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46TH ANNUAL NEW ENGLAND BOOK SHOW By Seana Murphy



For publishing professionals, the Bookbuilders of Boston Annual New England Book Show is an opportunity to showcase excellence and celebrate the craft of bookmaking. March 11, 2003 marked the forty-sixth year that the New England publishing community assembled to honor its best. For years the gala event has been held amidst the graceful ambiance of the Fairmont Copley Plaza, where in the afternoon, literally hundreds of book lovers took advantage of the pre-event free admission to peruse the jurors' selections. Of the nearly 500 entries, a

Best of Show and
Best Book Manufacturing:
Fairie-ality: The Fashion Collection
(Candlewick Press)

(continued on page 3)



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OF BOSTON
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CALENDAR

TH

August 28, 2003
Annual Harbor Cruise

T

September 16, 2003
The 9th Annual
Endowment Fund Open



Fall Workshops 2003

W

December 10, 2003
Holiday Party

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record 45 books and 43 jackets had been chosen by jury members based on design, composition, paper, printing and binding. In the evening, an additional 350-plus publishing professionals turned out for the annual festivity. Appreciating the books as only true craftsmen can, attendants carefully scrutinized the competitors' designs before casting their ballots for the climactic Best of Show choices. However, simply being selected a winner by the judges was enough to keep the contestants smiling.

"I'm just having a wonderful time being here," grinned Karen Lomigora of Educators Publishing Service/Delta Education, LCC – a winner in the El-Hi (Elementary or High School) category for *Stepping Stones*.

El-Hi is just one of fourteen groupings identified for critiquing. Given the variety of categories, the judging pool also had to be diverse. Committee member William Henry explained the judging process, "The judging took place at Burns Library at Boston College. Judges were separated into groups of publishing professionals with various specialties." As a result, a jury was assembled capable of providing expert opinions on every aspect of the competition. Members of this judging panel included Suzette Bennett, Cia Boynton, Peter Holm, Claude Lee, Michael Lepera, Carol Merrigan, Mark O'Brien, Nancy Ovedovitz, Christine Reynolds, Sandra Rigney, Georgiana Rock, Andrew Van Sprang, and Melodie Werteleit.

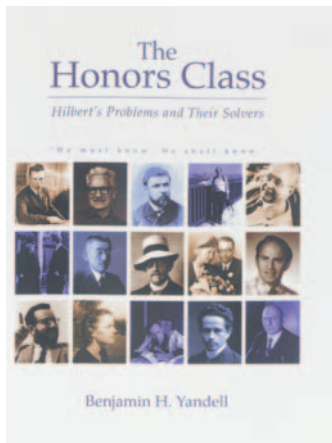
But the privilege of casting the final votes for the Best of Show categories is reserved for the guests. Their choices, tallied after the event and posted on the Bookbuilders' website, are:

Best of Show: *Fairie-ality: The Fashion Collection*
(Candlewick Press)

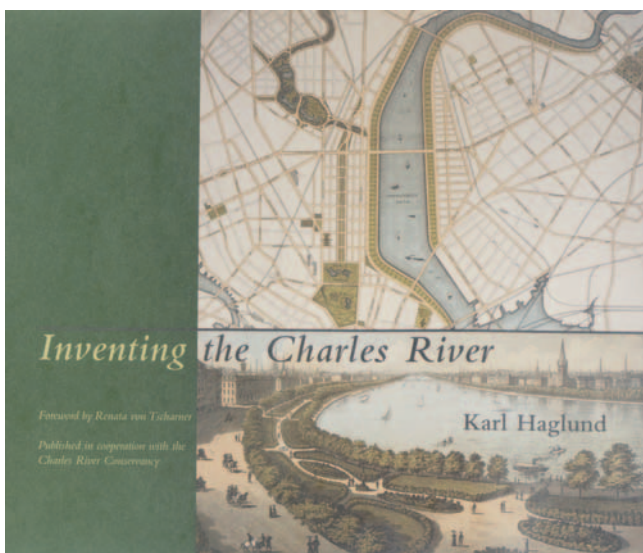
Best Cover: *The Honors Class: Hilbert's Problems and Their Solvers* (A K Peters, Ltd.)

