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ACQUAINTANCE AULD AND NEW

The 2007 Holiday Party

by Chuck Brandstater



rossing paths in the first minutes with, among other partygoers, a dozen or so former or current Bookbuilders directors and officers (including President Marty Rabinowitz, working a registration table!) set quite a nice tone for the enjoyment on December 6 of the annual Holiday Party, held again at the Colonnade Hotel. Although dinner in the ballroom (served from buffet tables at opposite ends of the room) officially started at 7 P.M., a handful of folks were seated 20 minutes or so early to enjoy the music, or even dancing before dining. Not much new there!

(continued on page 3)

CALENDAR

April 9, 2008
**New England Book Show/
Dwiggins Award**

Spring 2008
Annual Meeting

July 2008
Benjy Nite at the PawSox



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BOOKBUILDERS OF BOSTON is a nonprofit organization dedicated to bringing together people involved in book publishing and manufacturing throughout New England.

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And what was largely novel this time around? Having whetted their appetites with hors d'oeuvres of the likes of lobster filo, diners got to relish such green goodies as caesar salad and pear & arugula salad; pastas named gemelli and gnocchi; and turkey breast and sirloin—then topped their feasts off with cookies, tarts, tortes, and egnog crème brûlée.

There was a “floral” motif for the decorations arranged by Sarah Martineau’s committee: tall potted ferns in the doorways, wreaths on the pillars at the back of the ballroom (this part actually being customary), and poinsettia and pine scrap centerpieces on the dining tables. The rock and occasional blues band of the hour was Magnus, some of whose numbers were accompanied by sequential flashings of an on-stage set of colored lights. All in all, there was a good mix of familiar and unfamiliar faces, old friends and new, gathered together to celebrate the season.



Many thanks to Committee Chair Sarah Martineau and her committee: Xavier Agis, Jodi O'Rourke, and Sarah Vazquez.





Themes for the Still-New Century

THE 2007 FALL WORKSHOPS

by Chuck Brandstater

Finding ourselves some years into the 21st century, we appear to have been about due for a Fall Workshop series in which themes characteristic of the new epoch would be salient. So it happened in the three programs of the 2007 series, which were all held at Houghton Mifflin Company.

Lissa Warren, whose roles at Da Capo Press include senior director of publicity, set the tone on October 24 with a talk entitled "Reinventing Book Publicity for the 21st Century." Building on her presentation of a year ago, Lissa highlighted a number of major publicity changes in evidence nowadays, in the areas of book reviews, book tours, and the composition of the publicity department.

Mainstream newspapers do fewer book reviews, partly because books compete with CDs and DVDs for review space. Some services review only "name" authors. Omnibus reviews, more evaluative than descriptive (and often covering two or more books at once), are more common, as are reviews kept short as a matter of policy, simple summaries, and even bare listings. AP no longer produces reviews to be picked up by the wires. On the other hand, some of the slack is picked up by web sites such as Salon and Slate and technologically-oriented ones like CNET and ZDNet, as well as by blogs and e-newsletters; part of the remaining gap is filled by feature pieces and profile pieces on authors.

Book tours often occur on the publisher's dime. Some stores do two in a single evening; also worth scheduling, then, are such nonstore locales as corporate offices, hotels, restaurants, and libraries with author series. Placement in cities with excellent media has taken on new importance; the author's time on each visit needs to be maximized. Options transcending individual locations include radio and television satellite tours; pricey though these are, they do represent guaranteed media hits.

On to publicity department makeup. Often the department needs to service highly diverse lists, with 25 books worked annually per publicist being common. The burden is ameliorated somewhat by some authors putting up their own web sites, with tour and interview schedules, links to reviews, book excerpts, and so on. (For authors who do interviews, flubs such as reuse of anecdotes can be avoided through preparation by media coaches.) Often a department will outsource to a lecture agent, who books engagements (commonly a year in advance in the case of conferences) for a percentage of the author's honorarium.

