

# The Philatelic Communicator

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Writers Unit 30, American Philatelic Society

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Second Quarter 2004

## So You Want to Produce a Book!

by Robert P. Odenweller

You've finished your study, made many notes, gathered illustrations and are ready to get your book prepared for the printer. What comes next?

### A LOT OF WORK

Computers help greatly to avoid many of the problems involved with publishing in the pre-computer era. Before, it was necessary for you to deliver the manuscript double-spaced with a carbon, a separate batch of illustrations, usually as photos with masking and sizing notes, and indications in the text as to where you'd like them to be placed. The editor would work on the text, someone else would handle layout and design, and the printer would prepare the cuts from your photos.

All of this left room for error. Illustrations could wind up well away from where mention is made of them; some illustrations might be inverted, reversed, or swapped with others; tables could be omitted. The list seems endless. All have happened to me—in the past.

My first extended article in *The Collectors Club Philatelist* was the victim of all these and more. It dealt with the "Palm Trees Issues of Samoa 1886-1900," and ran in various issues from 1975 to 1978. That article, after two unsuccessful attempts, became the nucleus of a portion of my new book, *The Stamps and Postal History of Nineteenth Century Samoa*. It is published by the Royal Philatelic Society London and the Royal Philatelic Society of New Zealand in their first joint venture.

This time, however, I produced the book myself. Along the way, I learned quite a few lessons that I share here to help you to avoid learning by the school of "gotcha!" First, I should mention that I used (Corel) Ventura Publisher 8, a top-of-the-line desktop publishing (DTP) program that is

the successor of many versions that once were considered the best on the market. Others may be as good and now have more market share, but the Ventura program has been sold many times and its current owner, Corel, has not been as aggressive with it as it may deserve. Nevertheless, it is still considered by many professional users to be one of the best, if not the best available, but that's a debate I'll stay away from.

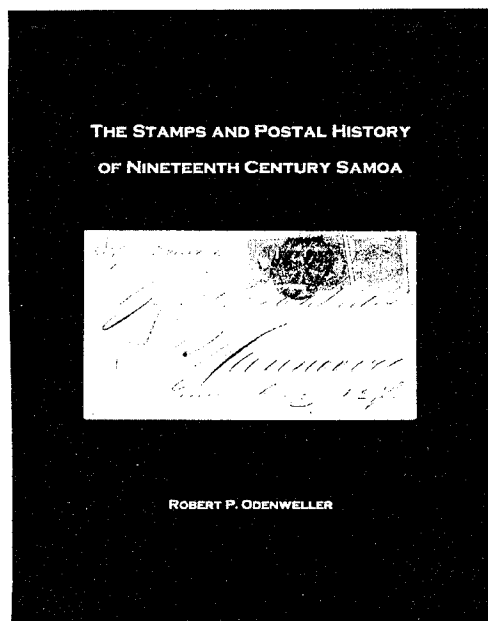
### SET YOUR STANDARDS

Whatever DTP program you may use, you should set the criteria you'll be using right from the beginning. Page layout and design factors will depend on the format of your final print medium, and making changes later could get messy. If you do not feel that your skills in layout and design are up to the level you'd like, ask others who may help.

Sometimes another book's appearance will appeal to you, both for the way you want yours to look and the suitability to your subject. Be shameless. Steal the ideas, but add your own and leave out the parts that may not appeal to you.

Each book should have some individual personality unless it is a continuation in a series. Style sheets were pioneered by the DOS version of (Xerox) Ventura Publisher. Word processing and other programs soon adopted them, so all major programs use them these days. Set up the styles that you think you'll need for various elements, such as chapter number, chapter title, main heading, secondary heading, and first paragraph (if you intend something like large dropped first capital or other features that differentiate it from the rest of the body text), as well as the body text. Special variants will come along later.

➤➤ continued on page 8.



# The Philatelic Communicator

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DEADLINES—For receipt of copy by the editor:

First Quarter . . . . . Jan. 15  
Second Quarter . . . . . April 15  
Third Quarter . . . . . July 15  
Fourth Quarter . . . . . Oct. 15

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Writers Unit 30 has as its primary objective the encouragement and improvement of philatelic writing in all of its various forms. Calendar year membership dues, payable in advance in U.S. funds through a U.S. bank or Post Office are:

USPS Zip code address	\$15.00
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Please report address changes to the Secretary-Treasurer as soon as known in order to avoid loss of issues.

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# The Quill

Joe Foley

LATE!

No excuses, just an apology. I'll do my best to get back on schedule.

### GOODBY TO STAMP COLLECTOR

Council member Lloyd de Vries tipped us to the sale of the Minkus albums and catalogs and *Stamp Collector* to Amos Press. According to an article by Lloyd posted on his Virtual Stamp Club ([http://www.virtualstampclub.com/sc\\_sale.html](http://www.virtualstampclub.com/sc_sale.html)), the catalogs and *SC* will be discontinued but the line of albums maintained. This poses an interesting point where many Minkus albums note Minkus catalog numbers for each stamp.

