

# **Breaking Almost Everything:**

The Current Practice and Future  
Potential of Digital Publishing

Greg Albers

Digital Publications Manager,  
J. Paul Getty Trust

**@geealbers**

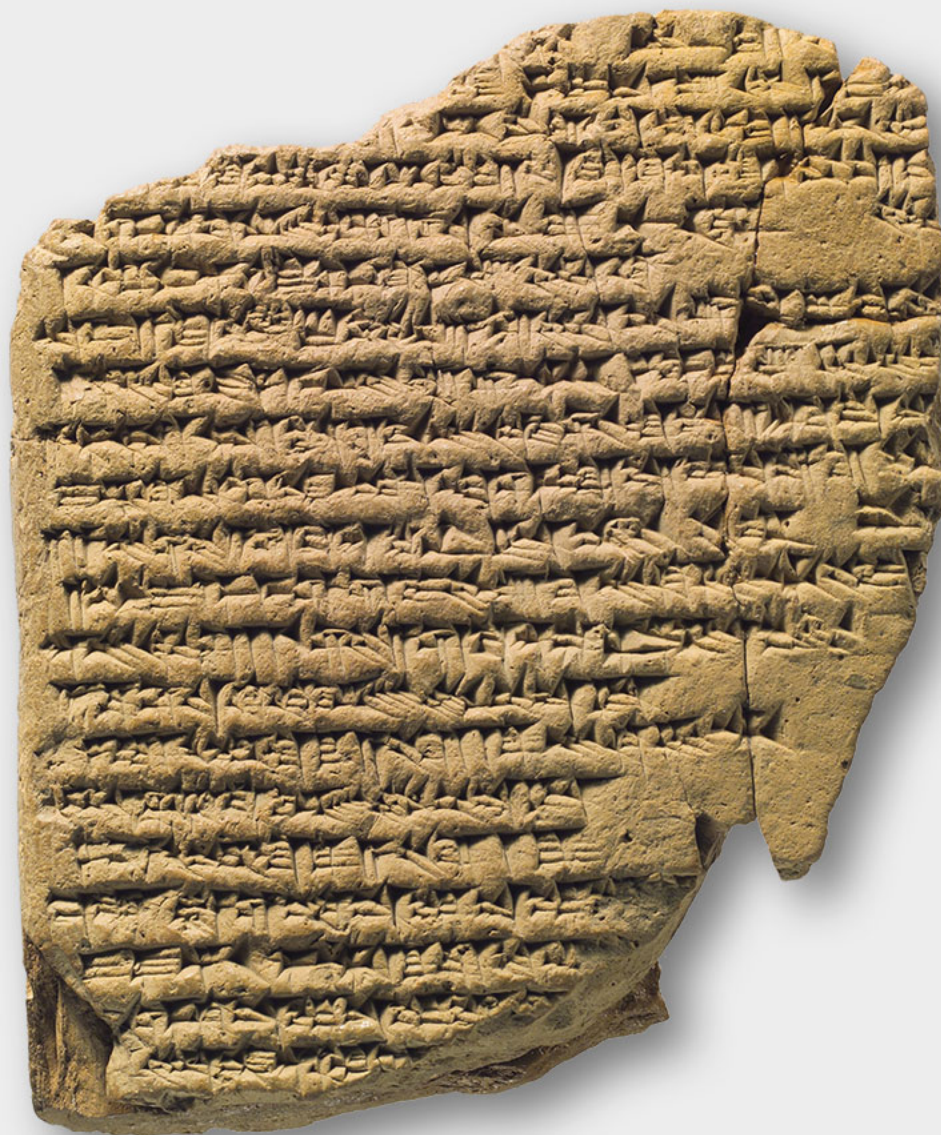


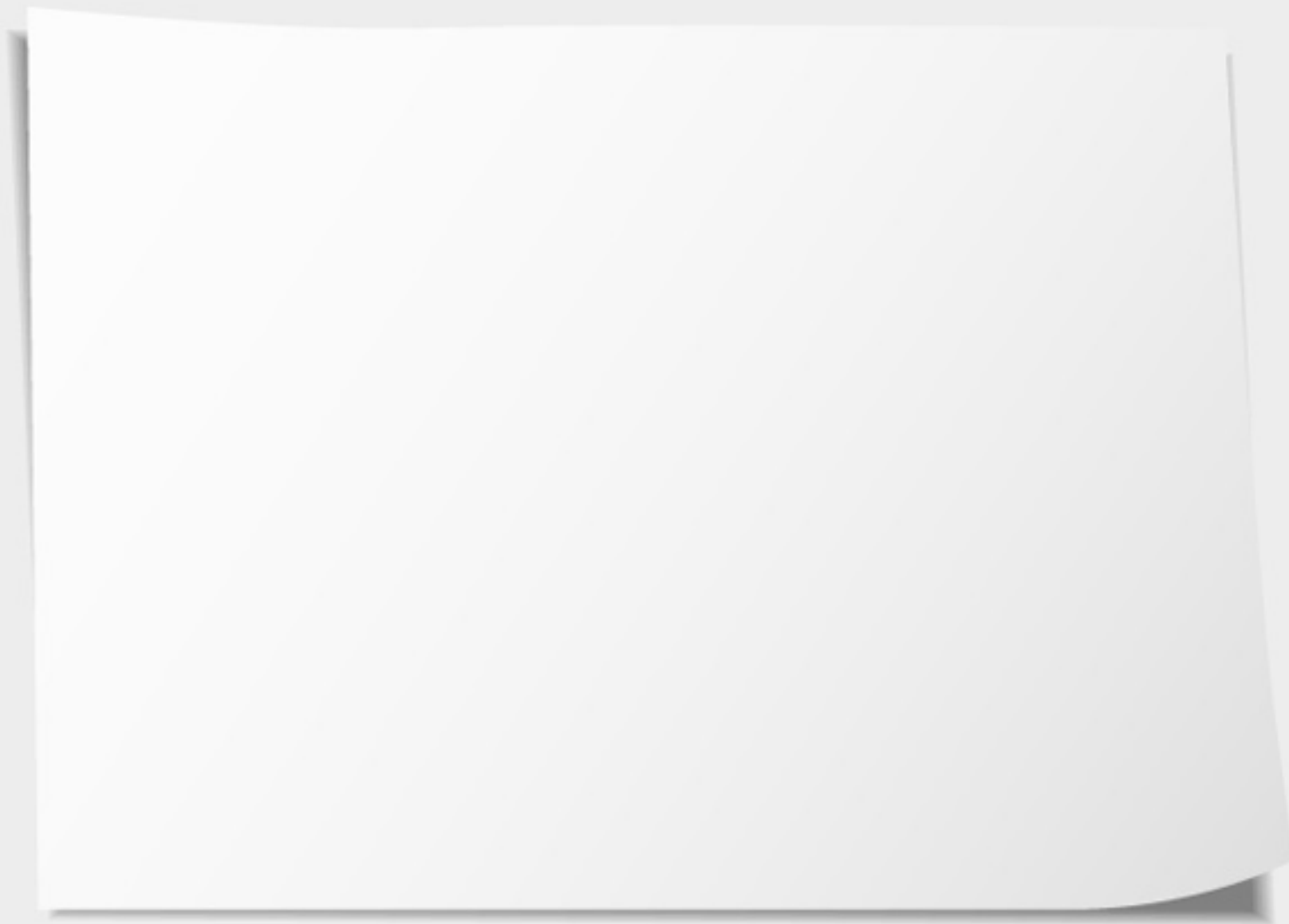
## 2. E-Books = Awesome

from “The Future of Publishing is Digital”  
Flair Symposium, 2009

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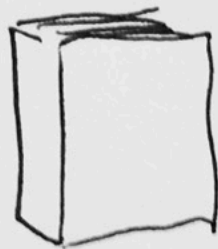
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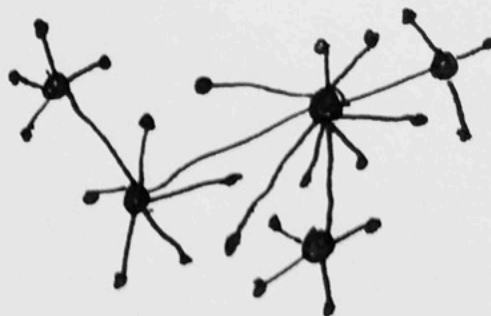




