

UNIVERSITY OF WASHINGTON PRESS FALL 2010

# excerpts

Thank You!



**T**HIS year's *Excerpts* celebrates the twentieth anniversary of our Endowment Program. Your support and encouragement over these years have been instrumental in our becoming and remaining a publishing house respected across the country and a leader in several fields. We cannot thank you enough for all you have done and all you continue to do to assist the Press.

*From top to bottom, left to right: Robert and Ruth Heilman, Mary McLellan Williams and Martha McCleary McLellan, Peter and Linda Capell, Donald R. Ellegood, Jack and Janet Creighton, Jacob Lawrence and Gwendolyn Knight, Samuel and Althea Stroum, Charles "Biff" and Jane Keyes, Scott and Laurie Oki, and Naomi Pascal.*

## CONTENTS

From the Director 2 UW Connections 3 In Brief 3 Celebrating Books 4 Advisory Board News 5 Monographs Adrift 6 Supporters 7 Awards 8



# From the Director

*Dear Friends of the University  
of Washington Press:*

**I**N August of this year, at the request of Jerry Baldasty, vice-provost and dean of the Graduate School, the Press directors of the Johns Hopkins University and the University of Massachusetts were invited to visit the UW Press, meet with our staff, and evaluate all aspects of our publishing program. The directors spent two full days looking closely at the organizational structure of the Press, our significance as a regional cultural institution, and, especially, the current financial situation that we face.

The report prepared by reviewers Kathleen Keane (Johns Hopkins) and Bruce Wilcox (Massachusetts) concluded: "Overall, we believe that the Press is well situated to move forward, building on its past strengths and on the energetic efforts of the staff. The Press has a national reputation for excellence; its books are carefully edited, handsomely designed, vigorously marketed, and well reviewed; and it has an impressive network of distribution clients. With the steady support of the UW administration, the Press should be able to maintain and enhance its reputation as the premier publisher in the Pacific Northwest."

Keane and Wilcox also praised our program of privately raised endowments and book funds, mentioning that these are resources that few other university presses have available to them.

At the same time, the reviewers acknowledged that we receive a considerably lower direct subsidy from our parent university than other university presses of our size. To avoid growing deficits in this time of austerity—when library budgets are in decline, state support of higher education has dropped, and access to income from endowments has been cut in half—there is much still to be done. They recommend some steps that we can take to (1) increase revenues, (2)

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reduce costs, and (3) build existing endowments and generate new subsidies. It is clearer than it has ever been that we cannot depend on the largess of the state of Washington or the university, no matter how worthy our work. There are simply too few public resources to meet too many demands. Private support and the active fundraising it requires are essential for us to prosper.

I have set an ambitious goal: to increase the value of our endowments and book funds by \$400,000 by the end of fiscal year 2011. I know that is a tall order, but if we divide the total by 23 (the total number of funds), then we have smaller, more manageable bites—about \$17,000 per fund.

We have already had several gifts that lead us to imagine success. A gift from Scott and Laurie Oki in support of two forthcoming books on Asian America increases the value of the Oki endowment by 10 percent; the Thomas T. Wilson Book Fund has recently benefited from a number of generous gifts earmarked for a book on ceramic artist Anne Hirondelle; and we have gifts and pledges that will increase the value of our graduate internship endowment by more than 10 percent.

Enclosed in this issue of *Excerpts* is a brochure that describes each of our endowments

and funds, from the Capell Family Endowed Book Fund, which sponsors the publication of books about social justice, to the V Ethel Willis White Endowment, which celebrates books on the African American experience—pick your favorite and help us meet our goal.

Please join us as we build the vital private support necessary to "carefully edit, handsomely design, and vigorously market" books that truly make a difference in the world.

Sincerely,

**PAT SODEN**  
*Director*

P.S. Just as this issue of *Excerpts* was going to press, we learned that the UW Board of Regents raised the rate of annual payout on endowments from 3 to 4 percent. For 2011, we anticipate that that will mean an additional \$50,000 in program support. This is very heartening news, indeed, and it means that your own gift will have a larger, more immediate impact on our programs.

# UW Connections

**T**HE University of Washington Press publishes authors from around the world, but always remains connected to its home. In 2010, we are pleased to publish books by these University of Washington colleagues:



**MARSHALL BROWN** (*The Tooth That Nibbles at the Soul*) is professor of comparative literature.

**CHARLOTTE COTÉ** (*Spirits of Our Whaling Ancestors*) is professor of American Indian studies.

**SUSAN A. GLENN** (co-editor of *Boundaries of Jewish Identity*) is the Howard and Frances Keller Endowed Professor of History.