In the same article, it was noted that *Scott Stamp Monthly* will return to a slick paper magazine format with improved graphics. The change is slated for the October issue.

It's been quite a run for both Minkus and *Stamp Collector*. Jacques Minkus' first album appeared around 1930 and the line of catalogs in 1953. At one time he had retail outlets in major department stores throughout the U.S., with the flagship store in Gimbel's in Herald Square, New York. The lineage for *Stamp Collector* goes back to *Western Stamp Collector* published by Van Dahl when it appeared twice a week. I believe it also goes back to the early 1930s, but could not find a specific reference. An early *WSC* stringer was Pat Herst.

### MEKEEL'S & STAMPS GOING MONTHLY

John Dunn recently announced plans to convert *Mekeel's & Stamps* to a monthly. Target date is January 2006, so we can't say we haven't had advance notice. I seriously doubt that many of us truly comprehend the amount of effort it takes for a very small staff to publish on a weekly basis. I've found this magazine to be refreshing—not necessarily in lock-step with others, but at the same time considerate of other opinions.

As this is being written, John is settling in to new quarters. The address is Stamp News, 42 Sentry Way, Merrimack, NH 03054-4407.

Best of success, John, in the new home and the "conversion."

### PERKINS, BACON RECORDS

The March 2004 issue of *The London Philatelist* noted that the rebinding of the Perkins, Bacon records has been completed and described the content of this invaluable resource.

# President's Message

by Peter Martin



## STAMPSHOW 2004

Plans for the August STAMPSHOW 2004 in Sacramento are beginning to take shape. We will have our normal Sunday morning breakfast. This will be at 8:30 at the Hyatt. Details on the APS Website: [www.stamps.org](http://www.stamps.org). American Philatelic Research Librarian Gini Horn will be our guest speaker, followed by the WU#30 board meeting. WU#30 Vice

President David Herendeen is preparing the Writer's Roundtable (see page 7) and there will be a host of other activities for writers at the show.

## WRITING OUTSIDE THE BOX

As reported previously, there have been significant discussions about ways to start an initiative to place articles into non-philatelic publications as a means to reach a broader audience and add to the roles of hobby organizations. WU#30 Vice President Barth Healey is developing proposals to accomplish this objective for presentation at the WU#30 board meeting at STAMPSHOW 2004.

As noted on page 7 of the last issue of the *Philatelic Communicator* we want to recognize success in this area. The very first to respond was our secretary-treasurer, George Griffenhagen with a copy of a well-illustrated article "Philatelic Practicing Pharmacists," in *Apothecary's Cabinet* published by the American Institute of the History of Pharmacy. Editor Joe Foley had an item "Remembering World War II —In Stamps!" in *Officer Review*, journal of the Military Order of the World Wars. Joe reports that more are arriving. That's a great start. But we need more of you to identify potential non-philatelic journals and magazines and make initial contacts to gauge their interest in publishing a focused philatelic article of interest to their readers.

We need as many WU#30 members to get involved as possible. I'd like each member to commit to writing one article for a non-philatelic publication per year beginning with this year. You pick the publication and make the contact. In an upcoming issue we'll publish some guidelines that will assist everyone. In the meantime, if you're unsure about the best way to go, contact Barth, Joe or me and we'll assist you.

Members who have already had an article published in a non-philatelic publication within the past year should send

a copy (a photocopy will suffice) to Editor Joe Foley so we can maintain a file of articles and list the authors, article titles and publication and date of issue. These will be available for your review at STAMPSHOW.

We'll publish the success stories in the *Philatelic Communicator*. All will be recognized at the Writers Breakfast at STAMPSHOW. We plan to present awards to the best and most successful published articles. □

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## Literature Exhibition Calendar

Coordinators of Literature Exhibitions are encouraged to submit full information, including a prospectus, for these listings. Please contact the editor well in advance of the closing date for entries.

### August 15-8, 2002

A.P.S. STAMPSHOW, Sacramento, Calif. Entries have closed. For information contact Ken Martin, APS, Box 8000, State College, PA 16803, phone 814 237-3803 ext 218, fax 814 237-6128, e-mail: [stampshow@stamps.org](mailto:stampshow@stamps.org), Website: [www.stamps.org/directories/dir\\_Shows\\_Exhibitions.htm](http://www.stamps.org/directories/dir_Shows_Exhibitions.htm).

### October 1-3, 2004

SESCAL 2004, The SESCAL Website notes that their annual exhibit of philatelic literature will *NOT* be held this year *only*.

### November 19-21, 2004

CHICAGOPEX 2004, Sheraton Chicago Northwest, 3400 West Euclid Ave., Arlington Heights, IL 60005, entry fee \$25, entries close August 15, 2004. Information is available from John Kevin Doyle, 5815 Lenox Road, Lisle, IL 60532-3138, e-mail: [doyle-stamps@att.net](mailto:doyle-stamps@att.net), Website: [www.chicagopex.com](http://www.chicagopex.com).