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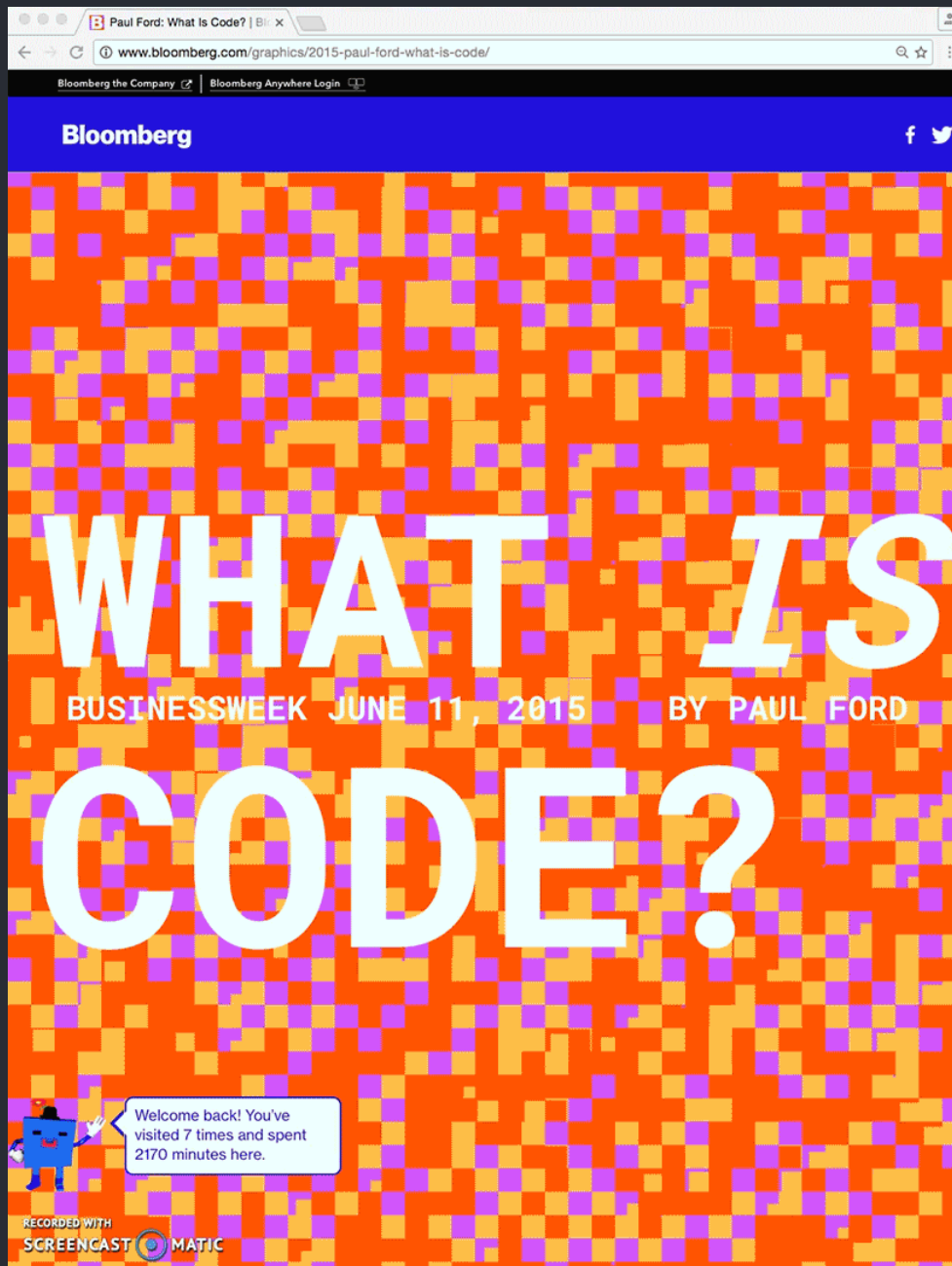


vs.









*What is Code?*  
Paul Ford  
(Bloomberg Businessweek)

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ARCADIA  
IAIN PEARS

*Arcadia*  
Iain Pears  
(Faber Digital &  
Touchpress)

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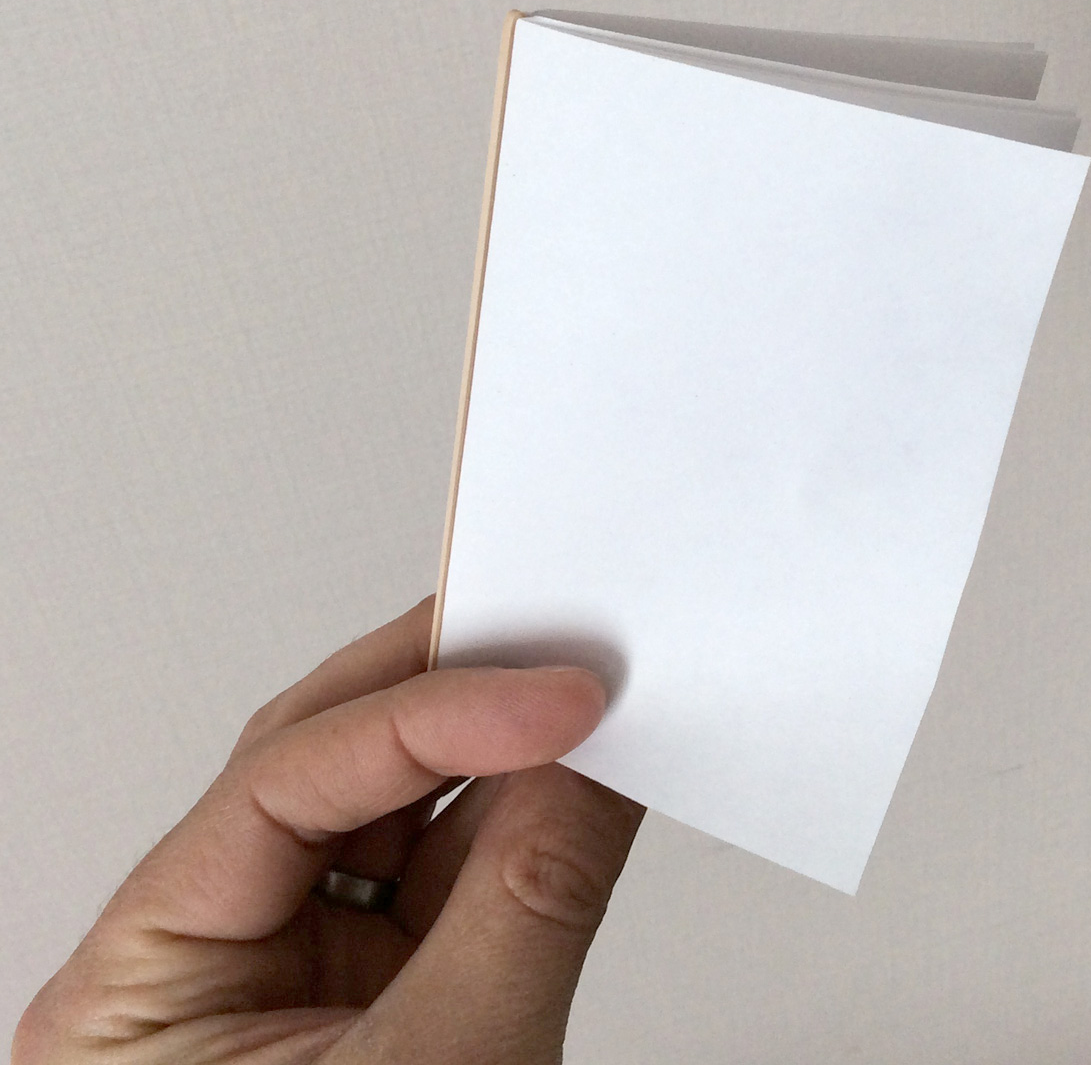