On November 1, John Walsh, director of production at Harvard University Press, moderated a group discussion of "The Greening of the Book Business." With Jonathan Sawyer, Tom Crosby, and Lindsay Welch from The Henry Sawyer Company, Tom Plain from Hamilton Printing Company, and Andrew Van Sprang from The Maple-Vail Book Manufacturing Group, he explored the influence of the Green Press Initiative and other efforts in promoting ecologically sound publishing.

Reductions in use of petrochemicals and in pollution from paper mills were described as key goals of greening efforts. Such elements of digital workflow as electronic prepress forms and screen calibration to streamline color proofing save resources. Although the phase-out of film and the introduction of Postscript pretty much ended the photomechanical era, we remain far from paperless, at times continuing to incur waste from excessive print runs and from returns of unsold inventory. Meanwhile, just four major mills make recycled paper for “enabling customers” that consistently specify it (often despite the lesser strength or higher cost of the materials); many other paper mills have closed in the last several years. More and more printing is done on chlorine-free paper with soy-based or other vegetable-based inks and with environmentally friendly solvents.

Rounding out the 2007 workshops was “An Introduction to Multi-Channel Publishing,” provided on November 14 by Jamie MacLachlan, production technology analyst at Cengage Learning, and Ann Lurie, technology project manager at Pearson Education. The pair used dozens of slides to illustrate their presentation on the reuse and repurposing of content.

The structured (often topic-driven) but flexible tagging afforded by XML (eXtensible Markup Language) is the key; it may even help improve the quality of content, if applied early enough in the workflow (and if semantic—a tag reading, say, “callout” or “sidebar” certainly being more effective than some of the less humanly readable references commonly encountered). The initial workflow stage is known as pre-production. Composition is part of the middle, in-production stage; simultaneous tagging can save time and money but does have its drawbacks. In the post-production stage, the content is frozen; tagging then is especially useful for archiving (though expensive), for the addition of metadata, or for indexing. XSLT (eXtensible Stylesheet Language Transformation) may be used to convert the content into a display format such as HTML or PDF or into a typesetting language, or to ready the content for presentation through a mobile device.

A multi-channel publisher can start online with little overhead before moving into print. A formal workflow management system may be used to manage the process. Legal requirements, besides adoption state needs, may include braille or audio components. Video also can be accommodated. Museums and other cultural institutions have already joined trade publishers in entering the burgeoning field.

Their talks concluded, Jamie and Ann fielded audience questions until closing time.

Thanks to Committee Chair Victor Curran and Committee Members Michael Lepera, Chrissy Kurpeski, Kirsten Sims, Mike Mozina, Ginny Chang, and Bill McCormick.



Attendees listen and learn.



November 1 panelists



Ann Lurie and Jamie MacLachlan

A History of Publishing for the Blind

by Girard Plante



Understanding how letters and whole words are printed onto paper using various formats and machines in the publishing of books is as remarkable as it is intriguing. Yet when we consider the numerous formats in the printing of books for people who are blind, the entire printing process is even more fascinating.

In learning how a blind person is able to read and write, it's instructive to provide a glimpse into the lengthy and complicated history of printing and publishing books for the blind. The accurate word to describe reading by the blind is "tactile," which means using the fingertips to touch a raised surface.

Although teachers devised crude methods for their blind students as early as the 16th century, embossing letters to create words and sentences on paper was the earliest format used in the first book read by the blind. In 1786, Valentin Haüy, who established the world's first school for the blind in Paris, created the special printing type that formed raised letters.

In 1835, Boston Line Type was developed by Samuel Gridley Howe, director of the Perkins School for the Blind in Watertown, MA. Howe, the husband of Julia Ward Howe, believed his method of a compact embossed alphabet to be better than any of the other available formats in the United States and Europe. Howe hired printer Stephen Preston Ruggles to build a more efficient press that would produce books for people with blindness for the next 47 years.