### April 8-10, 2005

COLOPEX 2004, at the MAKROY CENTER, 5462 Center Street, Hilliard, Ohio 43026. This is a change of venue. Hilliard is a suburb on the west side of Columbus. Entry fee \$25, entries close February 11, 2005. Information available from Bob Ross, Box 20582, Columbus, Ohio 43220, e-mail: [literature@colopex.com](mailto:literature@colopex.com), Website: [www.colopex.com](http://www.colopex.com).

### June 3-5, 2005

NAPEX, McLean Hilton at Tyson's Corder, 7920 Jones Branch Dr., McLean, Virginia, Information available from Charles Peterson, Box 5559, Laurel, Maryland, 20726, e-mail: [cjp7777@aol.com](mailto:cjp7777@aol.com), Website: [www.napex.org](http://www.napex.org). □

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No author is a man of genius to his publisher

—Heinrich Heine

# Some Thoughts on Newsletters

by Joseph E. Foley

If you're the editor of your club's newsletter, you're probably also the printer, society reporter, advertising manager, publisher, copy editor, distributor, writer, layout supervisor, pencil sharpener and coffee brewer. It does tend to be a one-person job. If you're not the editor, get the person who is a modicum of help—just a smidgen!

In this article, I'm going to concentrate on content and make some reference to other articles in *The Philatelic Communicator* that might prove helpful to an editor. These are noted parenthetically.

## WHY BOTHER?

What's the purpose of a stamp club newsletter? Perhaps enhancing the enjoyment of the group by the members is the "bottom line." Keep this objective in mind as we consider various aspects. It's a link between the club and the members.

## FREQUENCY

Ideally, a monthly publication would be great! However, considering the effort and cost of postage, a monthly schedule may be a bit too much of a challenge. Going to the other extreme, a quarterly may not be frequent enough to really sustain interest in the club. In fact, one quarterly newsletter may not "survive" until the next one is published. Bimonthly may be the most practical. If you do have to go to a quarterly, consider reminding members of meetings and programs with a post card between newsletters.

## NEWS

Keep the members up-to-date with what's going on in the club, in the hobby and with other members. For example: *John X was a judge at PEX; Doris Y's collection of early*

BOWIE STAMP CLUB



**Perf. Stations**  
Perf. Stations is a monthly newsletter for the Bowie Stamp Club. It features news, articles, and information for members.

**Perf. Stations**  
Perf. Stations is a monthly newsletter for the Bowie Stamp Club. It features news, articles, and information for members.

BOPI

**Scribblings**  
Scribblings is a newsletter for the BOPI (Baltimore Philatelist). It features news, articles, and information for members.

**Baltimore Philatelist**  
The Baltimore Philatelist is a quarterly newsletter for the Baltimore Philatelic Society. It features news, articles, and information for members.

The London Philatelist

The Collectors Club Philatelist

ANNAPOLIS STAMP CLUB NEWSLETTER JANUARY 2004

APS 392 VOLUME XXXIX ISSUE 1  
HAPPY NEW YEAR TO ALL OUR MEMBERS AND FRIENDS  
Meeting Schedule  
Thursday 4 January  
General Meeting, Club Auction, ANNAPOLIS Planning Installation of Officers for 2004  
Tuesday 29 January  
General Meeting, Club Auction  
Tuesday 17 February  
General Meeting, APS State Show Preparation  
General History Presentation of Our BIRTH Centenary  
Thursday 11 March  
Saturday 13 March  
ANNAPOLIS 2004  
ANNAPOLIS 2004  
ANNAPOLIS 2004  
ANNAPOLIS 2004



Volume 39 Number 1

**Social Thank You**  
The members of the club were very pleased to receive a special thank you to Jim and Doris for their generous contributions from the current collection of their club members with the generous spirit towards our society. Jim is of the Group 1 and Doris is of the Group 2.

**Holiday Parties**  
The members of the club were very pleased to receive a special thank you to Jim and Doris for their generous contributions from the current collection of their club members with the generous spirit towards our society. Jim is of the Group 1 and Doris is of the Group 2.

**Notes, Listed**  
The members of the club were very pleased to receive a special thank you to Jim and Doris for their generous contributions from the current collection of their club members with the generous spirit towards our society. Jim is of the Group 1 and Doris is of the Group 2.

Tibet is being sold at auction by \_\_\_; a warm welcome back to Mort and Linda Z on their return from a winter in \_\_\_; The door prize of a packet of stockcards at the last meeting was won by Mike S; and so it goes. Take note of who is exhibiting and their awards. Careful though—if a member is upset because they didn't receive the award level they thought they deserved, no sense "rubbing salt in the wound."

It's tough to compete with a big weekly, like *Linn's*, for major news items, but then not everyone subscribes to *Linn's*. If there is something of note that is timely, vis-a-vis your publication schedule, include it.

