When I was offered the position of co-editor of *Art Documentation*, my chief reason for accepting it was my interest in learning more about the processes of editing and publishing. Although I have now held the position of co-editor for two years and five issues, I continue finding new things to learn, especially about the production end of publication. Another perk of the position is the opportunity it offers to indulge a no-longer-practicing librarian's latent instincts to inform, in this case, the readers of *Art Documentation*, about their own publication. I still find the process fascinating, and hope that both our readers and authors will share my enthusiasm for learning how an issue of our professional journal is brought into being by our far-flung editorial team: contents co-editors Judy Dyki in Bloomfield Hills, Michigan, and Kathy Zimon in Calgary, Alberta; Review Section editor Joan Stahl in College Park, Maryland; and copy editor Eileen Markson in Bryn Mawr, Pennsylvania.

**Soliciting Content**

As the contents of one issue of *Art Documentation* are being copy edited, and then forwarded to production, the co-editors gear up to solicit and edit the articles for the next issue. The first order of business is to tally the number of articles already promised for submission. Fortunately, the editors seldom begin with a blank slate. Nevertheless, there may be up to a fifty percent attrition rate from promised articles to articles received for editing. If all has gone according to schedule, the editors contact the potential authors to confirm that the promised articles will be submitted. The next step is a call for papers, posted on ARLIS-L, which often mentions preferred topics the editors would like to see addressed. Such topics may arise from discussion on ARLIS-L of current events like the war in Iraq, which generate many postings, or from articles in previous issues of *Art Documentation* that suggest follow-up. Other sources for articles are papers presented at our annual or regional conferences, and award-winning books, authors, essays, and research projects. At the annual conference, the co-editors attend as many conference sessions as possible in order to seek out potential articles and to speak with their presenters about possible publication. The editors may also contact authors who have written previously for *Art Documentation*, who have a known expertise in some aspect of librarianship of interest to our members. Some articles develop from series ideas, such as the interviews of prominent or long-standing ARLIS/NA members, usually reserved for the Spring issue of *Art Documentation*. The Fall issue is the easier one to fill, since papers presented at the annual ARLIS/NA conference in the spring are often revised for publication. That issue also benefits from the fact that many authors operate in academic contexts where work load eases in the spring, providing them more time to write. That same context is a disadvantage for the Spring issue, since the fall term is traditionally hectic at art schools and universities, leaving no time for discretionary tasks like writing for *Art Documentation*. Recruiting authors and articles is the least visible, yet most essential, responsibility of the contents co-editors. It is a constant preoccupation that spans the few brief lulls during the more specific editing tasks associated with the Spring and Fall issues.

**Editing**

The decision about what articles to include in each issue is made as the preliminary and final deadlines for submission of copy loom, and all articles in hand are reconsidered for content, quality, quantity of editing required, length, whether there are illustrations, etc. Many intangible factors come into play here: the relationship of the topics to content of the previous issue; whether the subject has been recently covered in *Art Documentation*; whether an article continues a previous thread that is still pertinent; the time-sensitivity of the topic; and whether the articles as a group work in the context of a single issue.

Articles are now invariably submitted to both contents co-editors via e-mail, as MS Word attachments. Authors are responsible for clearing copyright on accompanying illustrations that are accepted in various formats: black-and-white photographs, slides, transparencies, or electronic files, as long as the latter meet the technical requirements as stated in the *Art Documentation Contributor Guidelines*. Hard copy of illustrations is sent to the co-editor in Calgary (where the journal is produced); electronic files may be sent to both co-editors and/or direct to the production team at Ion Communications in Calgary.

The editors jointly decide which seven or eight articles on hand will be included in a given issue of *Art Documentation*, but each editor is primarily responsible for the editing of only three or four articles. All articles undergo some editing, but the level of editing required is variable. Some articles are submitted as early drafts, others in a more polished state; some were first presented as lectures to an audience, and need editing to make them more appropriate for publication; some need editing to clarify the thesis, others need more notes to support the argument. If captions or credits for photography and/or permissions are missing, they are requested; acknowledgments may need to be relocated to the end of the article; titles are sometimes revised; and Web site
URLs and references may be verified. Although the editors are primarily concerned with content, they may also make grammatical, spelling, and cosmetic changes, as well as corrections to the format of notes. The editors suggest all changes utilizing the 'edit mode' (the Track Changes feature) in MS Word, and return the document to the author for his/her approval. The process of editing, including the consultations with authors, normally takes one and a half months. When all articles are edited, the sequence of articles is determined for the table of contents; and, finally, the editors jointly write the editorial column. The table of contents, editorial, and edited articles are then forwarded to the copy editor for further fine-tuning.