We're not simply going from  
point A to point B,  
we are also inventing point B

Amy Whitaker  
@theamywhit  
*Art Thinking*





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- Read and Write HTML
- Manipulate CSS
- Recognize and wonder at JavaScript

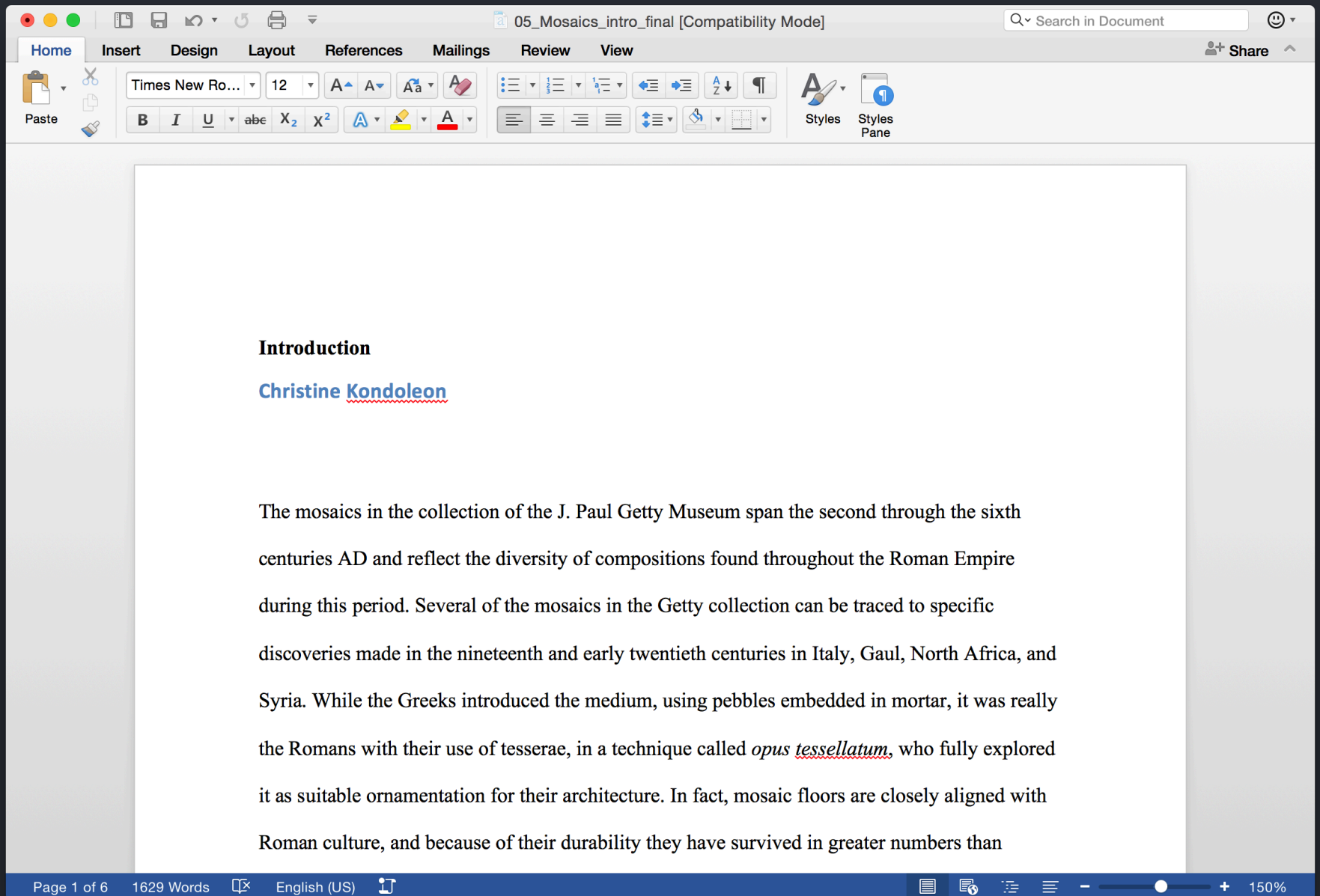
```
// • Read and Write HTML  
// • Manipulate CSS  
// • Recognize and wonder at JavaScript
```

Understand the  
qualities of code

Code is ...

plain text







```
introduction.html.md — /Users/galbers/GitHub/mosaics
05_Mosaics_intro_final.docx  introduction.html.md
1  ---
2  title: Introduction
3  author:
4    - first_name: Christine
5      last_name: Kondoleon
6  author_byline: top
7  cover: "cat5_detail.jpg"
8  layout: page
9  sort_order: 4
10 ---
11
12 The mosaics in the collection of the J. Paul Getty Museum span the second through the sixth centuries AD and
13 • reflect the diversity of compositions found throughout the Roman Empire during this period. Several of the
14 • mosaics in the Getty collection can be traced to specific discoveries made in the nineteenth and early
15 • twentieth centuries in Italy, Gaul, North Africa, and Syria. Although the Greeks introduced the medium, using
16 • pebbles embedded in mortar, it was really the Romans, with their use of tesserae in a technique called opus
17 • tessellatum, who fully explored it as suitable ornamentation for their architecture. In fact, mosaic floors
18 • are closely aligned with Roman culture, and because of their durability they have survived in greater numbers
19 • than paintings and sculptures and testify to a lively and imaginative practice of [decorative and figurative
20 • arts](../decarts.html).
21
22 ## Provenance
23
24 The placement of mosaics can suggest the function of the spaces they once decorated, and certain mosaic
25 • themes call on the visitor to interact with the work in a specific and intentional way. **Unlike wall
26 • paintings**, floor mosaics insist on movement over them and engage the viewer in a surprisingly physical
27 • experience. In order to better understand these compositions, it is critical to keep their spatial and
28 • tactile qualities in mind. Through the hundreds of visual images that survive in Roman mosaics, we can
29 sometimes read the aspirations, anxieties, and pleasures of those who lived in the houses, towns, and cities
```

source/introduction.html.md\* 19:1

LF UTF-8 GitHub Markdown master +5, -2

05\_Mosaics\_intro\_final.docx

introduction.html.md

introduction.html.md Preview

12 The mosaics in the collection of the J. Paul Getty Museum span the second through the sixth centuries AD and reflect the diversity of compositions found throughout the Roman Empire during this period. Several of the mosaics in the Getty collection can be traced to specific discoveries made in the nineteenth and early twentieth centuries in Italy, Gaul, North Africa, and Syria. Although the Greeks introduced the medium, using pebbles embedded in mortar, it was really the Romans, with their use of tesserae in a technique called *opus tessellatum*, who fully explored it as suitable ornamentation for their architecture. In fact, mosaic floors are closely aligned with Roman culture, and because of their durability they have survived in greater numbers than paintings and sculptures and testify to a lively and imaginative practice of [decorative and figurative arts](../decarts.html).