## TECHNICAL POINTS

Punctuation, spelling, grammar and standards are all conducive to an enjoyable publication. A misuse of a word, wrong tense or misspelling can jar a reader and really distract from the author's message. A good reference and careful proofreading are very helpful here.

For a reference, you really can't beat *The Chicago Manual of Style* (reviewed in the third quarter 2003 PC). However, if the price tag of \$55 is a problem, most dictionaries have a compact but useful style guide. My aging *Webster's* has a fifteen-page "Handbook of Style" at the back of the book.

When it comes to proofreading, some of us are gifted and some (like myself) are not. I do my best proofreading *after* the article or journal has been published! Help from a third party who has not been associated with the writing or editing is valuable.

"To err is human." Remember that before taking an editor too harshly to task. Even the venerable *New York Times* will have the occasional typo.

## MEETINGS

There are two ways that we should treat meetings. One is what is going to happen and the other what did happen. A good description of future programs can really help build attendance and participation. It should go without saying that a good program is essential here. Get together with the program chair and do a little advance planning. Try to avoid "To be Announced" or some other lame excuse for not having something planned. If you find that you are running short of ideas contact the APS Chapter Activities Committee.

A good but concise account of what took place is equally important. This accomplishes three things: It's an update for those who were unable to attend the meeting, it acknowledges those that went to the trouble of putting the program on and may well serve as an enticement to some to attend the next meeting ("Gee—I wish I was at that meeting!")

Many clubs have the business aspects taken up at a separate board meeting. If this is the case, then a succinct account of what took place at such a meeting should be published. We live in an open society and are the better for it. The members should be briefed on what is going on.

## GRAPHICS

Ours is a visual hobby and good graphics are really essential to any type of philatelic publication. Many, perhaps most, stamp club newsletters are printed on a photocopy machine. Some of the newer digital machines can produce acceptable quality (see Bill Bauer's letter in the first quarter 2003 *PC*). Others range from poor to downright terrible unless the master copy is a halftone (see 12.4 in the *Chicago Manual*). The reason is that these machines only show black or white. Gray is totally absent. On occasion a successful illustration of an intaglio-printed stamp can be made from this type of equipment. There are no real gradations of color in intaglio. Nevertheless, there is not consistency.

Testing may help. Make one photocopy from your master to check quality (or lack of quality). If the result is poor and attempts to improve are not successful, consider running the article without the illustration.

Karen Weigt's "The Challenge of Scanned Graphics for Low-Budget Publications" had some excellent guidance (first & second quarter 2001 *PC*). Larry Goldberg's "Imaging . . . the Way I See it" and Jean Walton's "Some Thoughts on Graphics" are also helpful (first and fourth quarter 2002 *PC*).

## PAGE AND FONT SIZE

An 8½ x 11" page size is standard and offers the most flexibility and economy. *The Philatelic Communicator* is

printed on a double size sheet, 17 x 11". This can create a bit of a problem when you have more material than will fit in sixteen pages, but not enough for twenty. Using 8½ x 11", you could "settle" at eighteen. Some use a folded 8½ x 11" sheet producing a page size of 5½ x 8½". A rather awkward size.

With an 8½ x 11" page size, consider two or three columns. A single column that wide is difficult to read. There are some interesting arguments concerning ragged vs. justified right margins. Really, this is the editor's choice.

The font and size in *The Philatelic Communicator* are Times New Roman with a size of 11. References, notes and captions are one size lower. A size of 11 or 12 is about right. Some examples follow:

Times New Roman 9  
Times New Roman 10  
Times New Roman 11  
Times New Roman 12  
Times New Roman 13  
Garamond 9  
Garamond 10  
Garamond 11  
Garamond 12  
Garamond 13

Once a font and size are selected, stick to it.

## CALENDAR

A good calendar of philatelic events is very useful. If you are publishing on a bimonthly basis, add an extra month for the calendar. For example, the calendar in the January-February issue should also cover March. This lets your members plan ahead and should the March-April issue be delayed a bit, you're covered.

Obviously, all club activities should be listed. If the club sponsors a stamp show, that event might appear well in advance, perhaps as soon as the date has been set. Include as many activities as the members of the club might be interested in. Shows and bourses in the area, major events such as APS, Mega and international shows in a much wider geographic area. Auctions held by dealer members and nearby first day ceremonies.

Starting in the late Fall, consider a note on how your club will cancel a meeting due to weather conditions. Many key on public school closings.

## A FULL-TIME JOB

From time to time there is a member of a club with great energy and the apparent ability to attend to just about everything. This becomes the "one man [person] organization." For the sake of argument, assume that one person can perform a great many duties and do them well. There's a downside.

►► continued on page 14

# How to Select the Right Paper for the Job

by Mike Mason

Editors's Note: This article is reprinted, with permission, from a recent issue of *Printips*, the house publication of Leesburg Printing. Information on this firm may be found on their Webpage: [www.leesburgprinting.com](http://www.leesburgprinting.com).

