
Production notes

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It's been about ten years since the last production notes (written by Mimi Burbank; we miss you, Mimi), so it seemed time for an update.

For years now, *TUGboat* production has been via PDF files. We create separate PDFs for each of the four cover pages (front cover, inside front cover, inside back cover, back cover), and all the interior pages. We upload the PDFs to Cadmus, our production printer, via ftp. (*TUGboat* has used Cadmus (cadmus.com) for some 25 years, and they are still a pleasure to work with.) Cadmus quickly returns proofs ("bluelines") to us on paper. Although they do have an electronic proof process, paper has been more reliable for us so far.

As always with paper printing, everything costs something, and some things cost more. Naturally, color costs more to print than regular black and white; so we often grayscale images (or have Cadmus grayscale them) when the color is not semantically important.

Another factor, especially for color, is the arrangement of the issue into signatures. Most readers here are likely familiar with this, but just in case: the general idea is that the issue is printed on giant sheets of paper — the size of 32 8.5x11 pages — and then other machines do the necessary cutting, folding and binding. Therefore, it's ideal to have an issue which is a multiple of 32 pages. 16 is next best, then 8, then 4 (the process requires at least 4 pages in the last signature, and the powers of 2). We expend quite a bit of effort on the final pagination and combination of items to get the best page count possible.

As far as color goes, it's critical to keep all color within one signature, since the color vs. b&w print costs are incurred on a per-signature basis. So sometimes we end up sacrificing the ideal article ordering to keep color articles together.

In another installment I'll write some technical details about the production and tools we use. For now, let me switch gears . . .

Introduction to Colophon

The last piece in this issue is the first fiction ever published in *TUGboat*: a (very) short story by Daniel Quinn. Its subject was apropos for us. Quinn is better-known as the author of *Ishmael*, *The Story of B*, *Beyond Civilization*, and other books that share common themes of a search for truth and living in our world.

His books were transformative for me personally in understanding how and why we live as we do, so when I came across this short-short, I was very glad to bring it to *TUGboat* and perhaps a few new readers of Quinn's work. Thanks to our editor and colleague Barbara Beeton for happily acquiescing in printing it, and of course to Daniel Quinn for graciously allowing us to reprint it.

(Colophon to "Colophon": Lacking Saracen, I chose `cmfib8` for the main font, the only time it's seemed suitable for an article body. Thanks to Don Knuth, too, as always.)