13 ↵

14 ## Provenance ↵

15 ↵

16 The placement of mosaics can suggest the function of the spaces they once decorated, and certain mosaic themes call on the visitor to interact with the work in a specific and intentional way. **Unlike wall paintings**, floor mosaics insist on movement over them and engage the viewer in a surprisingly physical experience. In order to better understand these compositions, it is critical to keep their spatial and tactile qualities in mind. Through the hundreds of visual images that survive in Roman mosaics, we can sometimes read the aspirations, anxieties, and

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## Provenance

The placement of mosaics can suggest the function of the spaces they once decorated, and certain mosaic themes call on the visitor to interact with the work in a specific and intentional way. **Unlike wall paintings**, floor mosaics insist on movement over them and engage the viewer in a surprisingly physical experience. In order to better understand these compositions, it is critical to keep their spatial and tactile qualities in mind. Through the hundreds of visual images that survive in Roman mosaics, we can sometimes read the aspirations, anxieties, and pleasures of those who lived in the houses, towns, and cities of the Roman Empire.

source/introduction.html.md\* 19:1 LF UTF-8 GitHub Markdown master +5, -2

Code is ...

variables

$$x = 2$$

$$3 + x = 5$$

$$x/x = 1$$

“I have x kids”

`x = Bruegel`

Two early sources for `x`'s biography are Guicciardini's account of the Low Countries and Karel van Mander's 1604 *Schilder-boeck*. Guicciardini recorded that `x` was born in Breda, but van Mander specified `x` was born in a "village near Breda", the (now Dutch) town of Bruegel. `x` entered the Antwerp painters' guild in 1551.

```
x = [Bruegel, 500013247]
```

Two early sources for `x[0]`'s biography are Guicciardini's account of the Low Countries and Karel van Mander's 1604 *Schilder-boeck*. Guicciardini recorded that `x[0]` was born in Breda, but van Mander specified `x[0]` was born in a "village near Breda", the (now Dutch) town of Bruegel. `x[0]` entered the Antwerp painters' guild in 1551.




ULAN Full Record Display (Ge x)


www.getty.edu/vow/ULANFullDisplay?find=Brueghel&role=&nation=&prev\_page=1&subjectid=500013247

 Research

Research Home ▶ Tools ▶ Union List of Artist Names ▶ Full Record Display

 Union List of Artist Names® Online  
Full Record Display

[New Search](#) [Previous Page](#) [Help](#)

Click the  icon to view the hierarchy.

[Semantic View](#) ([JSON](#), [JSONLD](#), [RDF](#), [N3/Turtle](#), [N-Triples](#))

**ID: 500013247** **Record Type: Person**

 **Bruegel, Pieter, I** (Flemish painter, ca. 1525-1569)

**Note:** Possibly born in Breda and likely trained by Pieter Coecke van Aelst. Bruegel is considered one of the greatest artists in 16th-century northern Europe. His work, mainly landscapes, scenes of peasant life and allegory, is a blend of religion, folklore and humanism. The influence of his work was widespread and long-lasting.

**Names:**

- Bruegel, Pieter, I** ([preferred](#), [V](#), [index](#))
- Pieter Bruegel I** ([V](#), [display](#))
- Bruegel, Pieter, the elder** ([V](#))
- Breugel, Pieter, the elder** ([V](#))
- Breugel, Pieter, I** ([V](#))
- Breugel, Pieter** ([V](#))
- Breughal, Pieter** ([V](#))
- Breughel, Pieter** ([V](#))

16th Century

start\_date: 1500

end\_date: 1600

Bruegel

name: Bruegel

ulan\_id: 500013247

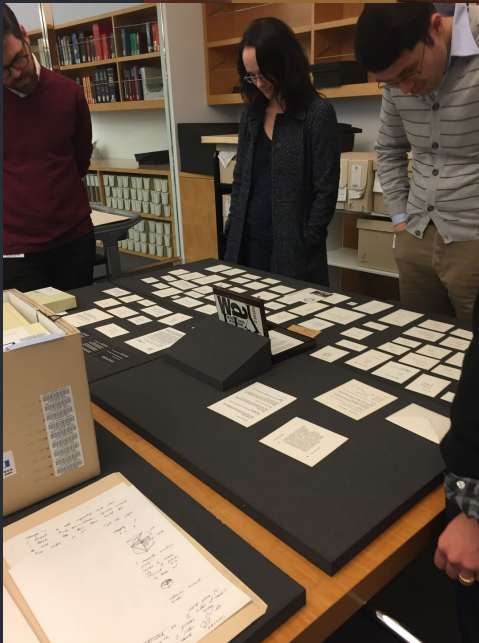
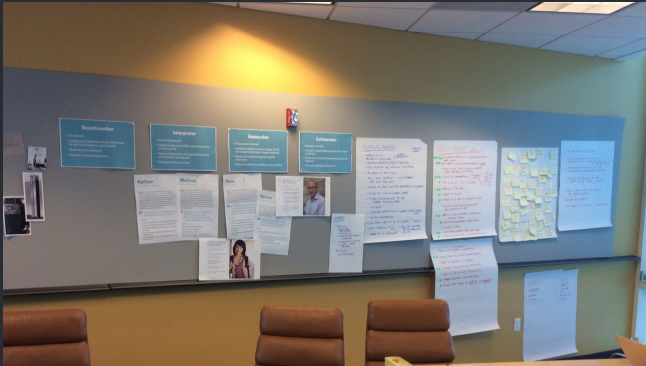
Code is also ...

patterned  
iterative  
read/write

Code is also ...

