



IN THIS ISSUE

- 1 Chatting with a Winning Veteran
EMILY ALLEN
- 2 Newsletter Staff
- 2 On Site and on Tour
CHUCK BRANDSTATER
- 3 Using Posters to Capture Readers' Attention
LESLEY WILLIAMS
- 4 Yearly Formalities: Annual Meeting and Other Momentous Matters
CHUCK BRANDSTATER
- 5 News Front
- 6 Children and Others Talk with Harry Bliss
LESLEY WILLIAMS
- 7 Casual Networking in Pictures: Another Spring Meeting Ritual

Chatting with a Winning Veteran

EMILY ALLEN

The 2009 winner of the William Addison Dwiggins Award is Geno Walsh. One of Geno's inspirations was his mentor, Henry Sawyer, the founder of the company Geno still works for today. Henry's advice to Geno was this: "Kid, if you keep your nose clean and your hands dirty, you'll learn a trade here that's the best there is—a trade that four generations of my family have worked at and prospered." And learn the trade he did. For over 50 years Geno has been with the company; currently he works in sales at Sawyer Printers. Geno has been active in Bookbuilders of Boston in a variety of ways, including attending (or, as he would put it, "crashing") various events, as well as recently (this past year) co-chairing the Roundtable meetings. He has just taken some time to speak with Bookbuilders about winning the Dwiggins Award.

BBOB: How does it feel to win the Dwiggins Award?

GW: In a word, fantastic, not to mention honored, proud and grateful for receiving this recognition.

BBOB: What does it mean to you?

GW: It means a great deal to me, especially when I look at the list of those who have received this award in the past, many of whom I have worked with and admired over the years.

BBOB: Could you highlight some of your most memorable Bookbuilders moments?

GW: Obviously my most recent memorable moment was receiving the award at the meeting, with many of my family and friends in attendance. It is a night I will never forget. Another memorable event was this past winter when I co-chaired the Roundtable meetings, which were attended by many new to the world of publishing individuals and quite a few "old hands." It was extremely gratifying to see the interest in what I consider the greatest industry in the world, and to be a small part of the learning process in their lives. Also memorable has been being present when quite a few of those whom I have worked with over the years were presented with their Dwiggins Award. It is a special honor for me to join their company. *Continued on page 2.*



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

BOOKBUILDERS OF BOSTON NEWSLETTER STAFF

CO-CHAIRS

Chuck Brandstater
acreatyv1@EarthLink.net

Nan Fritz
nfritz@nSightWorks.com

MANAGING EDITOR

Chuck Brandstater
acreatyv1@EarthLink.net

DESIGN AND PRODUCTION

Donated by nSight, Inc.
Burlington, MA 01803
www.nSightWorks.com

Lily Scola
lscola@nSightWorks.com

COMMITTEE REPORTERS

Emily Allen
Freelance Writer

Tara Tarpley
Freelance Writer

Lesley Williams
Copy Editor

Raemi Wood
Freelance Writer

PRINTING AND PAPER

Donated by Bradford & Bigelow
Newburyport, MA 01950
www.bradford-bigelow.com

Chatting with a Winning Veteran, continued from page 1.

BBOB: What do you enjoy most about being part of Bookbuilders?

GW: What I enjoy is being able to be with many old friends and associates, plus meeting new ones at the many Bookbuilders functions. Hopefully I will be able to continue doing so for some time to come.

On Site and on Tour

CHUCK BRANDSTATER



The annually conducted spring education program offered by Bookbuilders of Boston is again shaping up to be a blend of the familiar and the novel. As in past years, the series (currently in the process of being completed) includes tours of the sizable plants (1) of Quebecor World Taunton (chronologically the final spring 2009 event), for a discussion of web printing, case and other binding, CIP capabilities and closed loop color control systems, and (2) of Courier Westford, featuring coverage not only of color web production and book binding but also of such environmental initiatives on the part of the company as the obtaining of SFI and FSC certification.

Daniel Dejan “reprises” his appearance of somewhat over a year ago: a talk (one that you might call anticipatory) on file preparation during the 2008 New England Book Show. This time, speaking in the Boston offices of Pearson Education, he lays out “How to Do a Press Check” for designers, manufacturer personnel and production staff.

New this year are a pair of seminars, likewise held at Pearson. One of them, “Best Practices in Working with Overseas Vendors,” looks at the advantages offered by and challenges posed by working with editorial, production and manufacturing suppliers accustomed—as noted by vendor representatives on the panel—to cultural norms and publishing traditions other than those commonly associated with United States counterparts. The other, “Open Source Publishing,” considers ways for publishers to balance—as a number of scientific journals do currently—implementation of collaborative authorship with strategies for ensuring that content is protected—as well as being paid for.

Sounds, once again, like a highly varied program appealing to novices and no-longer-newcomers alike.

Using Posters to Capture Readers' Attention

LESLEY WILLIAMS

You see them hanging inside movie theaters and boldly announcing this week's specials at your favorite grocery store. But did you know that posters were once artistic advertising tools posted on city streets? By the early 1890s, the lithographic process had improved to the point that posters were being used successfully to promote books, magazines, art exhibits and other products.