Eleven years before Howe's superb press was realized, 15-year-old Louis Braille, a student at the Royal Institute for Blind Youth in Paris, created the braille system. Dots made life easier for the tactile reader as opposed to raised letter types. Braille improved his unique system over the next several years, which included a notation for music.

The methods of raised letters were not ideal for every teacher or blind person. According to Jan Seymour-Ford, the current librarian at the Perkins Research Library, "Largely, teachers for the blind were not blind themselves. The systems being created were convenient for teachers because it was easier for them."

Efficiency and economics outweighed other attempts by American and European innovators to create the superior method of printing of books for the blind. Raised alphabets, for example, did not present a practical writing system for the blind. To tactile readers, the method proved difficult and many students could not use it proficiently. "It was disempowering because the blind person could not jot down a grocery list or correspond to a blind friend," Seymour-Ford emphasized.

As a result, Louis Braille's dot system grew more popular in Europe. By 1860, the braille system was introduced to the Missouri School for the Blind. At the same time, the New York Institution for the Blind stopped using raised print. Braille had become the preferred choice in Missouri and Europe.

But educators in Boston, New York, and Philadelphia did not buy into that format. Reading and writing materials for the blind continued with still more inventions. And another battle between Americans and the British over a single new and superior system raged for nearly six decades. "The competing systems were awful for blind people because they had to learn to read lots of systems," Seymour-Ford said.

Finally, in 1916, a group of educators got together in the spirit of quelling the inherent complications and problems for English readers. Helen Keller, who was both deaf and blind, used her international influence as the leading advocate for people with disabilities of the time and wrote a letter to the group persuading them to select braille as a uniform format. "Teachers and professionals decided that braille would be the best standard format. It was the most compact in terms of space. Braille is now used everywhere in the world," Seymour-Ford explained.

The National Braille Press, the oldest braille publishing house in New England, has published books and other publications in Boston since 1927. Last year, NBP pressed 15 million pages utilizing state-of-the-art translation software and computer-driven equipment. In July, the final book in the Harry Potter series, *Harry Potter and the Deathly Hallows*, was circulated in braille at the same time as the printed version. The NBP printed 1,400 editions—nearly 800 more copies than its normal print run for a book. “This is the largest press run we’ve ever done for a book,” said Diane Croft, vice president of publishing and marketing for the National Braille Press.

Bob Hachey, president of the Bay State Council of the Blind, and a longtime braille transcriber, adds that mainstream publishers can make life easier for the blind. “The biggest thing publishers can do to make their books accessible for people with blindness is to produce the published books in a standardized format that will read as text on a computer screen.”

The Perkins School for the Blind has a vast library of books with the latest technology, which is improving the lives of persons with blindness and other disabilities. Soon, Perkins will begin to phase out books recorded on cassette tapes and recorders in favor of a digital cartridge with machines that are compact and simpler. Currently, Kentucky-based American Printing House for the Blind is the world’s largest braille textbook manufacturer, and the oldest company of its kind in the United States.

RESOURCES

For more information about the American Printing House for the Blind, visit <http://www.aph.org>.

For more information about the National Braille Press, go to <http://www.nbp.org>.

To learn more about the history of blindness, go to <http://www.perkinsmuseum.org/museum>.

The National Library Service in Washington, D.C. provides braille and audio materials to people with sight impairments and physical disabilities. The NLS is administered by the Library of Congress. See <http://www.loc.gov/nls>.

Photo courtesy of Perkins School for the Blind, Watertown, MA



Perkins School for the Blind circa 1850

Image courtesy of www.brailleinstitute.org



Louis Braille

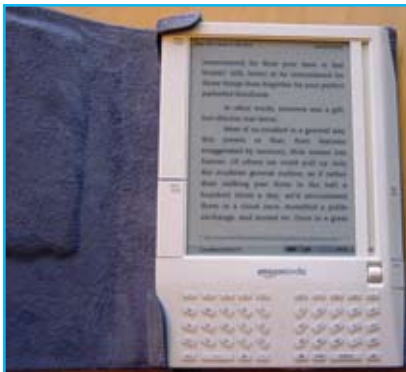
THE ELECTRONIC BOOK READER REVOLUTION

by Tara Tarpley



Photo courtesy of www.sonymstyle.com

Sony Reader Digital Book



Amazon Kindle

To all of the bookworms out there, it's no longer necessary to lug around thick, cumbersome books! Now you can have books piled to the sky in the palm of your hand with the electronic book reader. I recently test-read two e-book readers: the Sony Reader Digital Book and the Amazon Kindle.