**KENT GUY** (*Qing Governors and Their Provinces*) is professor of history.

**TIMOTHY LENZ** (*Gandharan Avadanas*) is a post-graduate research assistant in the department of Asian languages and literature.

**FRANCES MCCUE** (*The Car That Brought You Here Still Runs*) is writer-in-residence of the undergraduate honors program.

**ROBERT E. MITCHELL** (*Bioart and the Vitality of Media*) received his Ph.D. from the English department.

**NAOMI B. SOKOLOFF** (co-editor of *Boundaries of Jewish Identity*) is professor of Near Eastern languages and comparative literature.

**QUINTARD TAYLOR** (*Dr. Sam, Soldier, Educator, Advocate, Friend*) is the Scott and Dorothy Bullitt Professor of American History.

**JOHN C. WALTER** (*Better Than the Best*) is professor emeritus of American studies.

**MARGARET WILLSON** (*Dance Lest We All Fall Down*) is affiliate assistant professor of anthropology.

# In Brief

**T**HE University of Washington Press, along with four other university presses, was awarded a collaborative publishing grant of \$1.16 million from the Andrew W. Mellon Foundation to support the Modern Language Initiative (MLI). The MLI grant supports the publication of 20 titles by each press on the literatures of the non-Anglophone world by first-time authors. The first UW Press book in the series, *Dagur Kári's Nói the Albino*, by **BJÖRN NORÐFJÖRD**, was published this summer.

The Press raised considerable support for many projects this year. Our most successful efforts include \$35,000 in private donations to enable the publication of *George Suyama: A Complex Serenity* by University of Washington Professor Emeritus **GRANT HILDEBRAND**; a bulk sale of 10,000 copies of **CHARLES WILKINSON's** *The People Are Dancing Again: The History of the Siletz Tribe of Western Oregon* to the Siletz Tribe; and \$40,000 to establish a permanent Technology Fund.

The marketing department has undergone significant restructuring this year. We were sad to say good-bye to **ELIZABETH DEWEESE**, direct marketing manager, **GERLINDE VAN LAGEN**, exhibits coordinator, and **LORI BARNES**, sales manager. Their hard work and good humor are sorely missed. To ensure no loss in our marketing efforts, **HEIDI OLSON** has assumed the management of exhibits, **RACHAEL LEVAY** is now our sales and publicity manager, and we hired **PHOEBE DANIELS** as our assistant marketing manager.

The 20th edition of University Press Books for Public and Secondary School Libraries has recommended eleven of our titles. Three titles, *Sky Train*, *Kids Design Glass*, and *Genghis Khan and the Mongol Empire*, were given the highest rating, Outstanding, and received a personal review by the committee.

**JAPHET JOHNSTONE** joined us this year as the Press's 10th graduate intern. A student of Germanics, his dissertation research is on sex, philosophy, and theatricality in 19th century German literature. This year he is eager to refine his writing skills and engage in the new publishing technologies of the digital age, while also indulging in his favorite activities—reading and editing.



# Celebrating Books



From top to bottom, left to right:

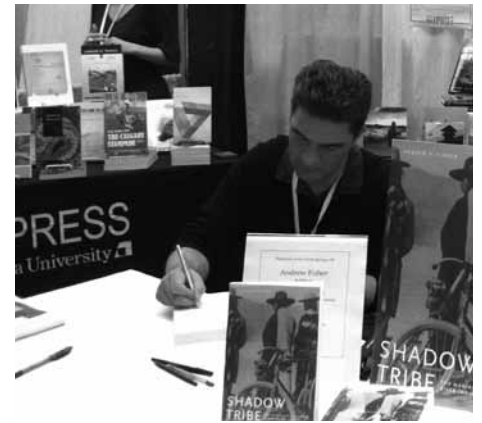
Cliff Mass and Judy Bentley at our first ever Costco Road Show book signing event. The event featured twenty-two of our authors and was a great success, with over 140 books sold and much fun had by all.

Charlotte Coté, with her family behind her, discussing the important role of her family and community in her research and writing of *Spirits of Our Whaling Ancestors*.

Andy Fisher signing copies of his book *Shadow Tribe* at the Western History Conference in Lake Tahoe.

Margaret Willson speaking in Seattle about how she came to start the NGO Bahia Street aimed at educating girls in Brazil's shanty towns and write *Dance Lest We All Fall Down*.

Tony Angell signing a copy of his book *Puget Sound Through an Artist's Eye* at the Costco Road Show.



## Advisory Board News

**W**E are pleased to announce three recent additions to our Advisory Board, Michael J. Repass, Rick Simonson, and Matt Shobe.