As printers, we love paper. Paper adds, a design element, influences the impression and contributes to the overall appeal of a printed piece. Paper is also a critical variable in how well a job runs on press, in a high-speed copier or digital printer, or through the laser printer on your desktop.

For most printing jobs, there is a paper whose characteristics are best for the application. For example, if the printed piece is a tri-fold brochure, a sheet with good folding characteristics will be best. If the piece has significant ink coverage, then a paper with superior ink holdout will perform best.

Here at Leesburg Printing Co., it is our job to guide you through the many possibilities to match the paper to your printing project. This will be easier if you understand how the characteristics of paper affect the appropriateness for a specific printed piece.

## FINISH

The finish or surface of the Paper has a significant effect on the final appearance of a printed piece. During manufacturing, paper fibers align themselves in an arrangement of peaks and valleys on the surface of the paper. The height of the peaks and depth of the valleys affects how the ink film lays on the surface. Ink film is approximately one micron thick; on a paper with little difference between the peaks and valleys, the ink density will be even, making the image appear sharp.

During the papermaking process, the paper surface can be altered by process called calendaring. The paper is pressed between two rollers called calendars that smooth the surface. The greater the amount of calendaring, the smoother the surface.

Paper surface can also be altered by sizing or coating. Sizing is a solution added to paper to make it less absorbent. Sizing (rosin, glue, gelatin starch or modified cellulose) added to paper pulp is called *internal sizing*, while *external* or *surface* sizing treats the surface of the paper after it has dried. Sizing improves ink holdout.

Coating the surface of paper makes it smoother, imparts a sheen or gloss and improves ink holdout. Kaolin clay is used as both filler and coating to impart gloss to

paper. The gloss of the paper also affects the gloss of the ink – the glossier the paper, the glossier the ink. Depending on how much light the coating reflects, it will be termed *gloss* (high reflectivity) or *matte* (low reflectivity).

Writing, text and cover papers may be given a finish either during the papermaking process or after it is completed. Popular finishes include smooth, vellum, cockle, felt, laid and linen.

## BRIGHTNESS, WHITENESS AND COLOR

The brightness of a sheet of paper measures the percentage of a wavelength of blue light it reflects. Most papers reflect 60-90% of light; the closer to 100, the brighter the paper. The brightness of a paper affects readability, the perception of ink color and the contrast between light and dark hues.

Brightness is not related to either color or whiteness. Although there are many papers called *white*, all have a definite hue. Most have a blue white tint though there is a wide shade variety. Like brightness, the hue of the white affects the perception of ink color and contrast. Off-white sheets produce less glare.

Paper color is determined during the papermaking process by adding pigment to the pulp. The perception of ink color can be altered depending on the color of the paper.

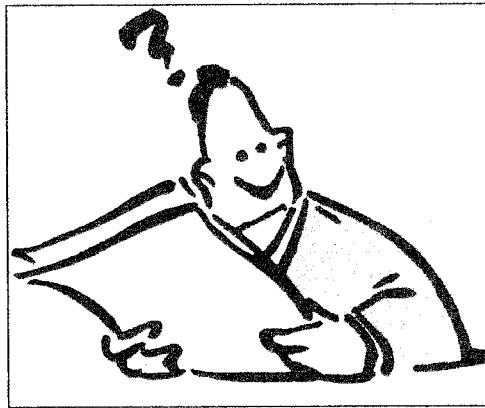
## GRAIN

The fibers in paper lie in, a single direction. As paper pulp moves forward on the papermaking machine's wire screen, the fibers tend to align themselves in the direction of movement. When the grain runs the length of the paper, it is said to be *long*; when the grain is across the width of the paper, it is said to be *short*.

Grain direction directly affects paper strength and flexibility and therefore is important when a printed piece will be folded or made into a booklet. Folding long grain stresses paper fibers; folding short grain actually breaks them. When a fold must be made on the short grain, it is customary to score the sheet, first to evenly break the fibers.

## GRADE

There are five basic, categories of paper, called grades: bond, offset or uncoated book, coated book, text and cover. Papers in different grades vary in content, appearance, enc



use and original purpose. For example, the name bond was originally given to paper that was used to print bond and stock certificates. Today it is used to refer to paper used for letterheads, duplicating and photocopying. Similarly, book paper was originally used to print books and cover paper was used for book covers.

Within each grade there are other distinctions depending on the brightness, opacity and fiber content of the paper. Uncoated writing, bond, offset, duplicating and photocopying papers can also be referred to as *fine papers*.

#### BASIS WEIGHT, CALIPER AND BULK

The basis weight of paper is the weight in pounds of a ream (500 sheets) of paper cut to the basic size of its category. The basic size for bond paper is 17"x22"; for text, offset and coated papers 25"x38"; and 20"x26" for cover paper. A ream of bond in its basic size weighs 20 pounds; the equivalent weight for offset paper is 50 pounds and for cover is 27 pounds. *Pounds* is often indicated by using the # sign, as in 20# bond. Basis weight is also called substance.