Best Book Design: *Inventing the Charles River*
(The MIT Press)

Best Manufacturing: *Fairie-ality: The Fashion Collection*
(Candlewick Press)



The Honors Class: Hilbert's Problems and Their Solvers
(A K Peters, Ltd.)



Best Book Design:
Inventing the Charles River
(The MIT Press)

Panel Judge Sandra Rigney (Freelance Designer), Committee Co-chair Sarah Ambrose (Houghton Mifflin), and Nicole Evans (Houghton Mifflin)



Having made their selections, guests enjoyed the Copley's fine cuisine including such favorites as shrimp cocktail, crab-cakes, and crispy Peking duck, in addition to three different pasta specialties, Caesar and baby greens salad and exceptional pastries. Mingling over dinner with colleagues, they were pleasantly aware of the swinging rhythms of the Blue Hotel band that performed throughout the evening.

The Book Show Committee members were also able to relax and enjoy the lovely evening realized through their efforts. Sarah Ambrose and Sarah Bodden Kopec co-chaired the event with the support of committee members Priscilla Bailey, Douglas Buitenhuys, Kate Hartke, Catherine Hawkes, William Henry, Jane Lee, and Sandra Rigney.

Cathy Hawkes designed the exquisite book show catalog using 1/color PMS with a 4/color insert. PreMedia One and Cathy Hawkes handled the typesetting and page makeup. Courier Companies graciously donated the text and insert printing as well as the binding, while Lindenmeyr supplied the sumptuous Utopia text and insert stock. The cover was embossed and printed with PMS colors by Jaguar Advanced Graphics. And finally, a note of appreciation is extended to Lehigh Press for contributing the printing and the paper for the Call for Entries forms.



Jane Lee and Kate Hartke

For a complete listing of all of the Book Show winners, please visit the Bookbuilders website at www.bbboston.org. Also, catalogs from this year's show are available through the BBOB office and may be purchased for \$5.00 each. To place an order, please call **781-878-5868** or write to office@bbboston.org.

Karen Lomigora and Susan Dubey



CALLING ALL DESIGNERS!



Before

Design the new Bookbuilders of Boston logo and win an individual membership with free admission to all Bookbuilders' events for one year!



After

Bookbuilders of Boston seeks a new logo as it enters its 66th year of bringing together people involved in all facets of the book publishing industry in New England. The design should reflect the diversity and creativity of the membership and represent the spirit of Bookbuilders' mission to provide a forum for the exchange of information, education, and the promotion of quality bookmaking.

Logo designs should be adaptable for use in the newsletter, as stationery letterhead, on envelopes and mailings, and in electronic media such as the website. Your design should be shown in both color and black-and-white versions. Original artwork may be mailed to Bookbuilders of Boston, 26 Bates Way, Hanover, MA 02339 or e-mailed in Adobe Portable Document Format (PDF) to office@bbboston.org. All submissions will become the property of Bookbuilders of Boston. The deadline for submissions is August 29, 2003. The winning design will be announced in the Fall 2003 issue of *PAGES*. The winner will receive a free individual membership to Bookbuilders and free admission to all Bookbuilders' events for one year.

Writers, Photographers, Illustrators: Showcase your talent in **PAGES!**

Are you a closet writer? Well come out and join the Bookbuilders of Boston Newsletter Committee! You could cover Bookbuilders' events or educational workshops, conduct interviews with Bookbuilders Officers or scholarship recipients, or report on topics currently of interest to the publishing community.

Or perhaps you are a professional photographer or illustrator willing to donate your services? We would love to showcase your creative talents within our publication!

To volunteer, please complete our volunteer form at www.bbboston.org/pageVolunteer.htm or write to Sarah Bodden Kopec at office@bbboston.org.



One of the main reasons cited for the e-book's mediocre success is that people just don't want to curl up with their computer in bed or hold it in their lap while napping on the beach. But what if the e-book resembled the regular book we all know and love? Sound impossible? Believe it or not, the technology is currently being developed and it's just a matter of time before it becomes a commercial reality.