**MICHAEL REPASS** is a University of Washington Foster School of Business alumnus. He currently works in real estate and also serves on the University of Washington Foundation Board. He is an avid antiquarian book and map collector, specializing in the Pacific Northwest. His enthusiasm and love of books are wonderful assets to our board.

**MATT SHOBE** received his B.A. in English from Purdue University, and a M.A. in Technical Communication (now User Centered Design and Engineering) from the University of Washington. He was part of the team that developed FeedBurner, which was subsequently bought by Google. Matt currently works for Google in user design. He and his wife are busy with three young boys at home, and in his limited free time he takes pleasure in flying and riding his bike to work. His expertise in computer-centered design for readers will prove invaluable as we move further into the electronic age.

**RICK SIMONSON** has worked at Elliott Bay Book Company for almost 40 years. His enthusiasm for books prompted the store's original owner, Walter Carr, to hire him to help with the initial construction of the store. He went on to clerking, stocking, and eventually purchasing for Elliott Bay. A voracious reader with an amazing memory, he's been described by Jonathan Raban as a "Literary Rolodex." We will all learn much from him about the retail book business. (Paula Bock, "Rick Simonson's Reputation at Elliott Bay Book Co. Speaks Volumes," *The Seattle Times*, 1997).

## Raises Awareness for the Press

Closing Remarks at the Launch of  
*Spirits of Our Whaling Ancestors*

**PETER CAPELL**

**I** AM so pleased to be here this evening to celebrate the launch of *Spirits of Our Whaling Ancestors*, a work that I know holds such deep meaning for Charlotte, her tribal members and Nation, and also for my wife, Linda, and me. We have been members of the advisory board of the University of Washington Press for several years. We are proud to have provided financial support for this book through the Capell Family Endowed Book Fund, which is devoted to the publication of scholarly books that focus on issues of social justice. We decided to support the Press because we believe in its mission of connecting the work of scholars to the public.

The University of Washington Press is dedicated to publishing scholarly works written by members of academic faculties as well as independent scholars. Publication involves an extensive commitment of time and money to select, edit, and print a unique manuscript which holds important social, cultural, or historical value for both our local and national communities. I know you



will agree that Charlotte Coté's book easily meets these goals.

Academic books are published on merit rather than the likelihood of being on the *New York Times* best seller list. The University of Washington Press is responsible for securing funding for all its publications. Many people don't realize that the Press is a non-profit organization that receives only a small percentage of its budget from the University. A significant portion of its funds come from endowments such as ours or contributions

from the general public. The current difficult economic times have resulted in cutbacks in the number of important books that can be published. Charlotte's is one of many voices that need to be heard and read. I am hoping to interest all attending tonight to consider a contribution to foster the mission of the Press. Please pick up a brochure located here that provides more details on the activities and achievements of the Press and how you can be a supporter. Thanks for your attention and any help you can give.

# Monographs Adrift

Lorri Hagman, Executive Editor

## THE SITUATION

THE cycle of knowledge production depends on a symbiotic relationship among academics, publishers, distributors, librarians, and users who build on and challenge present and past knowledge to forge new knowledge. As an editor who acquires scholarly book manuscripts in the USA, I have watched this cycle become alarmingly dysfunctional in recent years, although the roots of the crisis go back several decades—to a decline in library budgets (the largest portion of which is now spent on high-priced journals, not books), dominance of the retail market by large chain bookstores, and diminishing institutional support.

Historically, such knowledge production has relied on published material, which differs significantly from drafts circulated directly by authors: it has been peer reviewed to validate content, developed editorially to achieve maximum clarity of language, designed and formatted for users' convenience, publicized to make its existence known broadly to potential users and to review media that will further validate quality, and made available on a stable, ongoing basis to individuals, libraries, and booksellers. University tenure and promotion committees demand this kind of formal publication, often (especially in the humanities) in printed, book-length format.

## THE PROBLEM

Users are not buying monographs in quantities sufficient for publishers to recover the publication cost of these labor-intensive products. As sales fall, publishers print fewer copies, to avoid tying up capital in books that will only gather dust in warehouses. When print runs fall, unit prices (and the list prices paid by consumers) rise, as total publication costs are spread across fewer copies. This further discourages sales and drives unit prices even higher.