Each paper grade has a range of basis weights, 16#-24# for bond; 50#-70# for offset; 50#-100# for coated book; 60#-100# for text and 60#-100# for cover.

The thickness of paper is called the *caliper*; it is measured in thousands of an inch and referred to as *point size*. (This is different than the point size in typography, which measures the height of characters in a font.) One-thousandth of an inch equals one point, so ten-point paper has a thickness of 0.01 inch. The caliper of paper is not related to basis weight – a smaller-sized, thick sheet may have the same basis weight as a thinner paper in a larger basic size.

*Paper bulk* defines thickness relative to basis weight. A paper may be bulkier than another grade while still having the same basis weight.

#### WHAT IT ALL MEANS

From this description, we hope you can see that selecting paper means more than choosing a color and grade. Our knowledgeable customer service staff Joe or Mike Mason will guide you toward the grade that is best for your project. Call us at 800-828-3348 for more information.

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In composing, as a general rule, run your pen through every other word you have written; you have no idea what vigor it will give to your style.

—Sydney Smith

# WU30 WRITERS' ROUNDTABLE AT STAMPSHOW SACRAMENTO, CALIFORNIA AUGUST 13, 2004

Following on the success of the past two years, another Roundtable will be held at STAMPSHOW. There is a little different twist this year. The Literature Exhibit Critique will precede the Roundtable. At the conclusion of the critique, Ken Trettin, who is chairing the Literature Jury will turn the gavel over to WU30 Vice President Dave Herendeen and the Roundtable will get underway.

The preliminary schedule has this down for 3:00 p.m. in room 306. There could always be a last-minute change, so check the final schedule.

Authors, writers and publishers will be interested in both the literature critique and the roundtable. A topic or two from the critique may carry over.

**ALL ARE WELCOME TO ATTEND BOTH THE  
LITERATURE CRITIQUE AND THE WRITERS'  
ROUNDTABLE.**

These sessions are pretty much free-wheeling, with the participants setting the "agenda" as the discussion moves along.

If you have any suggestions for the Roundtable, please contact Dave Herendeen at:

5612 Blue Peak Ave.  
Las Vegas, NV 89131  
702 658-8582

dherendeen@aol.com

►► So You Want to Produce a Book! (*continued from page 1.*)

Make a small printout of the features of each style tag and what you use them for in the book. It will be a handy reminder until you get used to them.

## FONTS

One of the first decisions to make is which font and size to use. Printing professionals generally agree that a font with serifs is very much easier to read than a sans-serif body text, so that is the way to go. Avoid Times Roman in any of its guises—it is as banal as courier type was on a typewriter.

The essence of a good font is in readability. If people can't read your book, they won't. Unless they have to. And then they'll think nasty thoughts with each reading.

Make it easy for them. I use a Garamond type that always attracts compliments on its readability. But there are many different interpretations of Garamond, and none quite as hefty as the one I purchased many years ago, and which is no longer available.

Bookman, Bodoni, Garamond, and Goudy are a few that you might consider, but look around. Pick one that you like and use all its variants. Pay special attention to whether it has fractions (at least  $\frac{1}{4}$ ,  $\frac{1}{2}$ , and  $\frac{3}{4}$ ) if you expect to use them—one Garamond variant I tried didn't have them.

It's also helpful to have bold, italic, bold italic, and condensed versions available in the same typeface. Resist the temptation to mix fonts—it is likely only to produce a mess. For basic text, select the size that works best for what you intend to produce. A smaller size will allow more words to the page, but depending on the font, the same nominal sizes will result in lines of different length.

Font size is measured from the top of the ascender (such as the top of the lower case "b") to the bottom of the descender (the bottom of the "y"). If these are abnormally long, as in Goudy Old Style, a 10 point line will seem to be much smaller and harder to read than a 10 point line of a font with short ascenders and descenders.

The "leading," named for the lead spacers that were inserted between lines in typesetting days (and pronounced "ledding"), can be varied as well. Although the default leading is usually either one or two points more than the nominal size of the type, other combinations are possible. Length of the line of text must also be taken into consideration for readability, and is a subject a bit too lengthy to get into here. Essentially, consider an extreme example of a line of text ten inches long but with closely spaced text. When you get to the end of the line and return to read the next, finding your place would be difficult if you didn't keep your finger on the starting point. We don't read that way.

Rather, the selection of a line length commensurate with the font size should not be excessive. If it is longer, printers will consider increasing the leading proportionately, but leading of three points or more is considered to decrease readability. This decision should be made at the outset.

One aspect that guided the selection of the font size in my book was the number of illustrations. I am particularly careful to have illustrations on the same page as the text that refers to them. If this cannot be done, I try to make sure they will be on a facing page. Only rarely will it be impossible to meet those criteria.

I would encourage any writer to aspire to the same concept. In editing manuscripts, I have often seen some text, followed by something like "see fig. 2, 3, 4, 5, and 6." That guarantees that page flipping will result, but it's not necessary. Think about how to space out your references so that they'll fit more comfortably. When you're doing your own work, this will become more obvious.