Although the concept of electronic paper has been floating around since the 1970s, research efforts had been sporadic up until the mid-1990s. Working under the direction of Dr. Joseph Jacobson at the MIT Media Lab, undergraduate students J.D. Albert and Barrett Comiskey picked up the research and developed one part of the electronic paper equation: electronic ink.

E Ink Corporation was founded in 1997 by Jacobson, Albert, Comiskey, Russell Wilcox, and Jerome Rubin. Since its inception, the company has been granted 39 U.S. patents on electronic displays and technologies, and has more than 160 applications pending. E Ink has also formed strategic partnerships with companies such as Toppan, one of the world's largest printers, and has secured investors from a variety of industries, including Vivendi Universal Publishing and The Hearst Corporation publishing company.

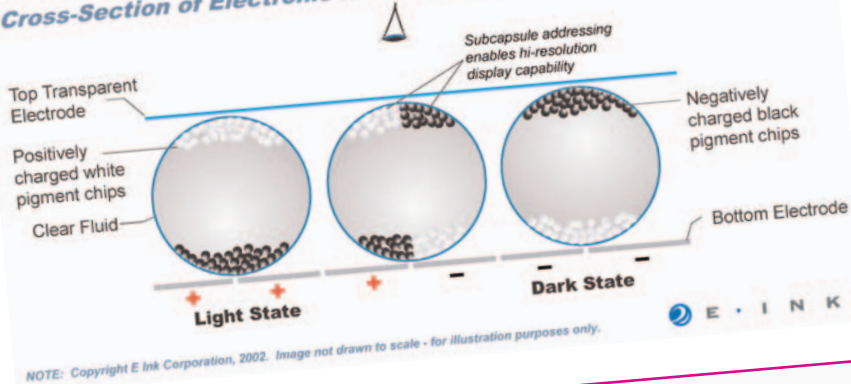
The basic components of electronic paper are: electronic ink, the electronics needed to tell the ink where to go on the page, and the actual flexible sheet of "paper." E Ink's electronic ink functions on the principle of electrophoresis. The ink is composed of millions of microcapsules that contain both positive white particles and negative black particles, suspended in a fluid that has the consistency of jelly. The ink is printed onto film that is laminated to a layer of circuitry. When the electrodes in the circuitry receive a positive charge (originating from a computer or wireless link), the negative particles are attracted to the bottom of the capsule, which causes the visible top area to turn white, and vice versa.

by Nancy Howell

At the Heart of a Book – Paper

Part II:
Paper of the Future –
It's Electronic!

Cross-Section of Electronic-Ink Microcapsules



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For more information on
E Ink Corporation, visit
www.eink.com.

E Ink's first commercial displays were produced for store advertisements, but its main goal has always been to create electronic paper. Darren Bischoff, Senior Marketing Manager for E Ink, predicts that flexible electronic paper displays, as envisioned by the company, could be available commercially within the next three to ten years. Currently, the company is planning to introduce an electronic reader device with Phillips Electronics in 2004. Bischoff explains, "First, commercial products will have the visual look of paper in terms of brightness and contrast, and then over time we will move towards the thin, flexible form of paper."

Bischoff names the two most attractive features of E Ink's display as being readability and minimal power consumption. He states, "We wanted to focus on creating a device that was conducive to what we call immersive reading." Achieving this goal involved the development of a display that offers high resolution and bright contrast. The display on the electronic reader prototype has a bright white background with black type that can be read at any angle, just like regular paper. In order to reduce power usage, E Ink utilizes a "bi-stable display" platform that provides for image stability; because an image remains static until it is refreshed, the screen is able to store it without a power source.

In contrast, liquid crystal displays (LCDs), the display technology currently used by computer screens, require that images on the screen be refreshed multiple times per second. This attribute causes eyestrain and uses a lot of power.

While it is too soon to predict exactly how E Ink's product development will affect publishers and content owners in general, clearly the advent of technology capable of printing electronic ink on a flexible surface signals a seemingly infinite range of possibilities for the dissemination of information.