Did you also know that the phrase "best seller list" entered the lexicon when Henry Thurston Peck, editor of *The Bookman*, in 1895 published a list of books with the highest sales in 15 major cities? Many books on the early lists garnered high sales through the use of posters. The stage was set, more than a century ago: Several books from the late 19th and early 20th Centuries were recently (February 17th–April 30th) featured in an exhibit presented in the Rare Books Department of the Boston Public Library, "The Poster and the Book: 1890s American Literary Advertising."

Included in the exhibit were *The Martian*, by George du Maurier, and its poster. *The Martian* predates H. G. Wells' 1898 classic *The War of the Worlds*; the former may be the first work to feature a Martian. (Unsettlingly on a more down-to-earth level, the poster for José Echegaray's *The Great Galeoto* and *Folly or Saintliness*, which were published together, created confusion for the viewer, in that the poster showed only the second, companion title; the blank cover of the book did not help.) As BPL book conservator Stuart Walker explained, a number of books in the exhibit were published in Boston, including *To Have and to Hold* (published by Houghton, Mifflin in 1900), ultimately proving available for display because publishers of that period frequently gave copies of their books to the library.

Of particular interest is the work of Ethel Reed, a popular and respected poster designer and a resident of both Boston and Newburyport. Reed had started out by designing posters for the *Boston Herald* and for Boston publishing firms Lamson, Wolff, & Co. and Copeland and Day.

Reed's work even to this day garners attention. The poster she designed for *The White Wampum* features a Native American standing among tropical palmettos and Japanese-influenced lettering, a surprising touch in view of the book's Canadian subject matter. In the case of *In Childhood's Country*, by Louise Chandler Moulton, both Reed's poster and her endpapers created controversy at the time the book came out, because of the perceived sexualization of the youthful chief character.

So, take another look at your favorite books' covers and endpapers, and consider whether they were avant-garde when published. Or do some research to see if there are posters for those books (say, for Robert McCloskey's *Make Way for Ducklings*) and whether we have learned from the work of Reed and others exercising her craft.



See <http://www.bpl.org/> for more information about the library.

YEARLY FORMALITIES:

Annual Meeting and Other Momentous Matters

CHUCK BRANDSTATER

apping the 52nd annual New England Book Show was the April 21 annual meeting of Bookbuilders of Boston; both events were held at Fairmont Copley Plaza Boston. The former (where an investment house had been among the organizations garnering Best of Category honors) having drawn about 300 attendees, and the evening auction portion thereof having raised some \$3420, it came time to get down to some very brief business—as was hinted at by the annual meeting’s getting projected to start but 15 minutes before the “Dwiggins Award presentation.”

Formally speaking, Jack Foley’s announcement of the Education Fund scholarship recipients—21 students, from six schools—preceded the meeting. Then Michael Lepera called for nominations. Marty Rabinowitz, outgoing president, called the meeting—concluded in almost no time—to order, afterward announcing the winners of that auction.

Much of the feasting (including on Chocolate Fondue) customary for the occasion having already occurred, a team of three introduced the 2009 winner of the William Addison Dwiggins Award. First came a concise biography, delivered by Meredith White (the 1992 winner), of the legendary man for whom the award is named. Tom Crosby spoke next about the launching, character and history of the award, calling on the 15 past recipients in attendance to stand for a moment. Then award committee chair Jerry Picardi offered up a fair number of words about the most recent award winner, Geno Walsh—who charmed those assembled with an acceptance speech rich with one-liners.

There followed an announcement by the committee chair for the NEBS. Kelly Bower enumerated the Best of Show winners. Thus was wrapped up the business end of the night’s celebration.

SCHOLARSHIP WINNERS SITTING WITH CLASSMATES



AT AND AROUND NEBS DISPLAY TABLES



News Front

Leading Women in the Industry

On May 1st, 2009, *Book Business* named and honored 50 female executives who are helping to shape the book-publishing industry. See http://www.bookbusinessmag.com/article/i-book-business-i-honors-leading-female-executives-helping-shape-industry-406759_1.html for specifics.

Summer Internship at Wiley

Students may want to have a look at <http://publishingcareers.blogspot.com/2009/03/its-internship-season-at-wiley-again.html> for news about a certain publisher's 10-week internships in editorial, acquisitions and information technology.

Whither the Book, North and South Alike

In Auckland, New Zealand, a conference on the future of the book is to take place June 24th–25th. Travel to <http://digitalpublishing.org.nz/events> for details.

Seminar at No Local Charge

Manchester, England, is to be the scene of a July 8th program on tools for updating publisher Web sites. See <http://www.evolvedmediasolutions.co.uk/> for information about the (locally) free seminars given by the trainer.

Fundamental Design


"Book Design: The Basics and Beyond" will be a workshop presented as part of the Willamette Writers Conference on August 8th in Portland, Oregon. See <http://www.allpublications.com/resources.html> for workshop details over there.