Originally, the live width of my text was tailored to fit a fairly narrow format, five inches wide. After the two attempts to produce the book ended, the second caused by a hard drive crash—remember to back up frequently—I resumed starting with the old design but it was constricting. Covers had to be reduced, tables wouldn't fit, except sideways, and it was not easy to get a result that was pleasant to look at.

The resolution of this came in an easy step—I made the book larger. Since I was not sure where the book would be printed, I chose the metric size A4 width, trimmed, since it's narrower than  $8\frac{1}{2}$  x 11, and the latter, since it's shorter than A4. That way either could be used.

But another problem appeared. The wider page ran into the earlier mentioned maximum length of the line for easy reading. The solution? I shortened the line length to a decent maximum, leaving a bit of space to the outside edge of the page, but used the full page for illustrations and tables. Voila! The design fell into place.

## ILLUSTRATIONS

Illustrations require particular attention. The most regular criticism I've heard (and seen) about philatelic books is the quality (or most often the lack thereof) of the illustrations. A good illustration should not be a problem if the item belongs to or is accessible to the author. In spite of this, they often fall short of optimum, for various reasons.

The basic rule of thumb is that the scanned image must be double the dots per inch of the half-tone screen that will be used by the printer. Since top quality printers will use 125 to 150 dpi screens, a common 300 dpi scan should be expected to suffice. But often it doesn't. The scanned rate is good only for items shown at the same scale as scanned or smaller. If shown larger, or only a portion is selected and



shown as a large image, the dpi will drop accordingly. A higher level is needed, say 600 dpi, if a portion of a scan is selected and shown as a blow-up double original size. This should not be considered so much a disaster as something that one should plan for. Setting the scanner for 600 dpi for an object you know you'll be showing in detail should be a simple process, and almost all currently available scanners give a true dpi of at least 600.

Photography will yield pictures of far greater definition than scans. A typical 35 mm photo will have the equivalent of about 35 MB of information, or at least twenty times that of a 300 dpi scan of a cover. Transfer of slides to scans can involve loss of detail and technical problems beyond those of the normal user. The device sold with a flat-bed scanner that will (theoretically) transfer your slides to an image is pathetic and unacceptable except for family photos.

The other end of the spectrum, in obtaining images from slides and print film, is the slide scanner, and they are not inexpensive. I use a Nikon Coolscan IV (you won't need its big brother, the Coolscan 4000) and it delivers a 35 MB file from a slide. That can (and should) be reduced to a much smaller file, and yet arrive at more than 300 dpi fairly easily.

The goal, however, is to have the final image, whatever its size in the book, measuring at least 300 dpi. That will assure that the final product will have the sharpness needed.

### SCANNING PHOTOS

Occasionally photos or auction catalog listings are all that are available to illustrate some point you wish to make. Auction catalogs usually have a halftone screen already, so there's little you can do to improve on them. The one thing you must remember is to record and to credit the origin of the illustration in your book.

Photos are another matter. For years, I've planned to write a book about philatelic photography. I may yet get to that, but would now call it "philatelic imaging," to cover film and digital photography as well as scanning.

The primary problems (and I've identified twenty basic problems) in philatelic photography, are lighting and exposure. The photographed illustrations in many books are severely hampered by the mistaken use of a single light source for copy photos. This results in a corner or side being very bright, the center properly exposed, and the opposite corner or side underexposed. The result is useless.

The corresponding problem is what I call the curse of the automatic camera—it chooses the exposure for you. Unfortunately, the light meter in cameras sees everything in 18% gray. Thus, a white cover on a white background will show up darker than you would like. (Oh, you've noticed this before?) Similarly, a dark cover on a black background will look washed out. To beat that, you should get an 18%

grey card (available at photo shops) and make your exposure measurement using your light sources. Then lock those settings in. If your camera won't allow you to do that, I'd suggest that you forget the photos. With many other considerations than just these two, you might want to wait for that book.

### GETTING TO WORK

Once you know what you want to say and how you want to illustrate it, and have established the structure (layout, style sheet, and other details) you're ready to go to work. Files can be created in other systems and imported into your DTP program, but if you have not done so elsewhere, it may be better to do it directly using the DTP program's equivalent of a word processor. Ventura works as well, or better, than Word, and as you enter the text, you may see an ideal spot to locate an illustration.

Placing illustrations is simple. You create a holding frame and then import the illustrations from an existing file. Once you do it a few times, it takes only seconds to repeat with other illustrations. When you create the holding frame, whether for a cover or stamp, it pushes the text lower or to the next page, so you will get an immediate feel for the layout. It doesn't stop there. Once the illustration is in place, you can manipulate the size and placement until it is "just right." This is the best benefit of direct input, since you will see the book developing right before your eyes.

