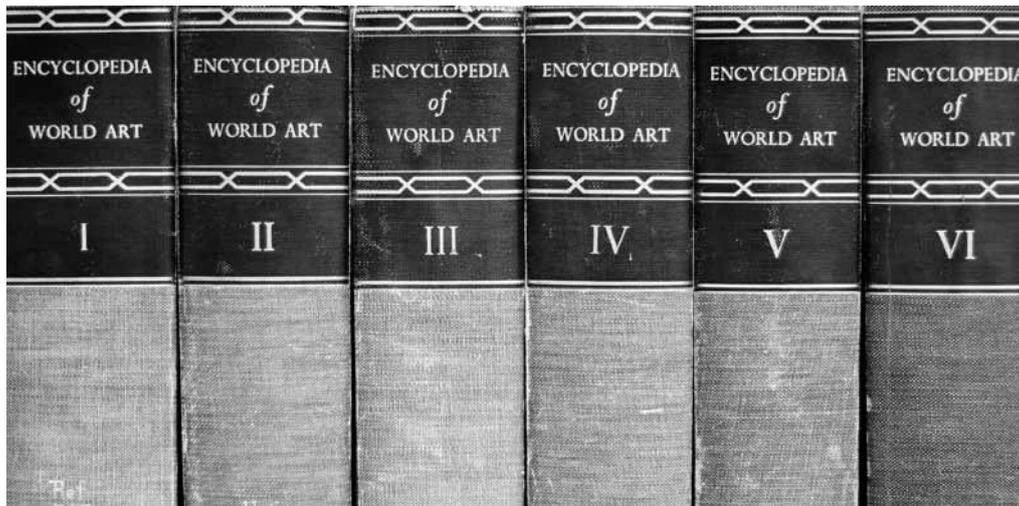
Mr. Kok is still wrapping up a deal when I arrive at Antiquarian A. Kok & Zoon, which gives me the opportunity to check out the shop. Ton Kok (61) continued his father's antiquarian bookshop exactly fifteen years ago in the Oude Hoogstraat, Amsterdam. Furthermore, he is the chairman of the Dutch Association of Antiquarians (NVvA). It is an enormous building with five floors in which books, maps, and prints are scattered around. Kok has eight people working for him, which is, in this respect, unique in the Netherlands. Kok offers a broad assortment of books and prints, but

some specializations developed over the course of time, among which are classical archaeology and art.

Ton Kok, the cornerstone of the shop, welcomes me enthusiastically in his office. "We purchase more than we sell," Kok describes, which explains the piles of books against the walls of his office. "We cannot continue to do so," he adds. The difference between purchase and sales has grown enormously for many physical antiquarian bookshops. Some shops have quit purchasing altogether, but not Kok. He still visits fairs and auctions,

although the Internet slowly takes over the function of buying on location. Kok explains his urge to buy: "every time people walk into the shop they want to find something new," which translates into the second building he owns and uses primarily as storage.

Certain parts of the market for special books have disappeared, which explains the decrease in sales. Schools that Kok once provided books for have now established their own central buying association or they receive direct discounts from publishers. The biggest



'villain', however, is the Internet, which snatches away customers en masse. "The number of customers in the shop is cut in half," Kok informs me. He passionately tells an anecdote about his father's antiquarian bookshop, established in 1945, where on Saturdays a doorman had to be posted to only let new customers in when others left. "But now..." Kok sighs, looking around the nearly empty shop. Kok especially misses adolescents in his shop. Marga, Kok's wife, who also works in the shop, confirms that this is a large part of the problem. The market for antiquarian books is drying up, because there are few adolescents who are still interested in buying them. After having asked the children of a visiting primary school, Marga found that around 80 percent of these children did not have any books in their homes. "That truly astonished me," she says. Students only show up when Kok buys up a number of study books from a publisher. Kok blames the problem of the ease in which students are able to copy books or look up their content online.

Kok's success depends on the core of book collectors who appreciate the antiquarian bookshop as a physical place to drop by. They like to 'sniff around' and make discoveries. "A bookshop is an adventure," Kok explains with a smile. "Every day I discover books I've never seen before." The physical bookshop 'wins' in this respect from the Internet. Kok also notices that information provided on the Internet is not always accurate, which he blames on the speed in which special books are described. "Everything should be fast online," Kok grumbles. He shows me a book he bought online because of the foldout

map that should be in it according to the description. The map is nowhere to be seen. "This is useless," Kok snorts. "Now I have to return it and pay postage for nothing." The Internet is not always to be trusted as it turns out, leaving a future for a limited number of physical antiquarian bookshops. "Internet targets the bottom and middle segment of the market whilst the physical antiquarians are still on top," Kok explains.