Late in Summer, an Educational Week in Winterthur

Fly to <http://www.swiss-publishing-week.ch/> for details about a certain event to be held September 7th–11th in Zurich, Switzerland.
Continued on page 8.

Talk with Harry Bliss

LESLEY WILLIAMS

 It was there, down a couple of flights of stairs into the basement of the Connolly Library in Jamaica Plain, where illustrator and children's book cartoonist Harry Bliss was preparing to talk to local parents and early readers (kindergarten through second grade) about his new graphic novel, *Luke on the Loose*.

The evening presentation, scheduled for right after dinner for many people, at first seemed slated to be attended only by a smattering of adults, including two or three people from the Connolly Library and The Foundation for Children's Books, one of several co-sponsors of that evening's program. As Bliss started warming up the audience with slides of his illustrated covers for the *New Yorker* (with which magazine he is on contract) and examples of his one-panel cartoon "Bliss," members of the actual target audience (that for *Luke on the Loose*) started filtering into the room. As the children were settling in their seats, the adults in attendance took command of the room, leading the questioning from the beginning, asking Bliss about his career as an illustrator.

Bliss's publishing career includes 10 illustrated books (not including *Luke on the Loose*), in addition to *Death by Laughter*, a book that features a collection of *New Yorker* cartoons. According to the magazine's Web site, Bliss has illustrated book covers for writers such as Lawrence Block, Dorothy Uhnak, Bob Dole and Fiona Buckley; he has also illustrated 18 covers for the *New Yorker*. He took a couple of moments to explain his relationship with the well-known publication. Bliss sends the magazine ideas for covers. If the *New Yorker* doesn't use the ideas immediately, then the publication banks the ideas for later use, in a pattern that seems to coincide with Bliss's creating more seasonal covers rather than political covers. Still, the market is so "brutal," he estimated that about 90 percent of his own cartoons are rejected.

Bliss's appearance in Boston is timely with the recent news about the possibility of the *Boston Globe's* shuttering after 125 years of news reporting. His one-panel comic titled "Bliss" is

printed in the *Globe*, as well as in about 50 other newspapers through Tribune Media Services. "I get a lot of nice letters from *Globe* readers," said Bliss, who expressed concern about the future of the *Globe*.

It is with *Luke on the Loose*, published by Toon Books, from The Little Lit Library, that Bliss will for the first time be given author and illustrator credit. Bliss confessed that he is done with illustrating other people's work. He added that in particular there will be no more Diary books—not for him nor for the author—referring to Doreen Conin's series that includes *Diary of a Worm*, *Diary of a Spider* and *Diary of a Fly* (published by HarperCollins).

As Bliss progressed through the slides from *Luke on the Loose*, he pointed out some of the sight gags in the book: details that you don't see the first time through, such as cameos of famous people (real or animated). He also spoke about how his work has so much of him and his life in it. "There is a ton of me in my cartoons," said Bliss, pointing out that his son's dog, one of his sneakers and other personal items can be seen in the illustrations.

When asked about cartoonists and illustrators who have influenced him, Bliss immediately answered with names of well-known artists, such as Charles Schultz ("He was a genius. He wasn't writing for kids. There is a lot of sadness in his comics"), Al Hirschfeld, Mort Walker ("Hi & Lois" comic strip) and *New Yorker* cartoonist Charles Addams. Still, he has not planned and is not planning on creating a family of characters, such as those of *Family Guy* and *The Simpsons* fame. He admitted that he would make more money drawing the same characters, but he does not feel driven to do so.

Bliss was born into a family of artists: His parents met in art school, and like them and an uncle, he and his siblings are artists. He studied at Rochester Institute of Technology, Philadelphia Academy of Fine Arts, University of the Arts, and Syracuse University. He lives in Vermont.



See http://www.toon-books.com/book_luke_about.php for more information about, of course, Bliss's new book.

CASUAL NETWORKING IN PICTURES:

Another Spring Meeting Ritual



News Front, continued from page 5.

Net Conference Next Door

"Mequoda Summit Boston 2009 – Internet Marketing Conference & Bootcamp for Publishers" will be in town, or rather in neighboring Cambridge, October 7th–9th. See <http://www.mequoda.com/mequoda-summit/> for information about the dozen scheduled conference sessions.

How Level a Playing Field

A seminar titled "Mouse amid Monoliths: Being a Micro-publisher in the New Millennium" is planned for October 15th in Toronto. See <http://www.canauthorstoronto.org/events.html> for details.

Peer Reviewers Voyaging to Virginia

Software for coordination of peer review is to be highlighted at the Rapid Review User's Conference, being held October 20th–22nd in Portsmouth, Virginia. Cadmus Publisher Services will be the sponsor.

Self-Publishers Unite

See <http://www.selfpubbookexpo.com/> for details about the Self-Publishing Book Expo, to be held on November 7th in midtown Manhattan.

Bookbuilders of Boston
44 Vinal Avenue
Scituate, MA 02066
781-378-1361

First Class Mail US Postage Paid Mailed from Zip Code 02066 Permit No. 20