How do I capture great pictures with my digital camera?

By Chuck Brandstater
and Elizabeth J. Kenyon

Digital Photos by
Meral Dabcovich

**ASK
THE
EXPERT**

Do you have a question to ask an expert?

Your question may relate to any facet of book publishing: development, writing, editing, printing, design, layout, or manufacturing.

Please send your question to the Bookbuilders Office at: office@bbboston.org with "Sarah Bodden Kopec: Ask the Expert" as the subject. We'll do our best to provide you with an answer.

So, you are the proud owner of a new digital camera. How can you capture great pictures with it? The short answer is – the same way that you would compose and shoot great pictures with a regular camera. Do not let a seeming mystique get in your way.

Start by reviewing the guidelines and instructions provided with your digital camera: the safety precautions, the quick-start guide, the component descriptions, the instructions on setting up the camera, and any troubleshooting material provided. As you read, keep your camera on hand so that you can locate each component and experiment with each function as it is discussed.

In preparing to take your first pictures, carefully review the shooting modes available and consider which is most appropriate for the lighting and subject matter. The simplest mode typically furnished is an automatic mode for which the focus, exposure and lighting are automatically set or activated by the camera. You may, however, have the option of overriding certain default settings by using a different shooting mode and adjusting settings manually. For example the exposure, the shutter speed, the flash activation, contrast, and the lighting conditions (daylight, cloudy, fluorescent light) for photos taken without the flash may be individually set in a different mode. The final important setting to consider is the image format. Your camera most likely allows images to be captured at one of two sizes dimensioned in terms of pixels. These typically correspond to printing resolutions of 72 dpi and 300 dpi which are standards, respectively, for electronic media and print.

In selecting the ideal group of settings, note the following specific tips. First, night scenes and motion shots are best captured using a slow shutter speed while indoor settings should be taken with the lighting set to fluorescent. Second, red-eye effect of human and animal subjects can be reduced by flashing a lamp, often built into the camera, just before taking the picture; the preliminary flash will contract the subject's irises. Also, the contrast is only adjusted, in general, if no post-processing is to be applied. Lastly, while increasing the resolution will also increase the file sizes of the electronic images, the printing quality of the photos will be enhanced significantly. A low resolution image can be improved, however, by interpolating the resolution up. (The physical size of the image will automatically be reduced.) Examples demonstrating the effect of resolution, as well as contrast and lighting adjustments, are provided in photos 1 through 4.

Now you are ready to compose your first shot. First, try to position yourself as close as possible to your subject (in the



1 Settings: manual mode, cloudy, lighten adjustment increased, high resolution (300 dpi-recommended for print)



2 Settings: manual mode, cloudy, increased contrast, high resolution (300 dpi)



3 Settings: manual mode, cloudy, default contrast and lighten adjustment, low resolution, 72 dpi (not recommended for print but acceptable for electronic media)



4 Settings: manual mode, cloudy, lighten adjustment increased, low resolution (72 dpi), image size reduced by 25% to interpolate resolution up to 288 dpi

case of photographing babies, remain a minimum distance of one meter away to avoid harmful effects to their eyesight). The more fully your subject fills the frame, the higher the resulting resolution. If you are by necessity distant from the subject, utilize the zoom function to achieve the same effect. Also, try positioning yourself higher than, lower than and at the same level as your subject to determine which angle will produce the most appealing shot. Similarly, would you be better off viewing it from the left or the right?

Next, instead of centering the subject in the frame, follow the Rule of Thirds; the more highlights of the image which can be placed approximately one third from an edge, the more appealing the composition becomes. For a portrait shot, have the eyes appear about a third of the way down. For a landscape shot, making the horizon appear at this level will emphasize ground-level features; they will dominate the frame without filling it (Photo 5). Similarly, having the horizon appear a third of the way up will emphasize the sky and objects set against it (Photo 6).

Next, fine-tune your technique. If the background is too busy, move around. If part of an object can be seen along an edge of the frame, change position to remove or fully include it. When it looks good along all of the edges, as well as a third of the way from them, you should have a nice shot set up. But to ensure satisfaction, take advantage of the camera's preview feature before squeezing the shutter button.

