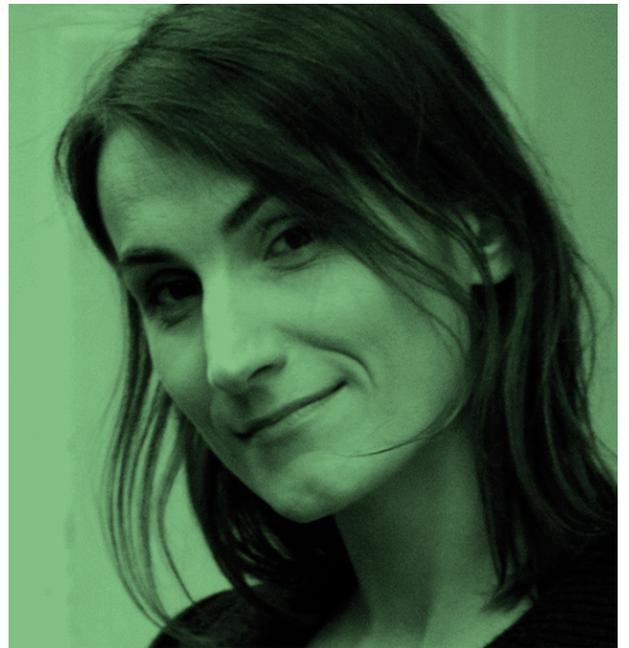


Book's Face

Sigutė Chlebinskaitė, born in 1977, is a Lithuanian book artist, designer and illustrator.



1. Can you please describe your job in 100 words?

I'm just back from the Bologna International Children's Book Fair. While there, the publishers from France attempted to define my contributions – as a book designer, book illustrator, curator of exhibitions dedicated to books, as the initiator of the 'Land of Books; and the educational programme 'You Can Create a Book', a collector, publisher... etc. I am tasked with delivering the text, the images, the message of the story and presenting it all in a shape of a book. Whether in my role at the Vilnius Academy of Arts Publisher, at the International Vilnius Book Fair with private commissions, or my personally initiated projects, every time it is a kind of pregnancy: producing each book is like creating a new cell or a private gallery for the word, the image and the reader. You meander through a maze, surrounded by the history of the book, and once you find an exit then you invite others to take a walk.

2. What did you want to do when you were five years old?

When I was five years old, I was busy 'selecting' a room of my own, the one where I was going to live someday. With a sunset view. Once I saw the ladies refurbishing the house use silver paint to give a new lease of life to the radiators in a five-storey block of flats (this is how I discovered the difference between an artist and a housepainter). I wanted to go to school, like my elder brother, so I got a squared notebook. Into this notebook I 'copied' titles and illustrations from the books I fancied, and explored music textbooks with my Grandmother's illustrations (I was learning the piano at that age). I collected postage-stamps and candy wrappers. These were different times. We could roam the town freely, as we pleased, and often with my cousin we would drop into the closest drugstore and a bookstore. In the drug store, we were into brier fruit syrup. But the tiny Užupis bookstore

lured us by its smell, the tall bookshelves and its peculiar twilight atmosphere, by its glossy book covers and lenticular printed post-cards. The temptation was just too great. Penniless, we would pick some lime cherry leaves from my Grandad's garden, and the quick-witted ladies at the counter would occasionally trade them for something valuable. For sure, I was always looking for somebody to play a fairy-tale recorded on a vinyl, read something to me, or take me to the 'foreign dollar' bookstore in the old-town. I was in heaven when my Mother bought me an *Alice in Wonderland* colouring book from that bookstore, and shortly afterwards the Origami Bible, something totally unheard of at the time. We had no TV set at home, so I went to the cinema and fell in love with the chap called Atreyu from a movie based on Michael Ende's *The Never Ending Story*. I watched it more than 10 times! And then there was the epoch of Astrid Lindgren *The Brothers Lionheart* and Maurice Maeterlinck *The Blue Bird* ...

3. Can you describe a typical working day?

My day largely depends on the time of the year and the dates of the book fairs. In autumn, I am an owl, in spring, both, a skylark and an owl. I like waking up with birds and the sun, having a glass of water with lemon in the courtyard, and spending the morning until 10 am or even noon brooding over the material for future books. The sound of my phone is off during that time, which keeps all distractions away. The time around noon is dedicated to organizing things: 'business' lunches, all kinds of meetings, coordination, seminars and other stuff. With the sunset I take a pause, and in the evening I come back to designing books layouts. I also take a proof copy to bed, and quite often, I nod off over it... Quite many sunsets and sunrises are spent at the printers'. I am there to oversee the printing and binding of soon-to-be books. It is a

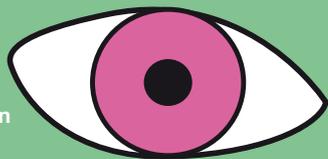
great luxury in terms of time. But this way I have a clean conscience I have done all what depends on me. The printing facility is within 20 km, so no need to drive to another town or take a boat to Chinese printing factory. That said, some day I would like to try it out. My friends make fun of me saying I like work best on holidays and weekends, when nobody disturbs me. But in fact all days get crowded depending on the amount of planned work. Christmas, Easter and St John's are always different. Then we can play at drawing picture stories on a paper roll and show them to guests, in the holiday spirit, in a special box of moving pictures [myriorama] or pass my time reading fairy-tales for kids. On my birthday I usually organize a creative studio of the 'Land of Books' in some remote corner of Lithuania. It is a way for me to test whether these kindred souls are still there, and whether somebody still cares... This year I was invited to plan this kind of event in the Czech Republic, at the Tabook Book Festival.