The physical shops, however, have to deal with high rental prices, along with travel and accommodation expenses abroad. Kok jokes, aiming at the many coffeeshops in Amsterdam: "you should sell drugs to overcome these costs, but with our supply it is a big problem. You must find books with which you can make a lot of money." The economic crisis also leaves its trails in the business. "When you watch television, nothing is to be trusted," Kok says, pointing to customers who are too afraid to spend their money on special books.

But the Internet means more than trouble and competition to Kok; it also helps to save his business. Kok sells fifty percent of his stock online and the other fifty percent in the shop. It is a consolation, with regard to his large stock, that the sales always continue online. Internet is also a clever way of determining book prices. Internet offers more than the catalogues and sole experience Kok had to work with before its existence. Internet is the perfect way to keep track of the market and to play into it. A lot of physical antiquarian bookshops loathe the Internet, because they feel nostalgic towards their historical tradition. This nostalgia is a big mistake,

according to Kok. "The market is subject to changes and we have to respond to it, whether we like it or not. If you don't, you hang." Sometimes Kok needs to keep prices low to sell the books in store: "we sell some first editions below ten euros, but otherwise they do not sell at all," Kok illustrates this point.

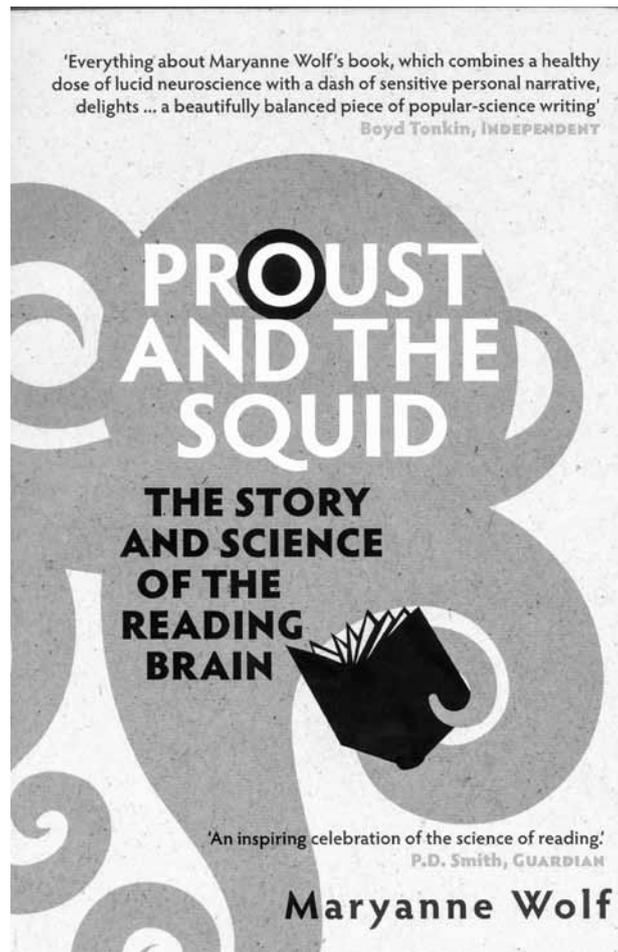
Kok clearly values an optimistic attitude, contrary to the predominant pessimism of his colleagues. "They work with long faces, losing their passion. When I see this I think: 'guys, what are we doing?'" Kok sees plenty of opportunities, for example targeting new markets in China and the Middle East. "You have to approach these countries at the right time, make an effort and work hard." You have to have an 'antiquarian's eye' though, Kok admits. And that is something you cannot find online.

Kok does not fear the future, but he does realize the challenge lying ahead for his children who will take over the business. The optimism that characterizes Kok, however, shines through even in the worst-case scenario. "If everything fails I will just quit and take up gardening," he says. "However, I will always be involved. I do not think I want to garden seven days a week..."