I walked into the Sony store and played with Sony's version of the e-book reader, the Reader Digital Book. The Reader Digital Book weighs in at 9 ounces, is 1/3 inches thin, and costs \$299.99. The Reader Digital Book retains a lot of memory, up to 160 books—that is a few bookcases at your fingertips! The reader makes for easy viewing with text that you can actually magnify, and the new E-Ink technology gives the screen a tan paper-like quality. When I picked up the reader, I found that it was easy to navigate around—it does not have too many buttons that might confuse you, like on a television remote control. Using the two main quarter-sized buttons, you can “flip” the pages of the book back and forth. Bonus features include the ability to upload personal photographs and listen to music. You can download new books and classics from Sony's eBook Store; there are 20,000 books available. Some of the books originally cost \$19.99 and you can get a 40 percent discount from the Sony store. The device is rechargeable and you can read plenty of books (up to 7,500 pages) all on one charge.

The Amazon Kindle needs to be charged about once a week. The Kindle almost looks as if someone ripped off a panel from R2-D2 of *Star Wars*. I wanted to see what this contraption could do, so I sat down and talked to Hal Tepfer about his Amazon Kindle, which he has owned for a month. Tepfer said he has had to get used to it, including the fact that the screen does not glow like a computer. There is no backlight, so at night he uses a small halogen light for the Kindle, just as you would need light for an actual book. It uses the Sprint high speed network, so Tepfer is able to access the Internet, but he says “it's limited in that it's black and white and shades of grey.” On the plus side, Tepfer says he can surf the Internet for free with a signal, and if he brought his computer to Starbucks, it would cost ten dollars for service. Tepfer has a couple of novels stored in his Kindle, *Then We Came to End* by Joshua Ferris and *Stranger in a Strange Land* by Robert Heinlein.

The Kindle comes with a case, so it feels like you are reading a book. But it does not quite feel like a book to Tepfer because “physically there are no pages to turn and no climax because you have just a few pages until the end.” Tepfer says it is “cold” because there is no paper to touch, just plastic. But he does find it easy to turn the pages and use the Kindle. There is a mini-mouse on the Kindle that enables the user to

(continued on page 12)



A Small Company with Resources of a Major Industry Player

PROFILE OF DA CAPO PRESS

by Emily Allen

Lissa Warren, senior director of publicity at Da Capo Press and a past Bookbuilders workshop presenter recently put me in touch with the publisher at Da Capo Press, John Radziewicz. While interviewing John about Da Capo Press, another Bookbuilders connection was found—Alex Camlin, the creative director at Da Capo, was a judge at this year's New England Book Show. John took the time to answer a few questions about Da Capo Press, including how its parent company the Perseus Books Group's win of this year's Publisher of the Year award from *Publisher's Weekly* has affected Da Capo.

Da Capo Press publishes both hardcovers and paperbacks in a variety of areas including history, biography, music, film, art, photography, sports, humor, and pop culture. Joining the Perseus Books Group in 1999 has enabled Da Capo to, as Radziewicz put it, "offer the creative advantages of a relatively small company but with the back-up resources of a major industry player." Perseus has a reputation for believing in a strong backlist as an annuity to any publishing company. When I asked John if Da Capo felt the same, he seemed to agree. He said, "Even before Perseus, Da Capo was strongly backlist-oriented. We have published, and continue to publish, in our core categories with a long life in mind—and not just in our Lifelong wellness imprint! Remember that 'Da Capo' is a musical notation meaning 'take it from the top,' and that's what we do in all our subject areas, including history, the performing arts, and sports: We publish original hardcovers in subsequent paperback editions that will set them on a long backlist path, and we publish paperback originals so as to set them on that path from the get-go. The rise of short-run and on-demand printing has been key to implementing this strategy—it allows us to keep books in print longer now than ever before."