Finally, if the shutter button is designed to be pressed in stages, take advantage of this feature to perfect your shot. By partially pressing down, you can view the test shot in the preview screen. The image should be recorded when the button is fully depressed. But it is never too late to treat a shot as a test; you can always erase the photo and shoot again.

Having taken a series of shots well worth preserving, prepare to upload them into your computer. First, you should be able to review them in your camera's LCD display. Then shut off your camera power and your computer. Use the appropriate cable to connect the two devices and then restart the computer. Install and launch the image management software provided, set your camera for data transmission, and go.



5 Horizon is one-third down from top edge.



6 Horizon is one-third up from bottom edge.

Bookbuilders Profile:

Carol Heston

By Elizabeth J. Kenyon



“**W**hat if the Hokie Pokie really is what it’s all about?” Carol Heston’s favorite saying is quite revealing of her personality. A modern woman who is genuinely passionate about life, Carol always manages to not only find but share joy in her work, her family and her pastimes. She is one of those exceptional individuals who wakes up smiling every day. She accredits her natural blissfulness to genes passed down from her grandmother who lived alone until age 100, and who was, up until her passing at 105, “a very happy person.”

Anyone who has attended a Bookbuilder’s social function can attest to Carol’s genetic makeup – having witnessed her suavely boogie across the dance floor or playfully take the microphone and belt out a tune. Carol’s effervescence, however, could easily be misinterpreted by a naïve bystander; Carol is not

simply 'the life of he party' but also a hardworking, dedicated and highly productive professional. And the Bookbuilders of Boston has been a fortunate recipient of these qualities for the past seven years.

When Victor Graphics lured Carol from Indiana to the exquisite but isolated town of Marblehead in 1996, the company did not initially recognize Carol's inherent need to develop strong relationships. Carol was quickly able to fulfill this essential by joining Bookbuilders. Having now served our organization in capacities ranging from Chair of the Annual Meeting and Chair of the Holiday Party to her present position as First Vice President, Carol insists that her "contribution to Bookbuilders is insignificant compared to what Bookbuilders has done for her." The Organization has allowed her "to build relationships throughout the industry and make wonderful friends." And not surprisingly, what Carol enjoys most about her volunteer work is meeting, spending time, and laughing with colleagues. But on a more serious note, Carol explains that she "hopes to continue to focus on the educational aspects and endowment endeavors" of Bookbuilders.

Carol's persona is also an asset to her position as the Sales Representative for a region comprising thirteen states on the East and West coasts. Her high energy and graceful poise allow her to embrace the grueling demands of constant travel and meetings effortlessly. And as a printing veteran, she is able to provide clients with significant experience and knowledge. Carol began her career in high school as a part-time employee in the bindery of a printing company in Muncie, Indiana and eventually moved into Prepress. Subsequently, Carol studied journalism and business at Ball State University, while working in the printing industry. She continued to develop her printing experience for several years before expanding her skills to include sales.

In interviewing Carol, I was personally most interested to learn if and how she relaxes during her spare time. While many of her interests – golfing, biking, and running – involve yet more physical energy, Carol also likes to unwind by cooking with her fiancé, Andrew. Her favorite recipe, pistachio encrusted salmon with orange sauce, is included in a personal cookbook she once created as a Christmas present for immediate family members. Carol's appreciation of family now extends to Andrew's two children with whom she enjoys long walks, sailing and traveling to places seeped with history. Her favorite trip to date was an excursion to Rome two years ago.

And where does Carol see herself in 2013? "I will always be in sales and will probably work until I'm 75 – if I can." I feel confident that her genes will be accommodating.

Gamely venturing out in a spring snowstorm to meet me for coffee, Nancy Howell, Emerson graduate student and Bookbuilders scholarship recipient, is characteristically cheerful. “I grew up in Rochester, New York,” she says, “so I’m used to the snow.” I ask her about her experiences in the publishing world, and gradually a picture of a career fueled by a potent mixture of work experience and education begins to emerge.



