

APPENDIX C - CUT AND PASTE METHOD OF NEWSLETTER PRODUCTION

This chapter included sections of the manual that were deleted because of the present computer era of newsletter production.

C.1 PREPARING THE CAMERA-READY TEXT

"Camera-ready" is the term printers use to describe something they don't have to do anything to except photograph and print. If every part of your newsletter is in black print on white paper, in exactly the right size and in exactly the right place on the page, ready to be photographed by your printer's camera (or to be photocopied), it's camera-ready.

Keep your lazy reader in mind even as you put your text into this final camera-ready form. The odds are that you'll be using a typewriter to get your newsletter ready to print. Here are guidelines that will help you produce camera-ready text that will reproduce well, and thus be easy to read.

Use a carbon or film ribbon; cloth ribbons (especially well-used ones!) give you fuzzy, uneven type that will not print well at all.

Use the same type style throughout. If you have several typists using different typewriters that have removable typing elements, invest in matching elements (print wheels, balls, whatever) for each machine.

Use a serif ("SAIR-if") type style if you have any choice at all. Serifs are the tiny lines that cross the ending strokes of most characters. They make reading efficient by helping the eye move easily along the line.

A typical serif type style

A typical sans serif type style

Most typewriter type is fixed-width; each character takes up the same amount of space horizontally regardless of the size of the character. The size of the type is measured in characters per inch (cpi) or "pitch." If your typewriter has adjustable pitch, or if you have a choice of typewriters, use 10-pitch type (10 cpi) if you type all the way across the page (not recommended!), and 12 cpi for two-column or three-column newsletters. Stay away from 15 cpi type (except perhaps in the masthead).

This is 10 cpi type.

This is 12 cpi type.

This is 16 cpi type.

C.2 PHOTOGRAPHS

Photographs are a welcome addition to a publication if handled properly. All should be of equal quality, and preferably from black-and-white originals. Ideally, the printer should produce "half-tones" from these photographs (at added expense). But with some extra care, photographs can be reproduced on a good quality copying machine. Just be sure any text on the page is extra-dark, since the copier's exposure has to be lightened for the photos, and light text is liable to disappear. An overlay sheet for use with copiers is available at graphic supply houses. Photos look better if they're framed with border tape or a dark line. Always include a caption to explain the action and identify the subjects. Be sure you have permission from the participants to use the photo.

C.3 THE PASTE-UP

Now that you have all your body copy prepared, and the headlines, artwork, and photos ready, it's time to assemble this mass of material into completed camera-ready form for the printer. This step is called "the paste-up."

Professionals use card stock mounting boards for this step. These are somewhat expensive and not readily available in all areas.

One alternative to mounting boards is good quality blue-lined graph paper with a quarter-inch or eighth-inch grid pattern. If you'll be photocopying your newsletter, copy a page of this paper first on the machine you'll be using, to make sure that the light blue lines don't show. A long metal edged ruler will help you check to be sure your text, headlines, and artwork are "square" with the grid lines on the paper. If you use plain white paper to paste up on, try using a sheet of clear or translucent grid paper (CLEARPRINT is one brand) laid over your paste-up to check alignment.

Before pasting up an item, trim it with an X-Acto knife with a #11 blade, cutting on a "self-healing" cutting mat or a piece of glass.

Use a metal-edged ruler if you need a guide. The X-Acto knife is also handy for lifting copy when you need to move it. You can also trim with a pair of scissors--but the X-Acto knife is handy and neat; just be sure to replace the blade the instant it shows signs of dullness, or it will damage what you're trying to cut.

Glue sticks, rubber cement, artist's spray adhesive (Spra-Mount), or wax can be used to stick your copy, headings and art into position.

Experiment to find out which method you're most comfortable with. The glue stick doesn't let you reposition things as easily as the other methods. With a little experience, you'll determine how much rubber cement to use (not as much as you think). A waxer is an electrically-heated gadget that

applies a thin coating of paraffin to the back of what you want to paste down. Waxed items can be easily repositioned.

C.3.1 WHITE SPACE

To avoid a cluttered look, allow plenty of what the professionals call "white space" in your layout. White space is the un-printed part of your page, and the careful use of it makes your newsletter attractive and easier to read. The space above the text on this page is "white space."

C.3.2 BORDERS

Highlight special announcements with borders. Border tapes are available in many sizes and styles. Be careful with borders. Elaborate border tape designs can sometimes detract from your content. Preprinted cut-and-paste borders are also available, from clip-art publications, or you can make your own borders on the typewriter, using the * or ©, key. You can use a similar repeated row of typed characters (or a length of plain narrow border tape) to indicate the end of an article, like this:

©©©©©©©©©©©©©©©©©©

Or

You can also use a fine-point pen or felt marker to draw separation lines and boxes. Experiment with different pens on your particular paper; marker ink frequently bleeds and gives you a fuzzy line. Always use black ink; blue ink doesn't always photograph well. Light blue non-reproducible markers can be used to write notes to the printer on your paste-up. Test a copy first to be sure the light blue won't be reproduced by the equipment.

C.3.3 CLIP ART

The effective use of clip art gets your reader's attention and can add interest to your page; but don't overdo it, or your cluttered page will look like the clip art equivalent of a ransom note. **Appendix B** contains some on-line and off-line sources.

C.4 REPRODUCING YOUR NEWSLETTER

Now that your camera-ready paste-up is finished and has been proofread several times, you're ready to have it photocopied or printed. What color paper should it be on? White is always safe; but a newsletter printed on

colored paper stands out invitingly in that pile of bills and junk mail your members get in the mail every day, and the cost for colored paper is minimal.

If you copy the newsletter on the office copying machine, or use a professional photocopier, run one copy of your paste-up first. Check it to see if any of your paste-up lines show. If they do, go over these areas lightly with white-out.

Professional offset printing (either at the corner quick-copy or from a bigger outfit) produces a high quality newsletter, but for small quantities it's more expensive than photocopying. Some larger printers may not wish to take on small jobs. Printing prices vary widely; check around. Is there a printing trade school in your area that could print your newsletter each month as part of student training?

Mimeograph and ditto reproduction was once a common way to print small newsletters, but with inexpensive photocopying available now on every corner, these older printing methods are now obsolete. A used mimeograph machine, available free at or minimal cost to your club, may seem like a great idea for your newsletter; but making the stencils is a hassle and the printed results tend to be only marginally acceptable. Keep in mind that the reason the used machine is available is that the owner has switched to a faster, cheaper reproduction method that produces higher quality results; you probably should too.

Regardless of how your newsletter is reproduced, if it requires that the paste-up leave your own two hands, be specific in your instructions; stating how many copies you need, how soon you'll need them, paper color and weight, ink color, any folding, collating, or stapling services you need, etc. If your newsletter uses a paper size, weight, or color that's not normally in stock, give your printer some warning each month so that he can order your paper.