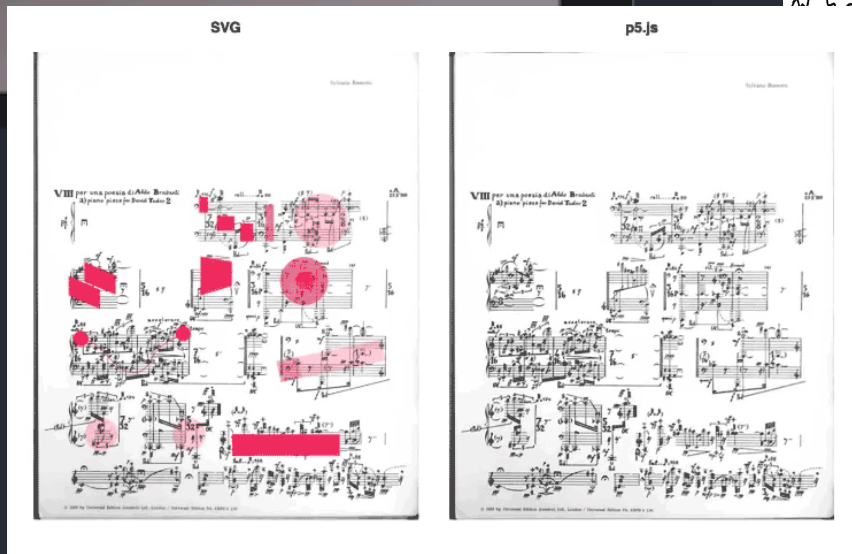
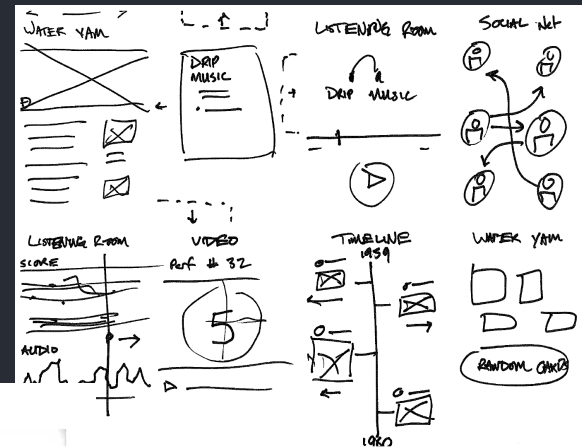
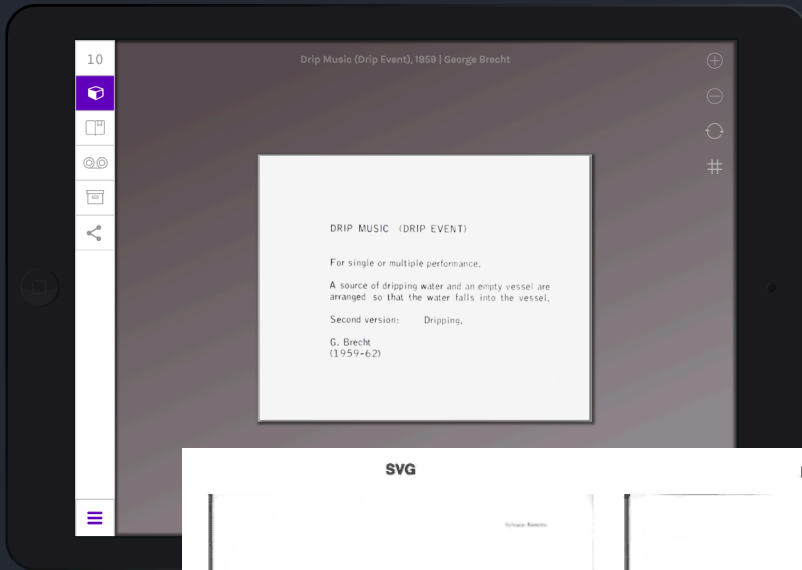
patterned  
iterative  
read/write

open  
collaborative



Code is also ... collaborative

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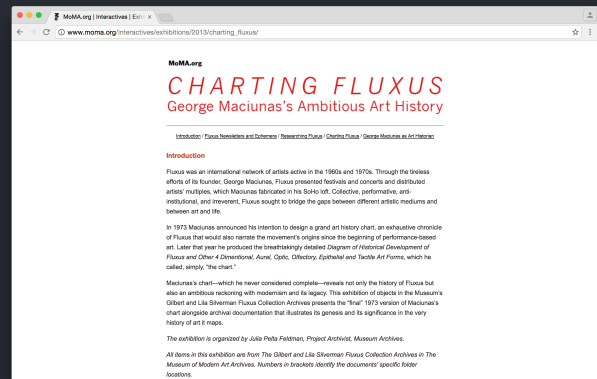
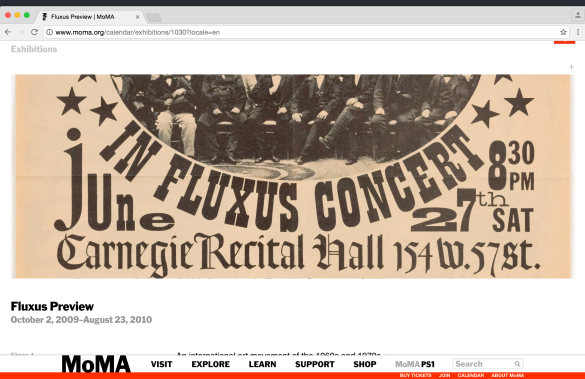
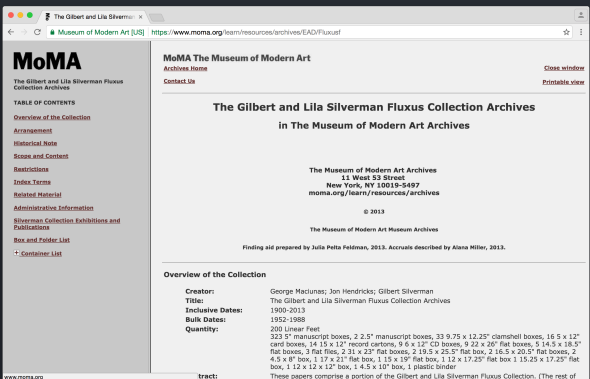
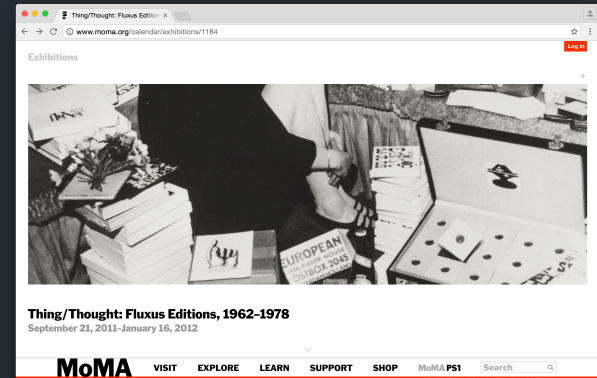
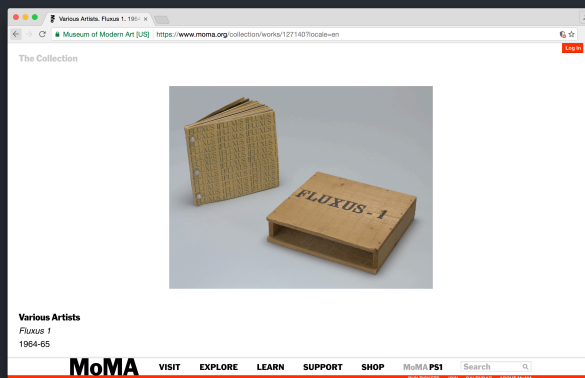
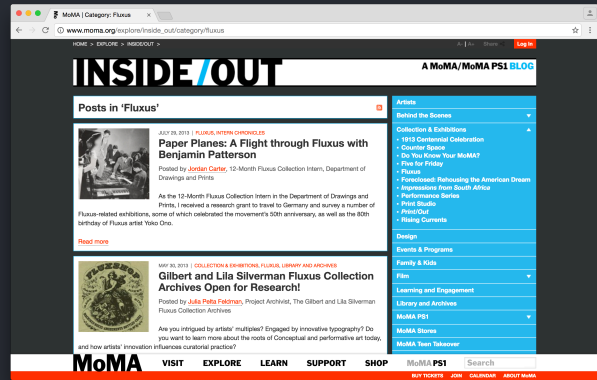
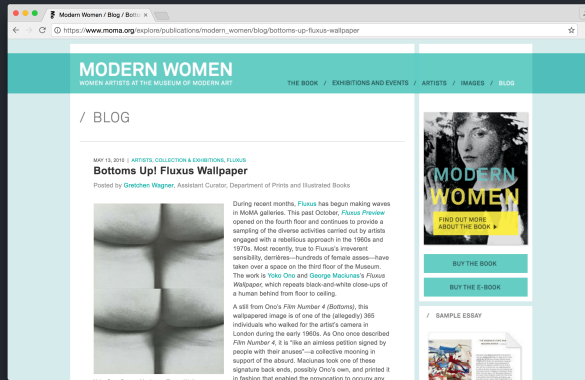
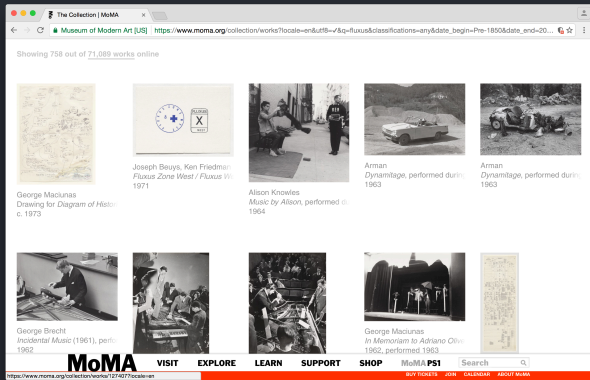