Ventura allows you either to "link" or "embed" illustrations. If you link them, they stay in their original positions in your computer files, and any modifications you do to those files will automatically reflect in the book. Linking also keeps the size of the file small, so changes happen more quickly. By importing or embedding the illustrations, they stay as they were at the time they were imported, but also make the file larger by the size of the image and a bit more. A book with many illustrations can get larger than a CD can hold in fairly short order. If your DTP program will not allow linking, you will have no choice.

### INDEXING AND CONTENTS

Ventura, and I assume most of the top DTP programs, has a very good feature that permits index entries to be created. Again, this is a subject deserving of full coverage in a separate article, but having a good index is essential. My editor beat it into me. If you prepare for an index as you are doing the input work, it can be much easier later. Yes, many entries will wind up using different words and will have to be pulled together, but with the process started at the beginning, you are less likely to miss items later.

In spite of that, some authors may wish to wait until the book is done. That is what happened to me, and it was not a difficult process. The main effort is in establishing a

structure for the index. Chester Smith's book (*Manual of Philatelic Headings*, APRL, 1979) helps greatly with this. Much, but certainly not all, of the work in finding likely entries can be accomplished using the word search function of the DTP program. On moving to each word, it will be necessary to evaluate whether or not an index entry is appropriate at that point. Using a word such as "paper," for example, will likely yield many nonessential index entries, and probably should not be used in a word search in the first place. Another such as "American Banknote Co.," might yield an entry for each step.

In Ventura, an index entry can be copied completely, with the "See" and "See Also" references as well. By copying this in each desired location, you will have a number of pages for the same index entry. On the other hand, if you were to make a free-form entry for each, you will have as many index items as entries, unless you type them identically from one to the next. I didn't discover that trick until I had done most of my entries.

Once you're done, it's a simple matter of making sure that the page numbering is up to date (another automated function), and then to give the command to build the index of the existing entries. They can then be formatted according to levels and you're done. It's quite a long way in both ease and time from the old 3 x 5 index card days.

The Table of Contents is another example that generates itself automatically. Each tag (chapter heading, chapter title, major heading, etc.), can be merged with a single command into a full table of contents. It can save a lot of time that would be spent going through the book to find all the elements.

Ventura formats the index and table of contents for you. All you have to do is to decide on font size, leader dots and spacing, if any, and it applies the format to each entry.

#### PREPARING FOR PRINTING

Although many printers can use some of the popular DTP programs, it may be better to furnish them with PDF files prepared with Adobe Acrobat Distiller. The main reason for this is to give them your finished product exactly as you have created it. Odds are, if they use their own, some minor problem will enter and many hours of careful work will come undone. I have found in the past that when I have sent a fully laid out article, with illustrations, to a printer, the font metrics that they used may have differed slightly and totally different pagination resulted. It's not a pretty sight.

Rather, Adobe Acrobat is the program you will have to buy. Everyone should have the free download, Adobe Acrobat Reader. Writer has four functions: PDF Writer, and Distiller, which has three levels (ScreenOptimized, PrintOptimized, and PressOptimized). Forget about PDF Writer right away. It's not of much use except to generate

simple notes to someone who doesn't use your original program.

Acrobat gives you two benefits. First, it is very difficult for the average user to do anything to your document, so it can't be screwed up unless they make a major effort to do so. The other is that even though the end users don't have the program you used to generate the document, when they open it, they will see it exactly as you created it. They don't need to have your program.

Which brings us to which Distiller level to select. For a book that is to be produced on an Imagesetter or top level equipment, the only choice is PressOptimized. Lower levels, such as ScreenOptimized will give you lousy resolution on the illustrations and the fonts may wind up with spacing in words where you least expect them. The PressOptimized option will automatically reduce any dpi settings to 300 dpi (unless you want to designate a higher level) but will take the most disk space and processing time. Forget the others; the final result is the only one you would want to consider.

#### FINAL THOUGHTS

This brief article shows only the tip of the iceberg, but may give you some ideas that will save you a lot of time if you ever decide to produce your own book. I learned some of them the hard way. A thorough knowledge of your program is always a great help—before you start work. If you are new to the program, take a bit of time to learn its quirks and foibles first, perhaps trying a practice run with it.

As far as equipment is concerned, a big and fast computer is a great help, and recent technology advances make them fairly inexpensive. Scanners are very inexpensive these days, and all will give at least 600 x 600 true dpi. Use the same scanner as much as possible for continuity of the same color values if you're going to be printing in color.

A number of good books go far in helping you to understand some of the mechanics of book preparation, and one I can recommend, even though they have not yet made good on the promise of a computer version, is *Words into Type*, by Marjorie E. Skillin (although she is not listed specifically as the author, but only as such in the Library of Congress listing), a 1974 volume by Prentice-Hall, Inc., Englewood Cliffs, NJ, ISBN 0-13-964262-5. If you're lucky they may have finally come out with the new version, but I wouldn't bet on it. I can say that it is likely to answer just about any question you may have, not only about book production, but is a superb reference for copy editing style, typographical style, and use of words. At times you will see references that are applicable only to pre-computer days, but the basic information is exceptional.

I hope this article will answer some of the questions. □