**Reviews**

The review editor works somewhat independently from the rest of the *Art Documentation* team. Throughout the year, the review editor solicits review copies of publications (monographs, catalogs, media, journals) that will be of interest to the membership. Titles are gleaned, most often in advance of publication, by perusing publishers’ catalogs and reviewing journals; recommendations and suggestions from members are also appreciated. When the review copies arrive, the review editor examines each publication and makes a selection of titles to be reviewed in the forthcoming issue. Priority is given to significant, expensive reference volumes; interdisciplinary publications (that member librarians may miss because they are not cited in art publications); the first monograph/exhibition catalog on an artist or movement; works that provide a new interpretation of art; and important publications (such as new exhibition reviews) that are not cited in member communications. At the same time, any hardcopy images, along with the digital images, are sent to the ARLIS/NA Webmaster for posting. When the production staff returns the first proofs to all the editors, the review editor proofreads the column and returns her suggested corrections to the copy editor. Then the process begins anew.

**Copy Editing**

As work begins on each issue, the copy editor’s initial task is to set up the production schedule with the contents co-editors, the review section editor, and ion communications. The production ‘clock’ begins ticking with the date for submission of final copy to the contents and review editors, provides target dates for review of each stage of production (usually two to three sets of proofs), and, with ion communications, the copy editor works out the final schedule for approval to print, for actual printing, and for mailing the issue to ARLIS/NA members. From that point the copy editor turns to work on the actual text, but also keeps the editorial team members on schedule so that they meet the deadlines that have been set with the production firm.

Once the contents and review editors have finished their initial editing work, they submit all the articles, the review section, the table of contents, and the editorial column to the copy editor for further review. The copy editing work initially involves checking syntax, grammar, spelling, format of endnotes and accompanying bibliographies, occasional checking for accuracy of specific endnotes and bibliographic entries, and verifying the accuracy and format of illustration captions. The most recent edition of the *Chicago Manual of Style* is used as the authoritative guide. Depending on the article or review in question, there may at times be need for some rewriting of an article to achieve clarity of expression. If truly major changes seem warranted in a specific article, the copy editor confers with the contents editors, who in turn may confer again with the author before the final version of the article is determined.

The copy editor also checks for accuracy of masthead information (making sure, for instance, that the names and institutional affiliations of newly elected Executive Board members are included after elections), and incorporates any appropriate revisions to the **Contributor Guidelines**.

After the necessary changes have been made, the copy editor submits all copy for the issue as e-mail attachments to ion communications. At the same time, any hardcopy images, along with the copy-edited captions, are also delivered to ion by the copy editor. As work begins on each issue, the copy editor’s initial task is to set up the production schedule with the contents co-editors, the review section editor, and ion communications. The production ‘clock’ begins ticking with the date for submission of final copy to the contents and review editors, provides target dates for review of each stage of production (usually two to three sets of proofs), and, with ion communications, the copy editor works out the final schedule for approval to print, for actual printing, and for mailing the issue to ARLIS/NA members. From that point the copy editor turns to work on the actual text, but also keeps the editorial team members on schedule so that they meet the deadlines that have been set with the production firm.

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**Pre-Press Production**

ion communications inherited responsibility for the design and production of *Art Documentation* with v. 19, no.2 (Fall 2000) after Clarke Associates was chosen to manage ARLIS/NA's business affairs. Because the then editors were not seeking a complete redesign of *Art Documentation*, ion's role has been to maintain the journal’s existing graphic style and harmonize it
with ARLIS/NA's new corporate image, logo, and colors (designed by ion). ion also has overall responsibility for managing the production of *Art Documentation* from the copy-edited text stage through printing to distribution.

Like most graphic design firms, ion works with Mac computers and QuarkXpress™ layout software.2 With the *Art Documentation* page design and style elements already in place, the copy-edited text of a new issue is imported to the familiar two-column format with symmetrically placed footers comprised of page number, title, volume, issue and date at bottom left (flush left verso) and right (flush right recto) on facing pages. Although QuarkXpress™ has many advanced features that provide for automatic formatting of text and kerning of words, manual adjustments are made as necessary to ensure a pleasing appearance (for example, no widow/orphan lines at tops and bottoms of columns, or odd spaces in lines) and a balanced page design. Great care is taken that all predetermined design features are maintained: the text of columns and bibliographies is right justified; the text of notes is not; the line under titles of articles is placed two inches from the top of the page; illustrations are usually manipulated to be one column wide; the choice of fonts and their sizes are checked for consistency, etc. When illustrations are submitted with articles, ion has the crucial role of advising on the specifications for images, including electronic image files required for quality reproduction in a rapidly evolving digital environment. At this pre-press stage, illustrations for both articles and reviews are scanned (and cropped if necessary), but for layout purposes only, and inserted at relevant points in the text. The paid advertisements (usually camera-ready copy) supplied by the management firm are also inserted on appropriate pages at this point. Like editing and copy editing, pre-press production requires, above all, attention to detail and a meticulous eye to monitor the behavior of sometimes capricious software when manipulating text and images. Once the new copy is fully integrated with *Art Documentation* style, the QuarkXpress™ program is utilized to produce a formatted, PDF file (the first proofs) of the whole issue that is sent via e-mail to all members of the editorial team for proofreading and final scrutiny. This pre-press production process takes approximately three weeks to complete.