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## Proust and the Squid: The Story and Science of the Reading Brain by Maryanne Wolf

MARJOLEIN DE VOS

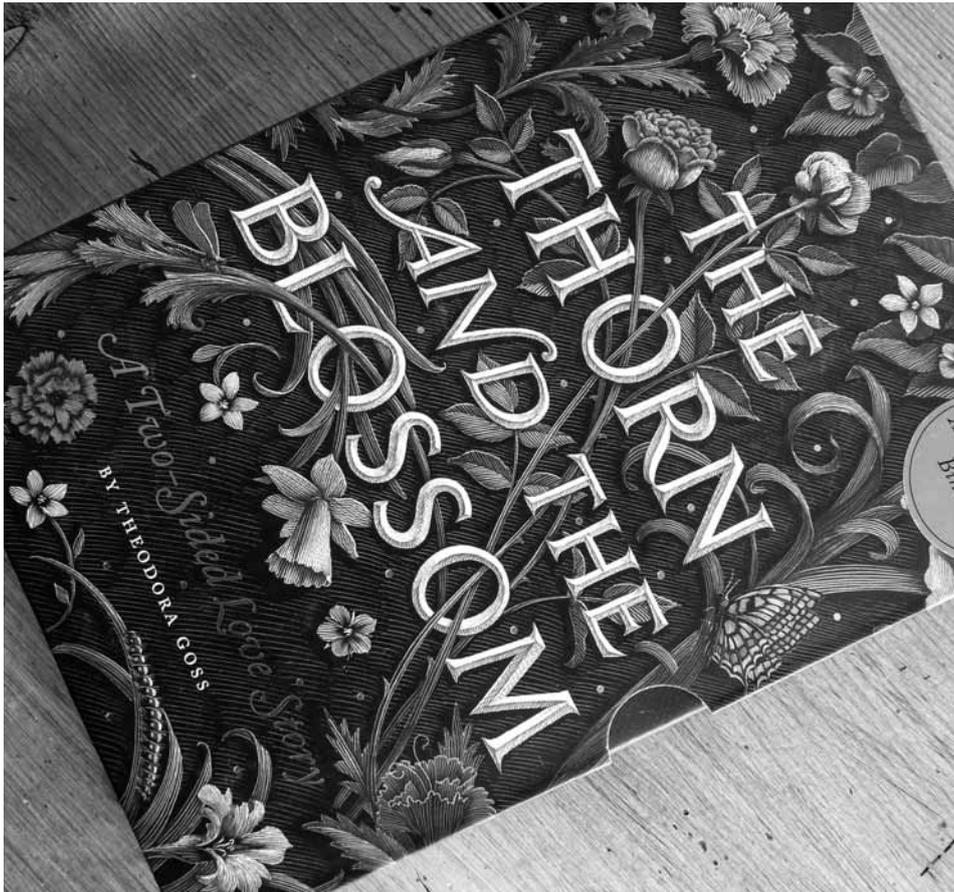
The odd title of this non-fiction work hides an extensively researched book that is very understandable and well written. The reading human brain is something that has kept neuroscientists fascinated for many years. As technology advanced, theories about how people read and learn to read evolved. Imaging technology especially was an important step in this process; enabling researchers to get an inside look into the workings of our brains.

The scope of Proust and the Squid covers not only on the present, but also discusses the history and science of reading. The book is divided into three parts. First Wolf discusses in a clear way how human beings devised the first writing systems and how this relates to reading. These first chapters are an interesting and a quite complete overview of the development of writing systems and the various forms it assumed from cuneiform and the Incan 'quipus' to our own alphabet. The second part explains how children learn to read and problems that can occur in this process. Wolf refers to a number of, seemingly unrelated, aspects that can have a significant effect on learning a language. The third and last section is about reading problems, such as dyslexia. This does not just describe how this reading deficiency works; it gives

interesting insights into the causes and possible solutions. Proust and the Squid does not have one research question or thesis that is argued for, rather it explores what is known and how it has changed which makes it an engaging and well-written work. Maryanne Wolf shows that she researched the subject well and has years of experience in this field. Wolf's book is also a good starting point for understanding in what ways the digital world might be changing our brains. Although the work centres on the neuroscience of reading, it is still very accessible. The quotations, which contain references to literature and popular culture as well as case studies, place the subject it into a wider framework of culture and history. Moreover, the accompanying illustrations by Catherine Stoodley add further clarification.

Maryanne Wolf works as a professor at Tufts University in Boston. Proust and the Squid is her second non-fiction book, published in 2007 by HarperCollins. This review concerns the paperback edition published by Icon Books in 2008.

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## The Thorn and the Blossom by Theodora Goss

ASHLEY VASAS

This book is a charming read in equally charming packaging – it comes in a pretty box sleeve that protects the accordion-fold novella. I found the book difficult to put down, not from any awkwardness of the accordion pages, but due to the story itself. Which, luckily, is just under 40 pages per side and is easily accomplished in an afternoon. The clever design also serves another purpose, allowing the reader to experience two sides to the same story. When you begin reading *The Thorn and the Blossom* you must make a choice, whether to read Brendan or Evelyn's story first. Upon completing one side of the story, you may begin the other.