Profile of Bookbuilders Scholarship Recipient Nancy Howell

Nancy graduated from SUNY Geneseo in 1997 with a degree in journalism. After graduation, she tried her hand at various jobs, including a stint in London working for an auditing company. Upon returning to the States, she set her sights on book publishing and moved to Boston. “I had never been to Boston before, but I had heard that it was much less overwhelming than New York City.” Happy in her adopted city, she found a job as a manufacturing assistant for Houghton Mifflin, but soon decided to continue her education and enrolled in Emerson’s publishing and writing graduate program. “I felt I needed to learn more about all aspects of publishing,” she explains. At Emerson, the professors are publishing professionals who bring their real world experiences to the classroom and offer an encompassing view of the publishing industry.

In 2002, Nancy was chosen by Emerson to be one of the recipients of the Bookbuilders of Boston Scholarships Program. The scholarship has helped defray Nancy’s cost of tuition while she continues to work on a part-time basis at Houghton Mifflin. In addition, Nancy is presently developing her thesis, which entails not only writing a section of a travel memoir about her time in England, but also creating the design, marketing plan, and estimated production costs for the book. Nancy will graduate in the spring of 2003, and hopes to secure a job in publishing that will allow her to make good use of her editing skills. “I’m optimistic about the future of the publishing industry,” she says. “It’s changing rapidly, especially with regards to technology, which is why education is so important to our field.”

Bookbuilders Scholars in the News...

by Irene Herlihy

Nancy also plans to remain active in Bookbuilders. “I think it’s a great organization that provides students with many services, including the workshops and the scholarship program.” I am struck by her energy and commitment to learning. “Would you consider being a teacher in the future?” I ask. “Yes, definitely! I’ve had so many inspirational teachers over the years, I would love to continue in their footsteps and give something back,” she replies.

Scholars Share in New England Book Show Award

Three of last year’s Bookbuilders Scholarship recipients – Randie Farmelant, Heather Peck, and Kim Bryant – were participants of the eleven-member team of Emerson students who designed, wrote, and produced *Hot Metal*, one of the books featured in this year’s New England Book Show. The book was one of fifteen juried selections in the General Trade, Non-Illustrated category. “I was thrilled to hear that our little book was noticed by Bookbuilders and won an award – especially after attending the Book Show and seeing the quality of the other winners. It’s incredible to be included in that caliber!” said Heather Peck, on hearing the good news. “The book came together really well, which I didn’t expect to happen; there were eleven people, all coming into the class with different ideas about design, who would have to collaborate on decisions about every aspect of this book, starting with the trim size. We were all so excited the day the books came back from the printer, to see the finished project in print!”

The team was led by Assistant Professor Lisa Diercks, who also serves as the coordinator for the Bookbuilders Scholarships Program at Emerson. Emerson students have now been participating in the New England Book Show for several years. “I believe I began entering student projects in the Book Show of 1999, feeling it was important for the students to have a chance to have their work recognized, and to get them thinking about the Book Show and Bookbuilders,” recalled Professor Diercks. “It makes them feel more involved in the book community as a whole. We, in the publishing program, greatly appreciate Bookbuilders’ generosity in giving us a chance to award scholarship money to deserving, promising students. It’s yet another way students can feel a part of the larger publishing community; they know that others value their commitment to making books.”



Hot Metal /
by Students of Emerson
College, Dept of Writing,
Literature, and Publishing

For more information on
Bookbuilders Scholarships,
contact Richard Tonachel,
Production Department,
Harvard University Press
by calling (617) 496-2626
or by writing to
richard_tonachel@harvard.edu



Bookbuilders
of Boston
Endowment Fund
Donations
2002-2003

(As of May 19, 2003)

For a current list of
2002-2003 donors, visit
www.bbboston.org

***Gold Medallion Club**

**Dick Benjamin Fund

***Joseph Crowley Fund

**** In memory of Morton H.
(Terry) Baker

Long Pool Loser:

In memory of Dick Benjamin, our friend and usual Long Pool loser, we, the losers, donate our fees that would normally go to the first, second, and third place finishers to the Endowment Fund.