Code is also ... collaborative

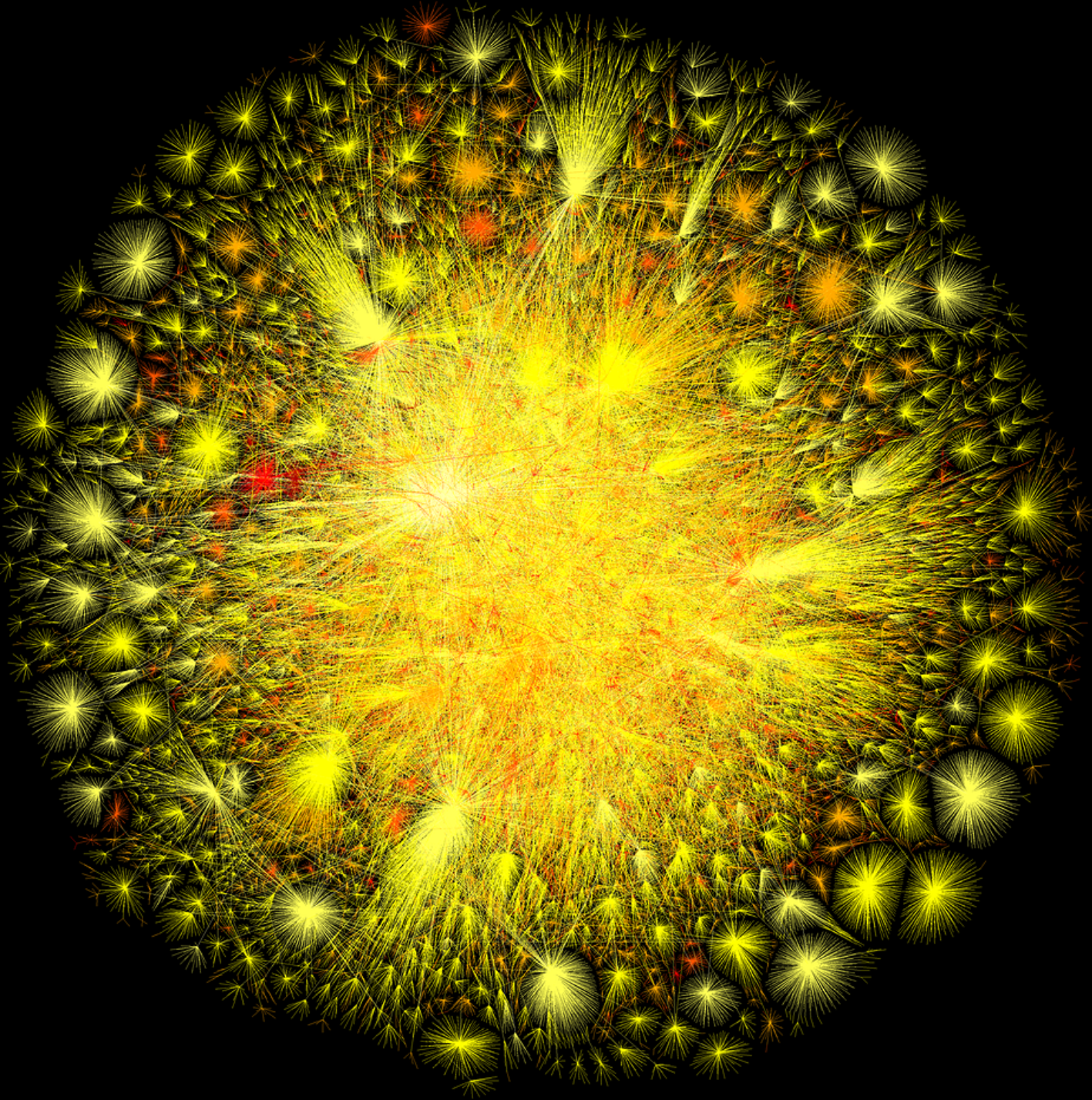
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What will our point B be?









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2010  
Barrett Lyon  
[www.opte.org](http://www.opte.org)