The Publisher of the Year award win has positively affected Da Capo. John explained, "Da Capo is pleased to be part of what it took to get that honor, and we're proudly touting the distinction with agents and authors and at national and international book fairs, for example." In 2009, Da Capo will reach the milestone of having been a part of Perseus Books Group for ten years. When asked for his thoughts on the past ten years as a part of Perseus Books Group, John reflected that there has been extraordinary expansion of Da Capo in a number of ways, including "number of books, number of originals, number of core categories, depth of core categories," and reiterated his earlier statement that Da Capo can "offer the creative advantages of a relatively small company but with the back-up resources of a major industry player—Perseus."

John believes the uniqueness of Da Capo, both in the industry and as a standout among the imprints within the Perseus Books Group is that, "at a time of increased homogenization within the industry we preserve a certain venturesome quality inherited from our past, an edginess—in what we acquire and how we publish it, editorially and in the areas of design, production, marketing, publicity, rights, and sales. Maybe we take a few more chances in all those areas; maybe our editors in particular act with more independence than at other imprints or companies in part because geographically we're in four different cities: Cambridge, New York, Philadelphia, and Berkeley. There are many standards to measure achievement, but in November, for the first time in Da Capo's history, we had two books on the *New York Times* bestseller list at the same time. So by that standard, and by others, it's working."

Bookbuilders Community Helps Member Devastated By Fire

by Lesley Williams

At 7 P.M. on December 31, 2007, Bookbuilders of Boston member Michael Burggren of Cengage Learning was in his penthouse condo preparing to go to a New Year's Eve party when he heard the fire alarms go off, smelled smoke, and saw the lights flicker. It was then he realized that he was in a burning building and flames were inside the walls, devouring the electrical wires. Leaving his home with little more than the shirt on his back, Burggren left the building via the fire escape, after seeing the flames reflecting in the windows of the building next door. "I knew it was all over," said Burggren, of the seven-alarm fire that killed at least one person.

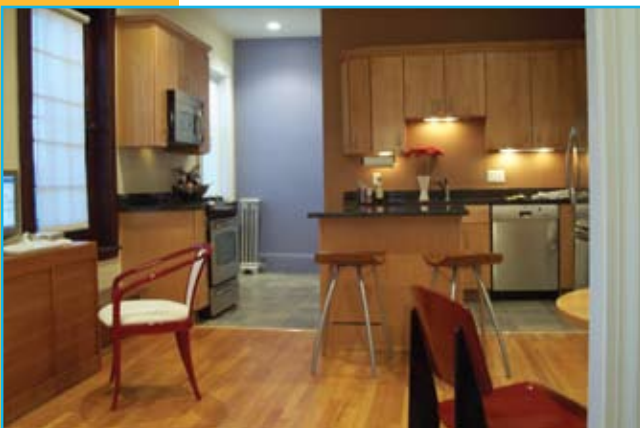
Burggren bought the home ten years ago and lost everything but his cat, which was staying with friend Elise Kaiser, assistant director of production and manufacturing at Bedford/St. Martin's. "I was wiped out completely," added Burggren.

Newspaper reports said the fire started in a kitchen on the first floor. The fire spread to all five floors of the former Hotel Eaton, which was built in 1887.

Shortly after learning about the building fire via friends and TV news reports, several Bookbuilders members immediately contacted the Bookbuilders board to find out what could be done to help Burggren. Mary Beth Hennebury, senior print buyer, and Burggren's coworker and long-time friend, formed a fund to help organize donations. The Bookbuilders board authorized the distribution of an e-mail notifying members of Burggren's crisis and of the fund.