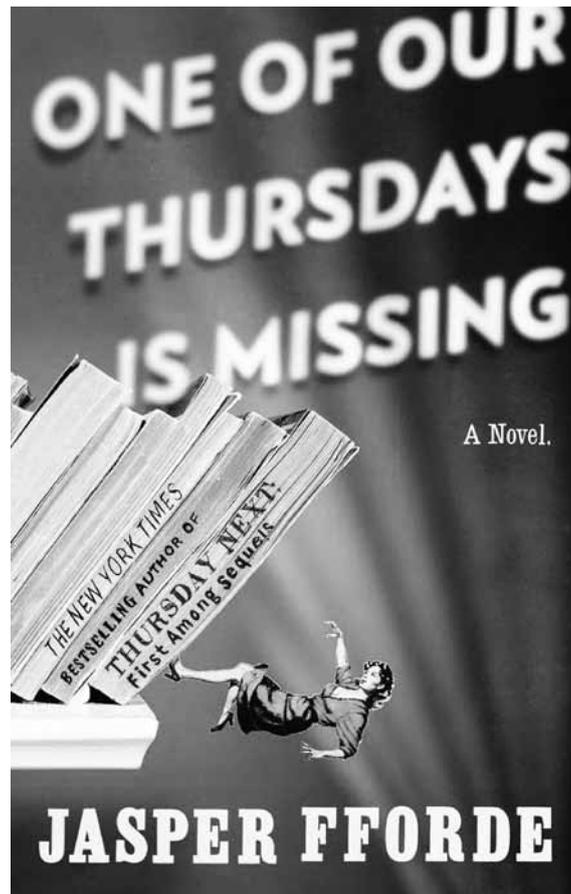
The dual tale unfolds with the turn of each accordion page. What could have been a simple romance brings in a bit of fantasy and ties in to the local myth of Clews, that of Elowen and Gawan from Arthurian time. The story is one of star-crossed lovers, to whom the author dedicates the book. Brendan, a graduate student from Cornwall, meets Evelyn, an American abroad to study at Oxford, in the sleepy seaside village of Clews. And so begins a romance that spans years and continents, the two lovers are kept apart through a series of events and life choices, but are always brought back together. It is a sweet story, although

a bit predictable at times, and unfortunately this cannot be blamed on the dual nature of the read.

However, the book makes a beautiful addition to any book lovers' shelf. The design of the book seems to have been very carefully considered, both for aesthetics and for the comfort of reading what could otherwise have been an exercise in dexterity. The book was remarkably easy to handle despite the lack of traditional binding to hold it together.

The author, Theodora Goss, has written several short stories, poems, and essays, but *The Thorn and the Blossom* is her first novella. She is a lecturer in the English Department at Boston University. More information is available on her website: <http://theodoragoss.com/>.

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## One of Our Thursdays is Missing

ASA BRYANT

I picked up *One of Our Thursdays is Missing* as I am a fan of another book by Jasper Fforde, namely *Shades of Grey*. Little was I aware at the time that the book was one in a larger series of books pertaining to the topic of the BookWorld and Thursday Next. However, having not read any of the previous books, I was still capable of picking up the book and enjoying the read without any prior information.

BookWorld is the setting of the book, and is a world in which every character and setting in the books written gain a corporeal existence. Alongside the real world, the BookWorld exists. The Thursday Next series revolves around the real Thursday Next, a literature detective who fights crime in the BookWorld, and her BookWorld counterpart who is based on the real Thursday Next. In *One of Our Thursdays is Missing*, the real Thursday Next has gone missing, and to prevent chaos in the BookWorld, the other Thursday Next decides to find her real world counterpart. Throughout the book, Fforde makes a point of emphasizing how in comparison to the real Thursday Next, her counterpart is not as adventurous, or as daring. However, a major point of the novel is to show how the other Next develops, and how she becomes a heroine in her own right. Eventually, BookWorld

Next does what is needed to gain the recognition from the BookWorld police force.

What makes this book stand out is the quirkiness of the topic. Any genuine bibliophile can appreciate the idea that for every book that is being read, there are characters in another world acting out that very scene. How often do we wish that what we read was real? In the Thursday Next series, it is. However, Fforde goes beyond simply envisioning a world where books exist as reality, but adds adventure to the world.

Jasper Fforde is a British novelist, with his first work published being *The Eyre Affair*, the first novel in the Thursday Next series. Since then, he has published six other novels in the Next series, along with multiple novels in other series. For more information, visit: [jasperfforde.com](http://jasperfforde.com)

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