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Catalogue Initiative

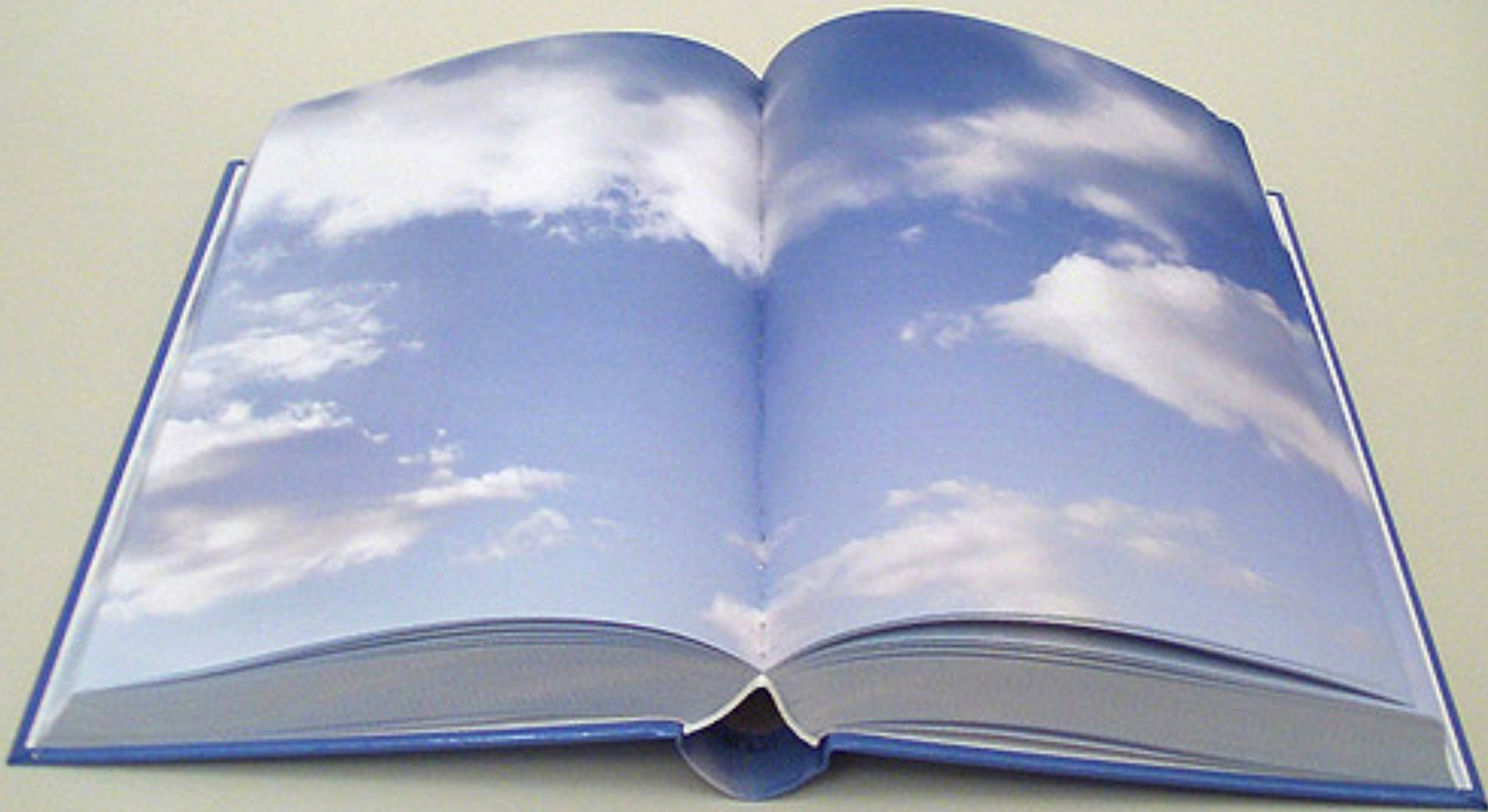
Discoverability  
Longevity  
Boundaries

OSCI  
Online Scholarly  
Catalogue Initiative

W3C/IDPF  
Portable Web  
Publications

Discoverability  
Longevity  
Boundaries

Open Web Platform  
Discoverability  
Reading Order  
Version Control  
Cross-referencing  
Manifests and Links  
Archiving  
Accessible Metadata



Heidi Neilson, *Cloud Book Study*, 2011  
[heidineilson.com/cloud-book-study/](http://heidineilson.com/cloud-book-study/)

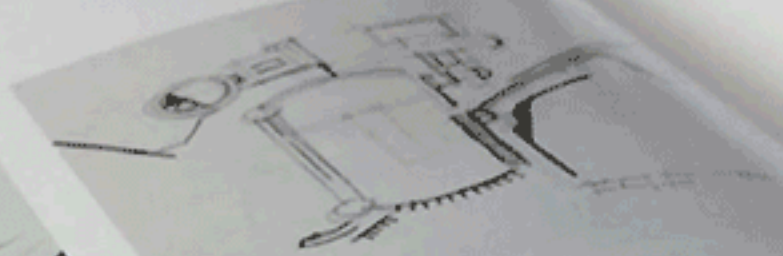
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the  
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of this requirement was intentional. The pool of candidates included very large firms as well as architects working on their own, and it was obvious that some competitors could commit more staff and resources than others to present lavish proposals if these had been requested. Like the group briefing, the sketchbook was intended to equalize the competition and put the emphasis on ideas rather than elaborate models or designs. Finally, the candidates were at liberty to explore the canyon and all the existing facilities on their own.

The sketchbooks submitted by all the candidates were extraordinary, each offering a series of original ideas that never repeated a receipt of the others (figs. 105–7). We visited the studios or offices to discuss the ideas submitted



with the architect, and the results were extraordinary. The sketchbooks were extraordinary, each offering a series of original ideas that never repeated a receipt of the others (figs. 105–7). We visited the studios or offices to discuss the ideas submitted

CREATING A MASTER

Starting in  
Machado  
Ley





The Truman Show

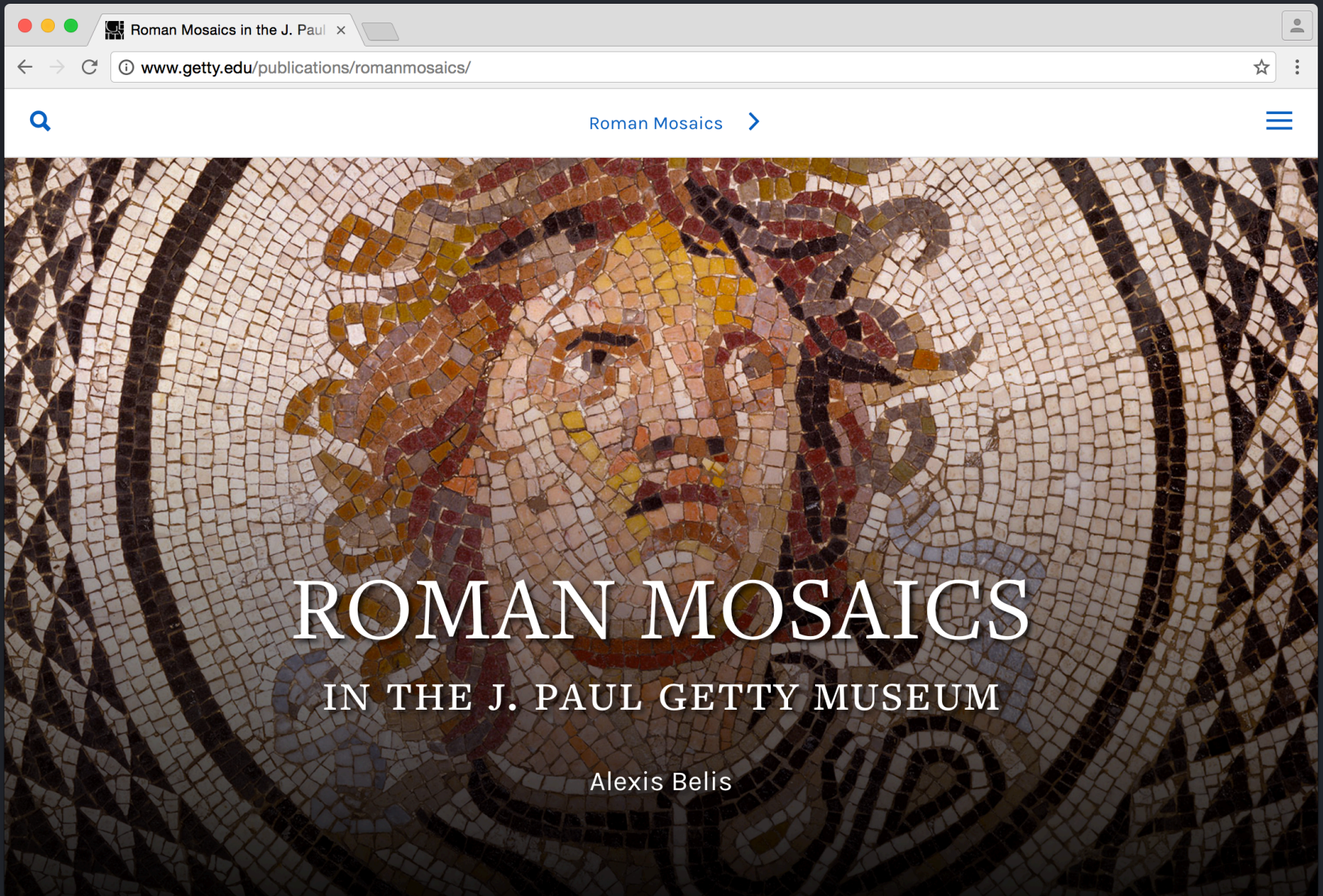
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Publications have ...