4. What would happen to the book if you were not there?

Being with a book to me changes as the years pass and life moves on. When I drop into a bookstore, I realize that some books would have looked totally different if the material had been entrusted to me. It even hurts to open them. But it is great to see books that are presented in way that never occurred to me as a possibility. They drop into your palms, slip into your handbag, they follow you, on a journey, to a dinner table. They are created by kindred spirits, by your colleagues from foreign countries. You cannot conceal the excitement from people you meet. The exhilaration is such that you feel it just wouldn't be enough to share it on Facebook or by e-mail, because you cannot 'flick' through the book that way. With this sense of the page on your fingertips you go to a café, order a plate of soup and start enjoying the good news with the baristas, the owner of the café, or just strangers at the

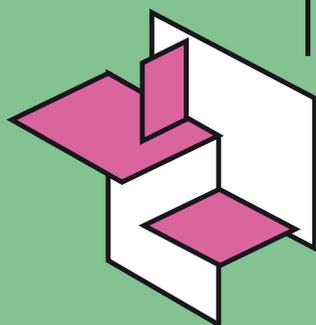
EDITORIAL

- . Reading panel
- . Commissioning or acquisition
- . Copy editing/Full text editing
- . Proofreading
- . Index making
- . Translation
- . Technical revision
- . Infographics
- . Legal reading if necessary
- . Relations with the author



FINANCIAL

- . Authors royalties & copyrights fees
- . Managements accounts
- . Creditors & debtors
- . Legal procurement
- . Sponsors
- . Audits
- . Tax



PRODUCTION

- . Typesetting
- . File conversion
- . Layout & design
- . Paper buying & storage
- . Printing
- . Insurance & shipping

SALES & MARKETING FULFILMENT & DISTRIBUTION

- . Representation
- . Marketing plans
- . Foreign rights
- . Publicity
- . Contracts with the media & PR approaches of opinion
- . Leaders & institutions
- . Social media
- . Parties

- . Order processing & servicing
- . Fulfilment & delivery
- . IT systems
- . Warehouse management
- . Digital warehouses & distribution
- . Physical bookstores & other stores selling books
- . Electronic bookstores
- . Libraries
- . Consignment processing, returns, used/damaged books sales
- . Management of unsold stock

neighbouring table. Many say in amazement they have never seen such books. This has happened with a collection by the best Asian publisher, TARA books, which arrived this year to the exhibition of the 'Land of Books'.

This is how books lead to new acquaintances both on their pages and in our lives. The lifespan of a real book does and must exceed that of the human beings who contributed to it. These are the books that are worth our sweat. I was not part of the journey of books throughout the ages, but for a short random moment I am part of it. Here and now I draw them from the archives of the 19th and of the early 20th centuries. I want to share them, and to create something of my own. I feel like poking the embers of book history and starting a fire from which new books are born.

The publisher of One Stroke Katsumi Komagata during one workshop applauded each person who presented a project for his or her book.

The work of book publishing is like working with an

orchestra: the book is like a musical piece that can sound in our mind, or in the air. Hearing the book. To applaud the book and the person who created it struck as unusual, but it was very interesting. Together, they have journeyed a long way.

5. What is the most exciting / striking thing that ever happened to you in your job?

I am always excited when separate chains in book publishing prepare for the delivery of a new book with equal focus and do not get stuck in a rut. Such 'routine' is inspiring.

I am always happy when the publishers produce each year at least several titles that will stand the test of time, thus paying tribute to book culture and history.

It is striking to see people who ten years ago came as visitors when they were children and now volunteer and come to help with the work of the 'Land of Books' that I conceived when I was still a

student. I am pleasantly amazed by *Arctic Paper* who has been supporting our activities for many years by providing us with paper.

I am amazed by many things, like the first graders or adult participants of 'inspiration hour' who, when having agreed to spend an academic hour alongside the collection of my books, stay there three times as long and nobody wants to leave. I am amazed by the book as a link, connecting different generations, countries and centuries.

I am also amazed by the Book's Face project initiated by you. It looks like it was created just for me: when I joined Facebook a long time ago, I was misled by its title, taking it for a space created for book specialists! This is what I used Facebook for, but recently Book's Face has emerged to fill my gap in expectations. Thank you for inviting me to share these reflections.