Gary Armstrong**/**

Al Bachand

Grace J. Baggett**

Banta Book Group**

Larry Bisso

Maureen Bisso

Bookbuilders Golf League*

Bradford & Bigelow, Inc.*

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Coral Graphic Services, Inc.

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Courier*

Victor Curran****

Tom & JoAnn D'Espinosa**/**

Dick Darcy

Ecological Fibers, Inc.

Edwards Brothers/****

Lisa Flanagan

The GTS Companies

William J. Grace

R.B. Grant & Associates

D.B. Hess Company*

Jay's Publishers Services, Inc./****

Jones & Bartlett Publishers, Inc.

Kirchoff/Wohlberg, Inc.

Sarah Bodden Kopec

Pete Koval

Chris Leonesio

Lindenmeyr Book Publishing Papers

Long Pool Loser – 5th place (tie) – Marty Rabinowitz

Long Pool Loser – 5th place (tie) – Bill Long

Long Pool Loser – 7th place – Tim Jones

The Maple-Vail Book Manufacturing Group/****

Ellie Mariano

Stuart J. Murphy

Odyssey Press, Inc.

Steve Pekich****

Permafiber Corporation

Quebecor World Inc.*

RR Donnelley*

Marty Rabinowitz

Heather Shaff

Sheridan Books, Inc.

Edda Sigurdardottir

Dick Tonachel

Transcontinental Printing Book Group*

Andrew Van Sprang

The Van Sprang Family**/**

Von Hoffmann Corporation*

John Walsh**/**

Walsworth Publishing

Webcrafters*

Meredith White**

The Newsletter Committee is reviving an old feature which recognizes publishing professionals for their accomplishments. If you would like to acknowledge the recent achievement of one of your employees, please submit a brief statement containing details of the promotion to Sarah Bodden Kopec at office@bbboston.org.

On The Move

Gregory Iott Appointed Market Sector Vice President Gregory L. Iott has joined Banta Book Group as Market Sector Vice President. In this capacity, he will focus on the wholesale, manufacturing, retail and services markets which generate the majority of Banta's catalog work. Under Iott's direction the Group will also concentrate on digital content management customers, as well as the increasing literature management business derived from the Banta Packaging and Fulfillment and Marketing Distribution Centers. Iott has more than 20 years of business-to-business and consumer marketing, catalog development, management and production experience.

Steve Bernier Promoted to Senior Manufacturing Buyer After working for Heinemann for three years as a Manufacturing Buyer, Steve Bernier has been promoted to Senior Manufacturing Buyer. Steve's utilization of his extensive prepress and printing experience has earned him the reputation of employing "authoritative leverage".

Jamie Carter Promoted to Manufacturing Buyer Jamie Carter has applied her high-level of book manufacturing experience to the position of Reprint Manufacturing Buyer at Heinemann for the past two years, and has now accepted the position of Manufacturing Buyer. Suppliers have come to refer to her as the "Tenacious Troubleshooter".

With Regrets

April 10, 2003 Bookbuilders lost a true friend. Armand Godfroy lost his six-month battle with cancer at the age of 53. Armand had been employed by Ecological Fibers, Inc. for 14 years. Previously he worked for Murray Printing after serving in the Navy. Recently, Armand participated in the 45th New England Book Show as a judge. He passionately founded The Daniel G. Godfroy Memorial Scholarship Fund Trust in memory of his son. Armand is survived by his loving wife Rachel and son Gene. His presence, dedication and sense of humor will be missed by all.

Editor's Note

I would like to thank Meral Dabcovich, Principal of VisPer Design Solutions, for contributing her services in creating a wonderfully fresh and creative new design for *PAGES*. I would also like to encourage our members to explore the sleek new BBOB website design, compliments of Joe D'Espinosa of Wellington Graphics, which now incorporates the PDF version of our publication and a running list of Endowment Fund donors.

Elizabeth J. Kenyon,
Chair and Editor
PAGES Newsletter Committee



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