Objectness

1. Disconnect it
2. Distribute it
3. Make it transparent







Database + CMS



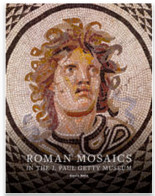
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Roman Mosaics in the J. Paul Getty Museum

Alexis Belis

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Category: Art & Architecture

Published: May 01, 2016

Publisher: J. Paul Getty Trust, The

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Roman Mosaics in the J. Paul Getty Museum

May 1, 2016

by Alexis Belis (Author), Cl

★★★★☆ 1 customer review

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The mosaics in the collection of the J. Paul Getty Museum, Los Angeles, California, are a treasure trove of art and history. This book provides a comprehensive survey of the mosaics in the collection, documenting their physical features as well as the contexts of their discovery and excavation across Rome's expanding empire—from its center in Italy to provinces in southern Gaul, North Africa, and ancient Syria—Provided by publisher.

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Roman mosaics in the J. Paul Getty Museum

Author: [Alexis Belis: J. Paul Getty Museum](#)

Publisher: Los Angeles : J. Paul Getty Museum, [2016] ©2016

Edition/Format: Print book : English [View all editions and formats](#)

Database: WorldCat

Summary: "A survey of all the mosaics in the J. Paul Getty Museum's collection, documenting their physical features as well as the contexts of their discovery and excavation across Rome's expanding empire—from its center in Italy to provinces in southern Gaul, North Africa, and ancient Syria"—Provided by publisher.

Rating: ☆☆☆☆ (not yet rated) 0 with reviews - Be the first

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www.getty.edu/publications/romanmosaics

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The screenshot displays a web browser with two windows. The background window shows the GitHub repository page for 'gettypubs/romanmosaics'. The repository has 561 commits and 7 branches. The 'Code' tab is selected, showing a list of files and folders: bin, data, environments, extensions, source, spec, .editorconfig, .gitignore, .rubocop.yml, and .ruby-version. The foreground window shows the 'Revision History' page, which lists revisions made to the publication. The page title is 'About | Roman Mosaics' and the URL is 'www.getty.edu/publications/romanmosaics/about/#revision-history'. The page content includes a search bar, a navigation menu with 'Roman Mosaics' and 'About', and a section titled 'Revision History'. The text explains that any revisions or corrections made to the publication after the first edition date will be listed here and in the project repository at 'https://www.github.com/gettypubs/romanmosaics'. The revisions listed are:

- March 30, 2016**
  - First edition
- May 4, 2016**
  - Minor text corrections
  - Index added to all formats

The bottom of the foreground window shows a table with two rows of revision details:

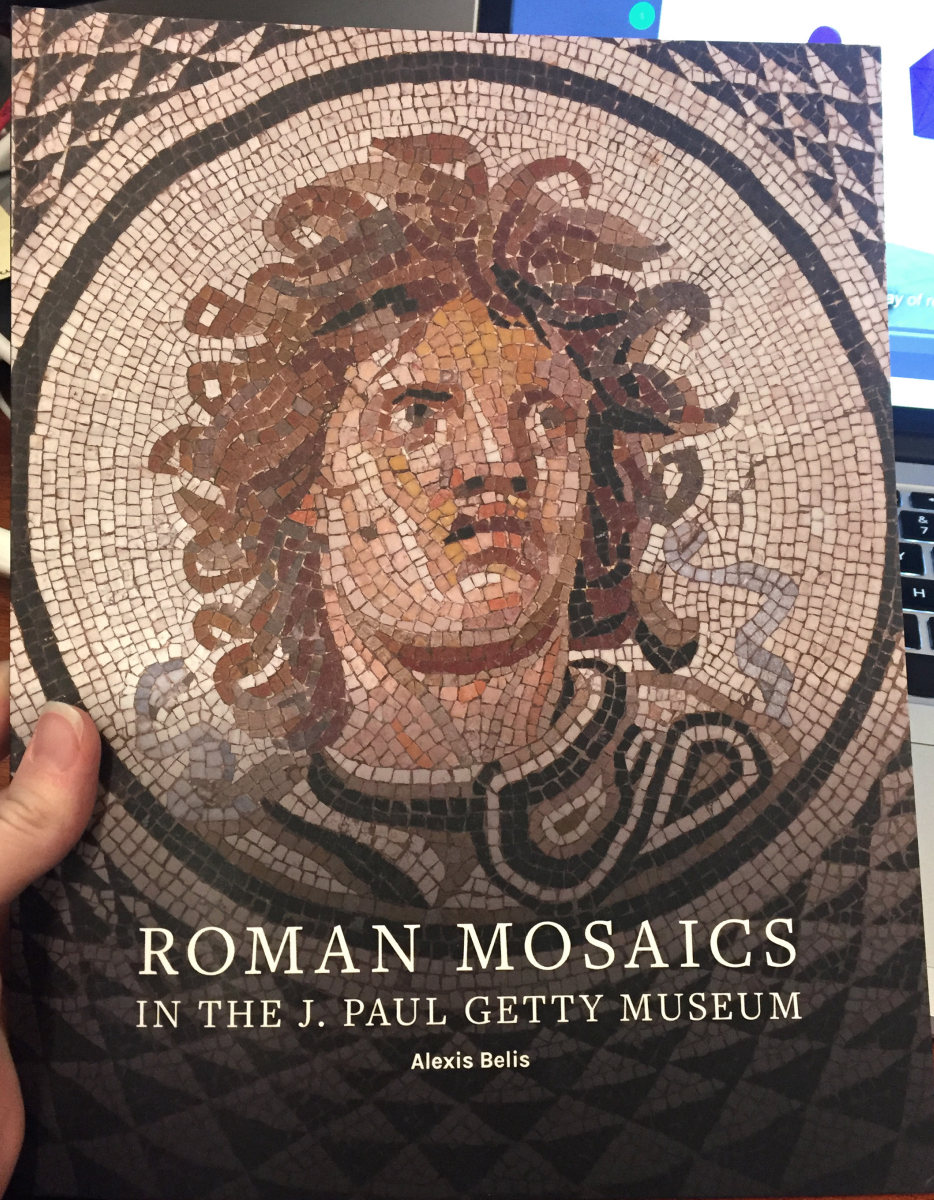
Revision	Date
Minor text corrections	8 months ago
Index added to all formats	5 months ago

Make it transparent  
[www.getty.edu/publications/romanmosaics](http://www.getty.edu/publications/romanmosaics)

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Readers should innately ...

1. The scope/boundaries of the object
2. Their position in that scope
3. Its position among other objects



And if all else  
fails, just make a  
print book!

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**Thanks!**

**@geealbers**

galbers@getty.edu

Art & Museum Digital Publishing

Interest Group

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