"We do tend to rally around when something happens to one of our own," said Kaiser, who has been working in the publishing industry for 27 years. "Bookbuilders is a nice, big community. People know him, have heard of him. It's a close-knit community."

"It's a balancing act. There are many worthy causes," said Victor Curran, account executive at RR Donnelley and a board member. The Bookbuilders board thought this situation was "important enough to do" and was a "genuine crisis," said Curran.



BEFORE: The kitchen of Burggren's condo.



AFTER: Burggren standing in the middle of his kitchen after the fire.

The fund has collected many cards, letters, gift cards, and care packages on Burggren's behalf, and donations continue to come in, said Hennebury.

Marty Rabinowitz, director of analytics at Pearson Education and Bookbuilders of Boston president, had heard there was a "great response" to the e-mail.

"It's a combination of Bookbuilders [support] and knowing him," said Fran Jarvis, archivist at Great Source and a friend of Burggren's since he was 18 years old. "People who don't know him were donating things."

"I am gratified but not surprised at this wonderful outpouring of support by the Bookbuilders community," said Rabinowitz. "The caring and generosity of our members make me proud to be associated with Bookbuilders of Boston and the New England publishing community."

After the fire destroyed his home, Burggren took comfort in the homes of family and friends, but was at work on January 2 because he "had no place to go" and had to "move things forward." On November 19, Burggren was promoted at Cengage Learning from production manager of higher education to director of content and media production for English Language Teaching.

"I am so grateful to the Bookbuilders community," stated Burggren. "It was the worst month of my life. [This has] changed me in ways I never imagined. I was very independent. Now I know that was a mirage—no such thing. It takes you and your colleagues to get through life.

"I've always relied on Bookbuilders as a professional resource; now it's become a personal resource. [BBOB came] to my aid when I needed it. [I had just] started over and then to have donations coming in. The first two weeks were frightfully miserable. Now with assistance from the community and friends, the worst is behind me."

Burggren currently lives with a friend while waiting to move into a furnished rental property in February. While the details and the character of the Hotel Eaton were lost in the fire, Burggren is looking forward to the upgrades in the new property, such as air conditioning. It will take twelve to eighteen months to rebuild the property.

If you are interested in donating, checks may be made out to Michael Burggren, c/o Mary Beth Hennebury at Cengage Learning at 25 Thomson Place, 3rd Floor, Boston, MA 02210.



A view of the burnt building from the sidewalk.

The Electronic Book Reader Revolution (continued from page 8)

go to the beginning of the book or choose other options. And just as you would with an actual book, you can earmark the pages, plus instantly get the definition of every word on the page without getting up to grab a dictionary. If Tepfer could redesign the Kindle, he would erase the key pad and replace it with a bigger screen as it takes up a lot of "dead space."

At first Tepfer, a technology lover, ignored his new gadget; it sat in the box for a while. Maybe it was the fact that it costs a whopping \$399. Actually, he was not sure if he liked it and he had never tried it out before he bought it. But once he opened it, he realized that there are some good things about this device. Tepfer thinks Amazon is amazing because you can test out 20 pages of any book before you buy it, and if you do not like the book you can delete it. And many of the *New York Times* best sellers and new releases are only \$9.99, with savings of up to 60 percent off. When he went on a ski trip, he finished a book and all he had to do was search for a new book in the Kindle Store and download it in less than a minute. If he were ordering a book on the Internet, it would take a couple of days to receive it.

Tepfer is happy with the fact that the Kindle mainly does one thing and it takes up a lot less shelf space than books do. He admitted the electronic book reader "could never replace a book." And with that said, he was intrigued by the fact that two strangers had walked by talking about a book that he could happily and instantly search for on his Kindle.

ANNOUNCEMENTS

New Committee

The newly formed **Networking Committee** is looking for volunteers. Join us to plan free, social networking events. For more information, please contact Mike Mozina (mmozina@brillusa.com).

Upcoming Event



See www.bbboston.org for details.