There are many reasons for the challenges facing the wider book industry—shifts in technology, the need to accommodate electronic formats, and competition from content created or recirculated by amateurs (e.g., Wikipedia, news blogs). But scholarly publishers face the additional dilemma of being expected to continue publishing books by and for academics who are not buying enough of these books to keep the cycle of knowledge production alive. Academic publication requirements are anachronistic, having arisen in an age when fewer scholars wrote fewer books, and libraries purchased more of them. In this new economic landscape, the academy needs to ask itself what the practical purpose of monograph publication is. Is it to facilitate the process of a scholar's learning to

develop a long, complex argument? To subject a scholar's work to the scrutiny of peer review? To add value through professional editorial improvement? To bring the work to the attention of other specialists? To garner further commentary and validation in the form of published book reviews? To create texts for use in teaching the next generation of scholars? It may be that not all of these functions need to be handled by monographs all of the time. Certain types of content, such as the revised dissertation, may rarely merit publication in book form.

Online publication is often mentioned as a solution to the crisis of the monograph, but switching to electronic formats saves little, as the cost of printing a book represents only a small fraction of its cost. Most of the cost of publication is in editorial development, copyediting, proofreading, design, typesetting, marketing, and business operations, which are constant whether the product is printed on paper or delivered electronically.

## OUR CHALLENGE

By definition, scholarly books are specialized and have markets too small to interest commercial publishers, but they can succeed if selected carefully and developed wisely. If monograph publication is to survive, academic tenure and promotion practices must be realigned with real-world business models, recognizing that publication isn't free, or an end in itself. The academy—meaning academic authors themselves, along with department chairs, deans, and administrators who set policy—must either align publication practices with the marketplace or devise methods of routinely subsidizing publication in the way that other educational processes are supported. Publication should be reserved for content and formats that require distribution beyond a small circle of experts.

Value is added by all specialists in the knowledge-production cycle. We share interests and goals, and need to work together to

improve scholarly communication and make it economically sustainable. We need new processes that can accommodate technological and economic shifts, and we need to reconsider the relationship of content to form. Dynamic conversations have already begun within and across universities and across a spectrum of interests and professions, as we strive to understand one another's practices and realize the value of collaboration. We have much to learn from dialogue with fellow academics, as well as with professionals throughout the communications industry and the arts who are facing similar challenges.



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## Awards

*Dreaming of Sheep in Navajo Country*, by **MARSHA WEISIGER**, was awarded the Gaspar Perez de Villagra Award, sponsored by the Historical Society of New Mexico.

*Empire, Architecture, and the City*, by **ZEYNEP CELIK**, was awarded the 2010 Spiro J. Kostof Award by the Society of Architectural Historians.

*Gathering Leaves and Lifting Words*, by **JUSTIN THOMAS MCDANIEL**, was awarded the Henry J. Benda Prize by the Association for Asian Studies.

*Greening Cities, Growing Communities*, by **JEFFREY HOU, JULIE JOHNSON, and LAURA LAWSON**, received the 2010 Great Places Award, sponsored by Places: Design Observer and EDRA (Environmental Design Research Association), in cooperation with *Metropolis Magazine*.

*HIV Interventions*, by **MARSHA ROSENGARTEN**, was awarded the Sociology of Health & Illness Foundation Book Prize.

*The Landscape of Words*, by **ROBERT E. HARRIST, JR.**, won the Levenson Prize by the Association for Asian Studies.

*The Love Israel Family*, by **CHARLES P. LEWARNE**, received the Maelstrom Award of the League of Snohomish County Historical Organizations

*Mind's World*, by **ALEXANDER SCHLUTZ**, received the 2009 International Conference on Romanticism's Jean-Pierre Barricelli Prize.

*Preston Singletary*, by **MELISSA G. POST**, was awarded the Washington Museum Association Award for Public Excellence.

*Solidarity Stories*, by **HARVEY SCHWARTZ**, won the 2010 Best American Labor History award, sponsored by the Bay Area Independent Publishers Association.

*This Is What They Say*, by **FRANÇOIS MANDEVILLE** and translated by **RON SCOLLON**, won an American Book Award, sponsored by the Before Columbia Foundation.

*Uncommon Threads*, by **BRUCE BOURQUE** and **LAUREEN LABAR**, received the R.L. Shep Ethnic Textiles Book Award.

**LORRAINE MCCONAGHY**, author of *Warship Under Sail*, was awarded the Robert Gray Medal for her distinguished and long-term contribution to Pacific Northwest history by the Washington State Historical Society.

Press senior designer **ASHLEY SALEEBA** was recognized by the jurors of the Association of American University Presses' 2010 Book Jacket and Journal Show for her design of *International Architecture in Interwar Japan* and *Amelia: The Libretto*. **THOMAS EYKEMANS** was recognized for the design of *With a Single Glance* and *Winning the Math Wars*. **VERONICA SEYD**, former Press production manager, was acknowledged for the design of *Robert B. Heilman*.