**Proofreading**

The entire editorial team reads the whole issue, and the contents co-editors fax the first proofs of individual articles to their authors as well. When all have read through the first proofs, the copy editor compiles a master copy of the corrections requested by editors and authors and mails them to ion. These corrections run the gamut from the straightforward correcting of typographical errors to the more major changing of the general layout and the placement of illustrations; very rarely, major rewriting may be required in some sections of text.

Occasionally, the number of corrections required at the proofreading stage prompts a reassessment of page design or layout: for example, when cover images were added to reviews, the title citation that normally occupied the full width of a column was squeezed into a half column width that proved particularly awkward for the spaces, dashes and punctuation within a citation. Placing the cover image under the citation, rather than to its left side, dramatically reduced the spacing errors in the citations of the review section at the proof stage.

It is also at this stage, when the pagination and space available at the ends of articles is known, that space not needed for paid advertisements is made available for in-house advertisements for ARLIS/NA publications and conferences.

The second proofs are returned only to the contents and copy editors, and once more, the editorial team reads the entire issue. Every effort is made not to request major changes in layout and formatting at this stage, so that by the time the copy editor sends the master copy of corrections of the second proofs to ion, the issue looks pretty much as it will when printed. For the copy editor, the process of shepherding an issue through the second proof stage takes approximately two months, although there are brief 'quiet' periods between deadlines throughout the process. At some point between the first and second proofs, when the pagination and titles of articles are set, the table of contents is forwarded to the AWS editor for posting on the ARLIS/NA Web site.

When all the proofs have been read and corrected, they are again returned to ion, where the QuarkXpress™ program is used to produce a 'collect for output file' for the printer. Besides the text, this file collects on disc all the actual fonts (Palatino Italic for text, Palatino for text, Futura condensed for subheadings), scans, illustrations, and logos that the printer will need for the entire issue. This is accompanied by a support file of instructions, either on disc or hardcopy, about other specifications, e.g., margins, pagination; and for types of paper (Cougar opaque for text, Luna matte coated for cover), colors (Pantone 447 and 470 for the cover), etc., that will be required for the print job. The disc with accompanying instructions is forwarded to the printer, usually along with a hardcopy printout to facilitate verification and accuracy of both text and layout before printing.

**Printing**

*Art Documentation* is printed at Apache Superior Printing Ltd., one of the largest and most technologically advanced printing plants in western Canada, located in a sprawling, two-story building in northeast Calgary.3 Recently, I had an opportunity to tour the plant and observe how *Art Documentation* is printed. When the disc with the *Art Documentation* files arrives at Apache, illustrations are rescanned from the originals at high resolution, and inserted in the file received from ion. The PostScript program codes the text ('rips the file') with precise instructions for printing: the number of pages per sheet (four per side), the layout of the pages, margins, trim size, fonts, and illustrations. The coding also ensures that the pages will be in the right sequence after the large sheet of paper, which will be printed on both sides, is folded into a signature of eight pages.

After coding, a printer's proof (a substitute for, if not the exact equivalent of, the traditional blueline proofs) of the whole issue is produced on one of two Hewlett Packard DesignJet 5000 printers, which can accommodate large rolls of either matte or glossy paper. For example, the proof of the *Art Documentation* cover is produced on the HP printer that can accommodate glossy paper, resulting in a relatively accurate color proof, although it is still only an approximation of what the printer's inks and printing press can accomplish.

The text pages printed on roll paper are cut, folded, and assembled with the cover into a rough facsimile of the *Art Documentation* issue. As the editor on site, it is this 'printer's
proof’ that I inspect, and literally sign, to give the green light for printing ‘as is’ or ‘with changes’ (if any further minor corrections are necessary).

The approved version of the coded printer’s proof is downloaded to a flashcard (a rectangular disc about the size and shape of a credit card, but thicker) that is taken down to the printing level. Plate production takes place in a separate room, away from the noise and bustle of the adjacent presses. The coded text file from the flashcard is transferred by means of computer-to-plate (CTP) technology to large, flexible plates of thin aluminum, resulting in a faint negative image of four pages of text on a pale blue-grey metal plate. The printing plates, notched on one side at the point where they are fastened to the plate cylinder, are then inserted into the sheet-fed offset press. Both sides of the sheets of paper are printed simultaneously by the two-year-old, four-color Heidelberg Speedmaster press that can print both the text pages in black as well as the duo-tone cover. However, different presses may be used for printing text pages and cover, depending on the plant’s workload and printing schedules. Three plates are required to print the duo-tone Art Documentation cover in the logo colors: one for each color, and a third for the maximum intensity solid grey bars at top left and bottom of the cover design. The cylinders of the press are inked with the exact Pantone Spot colors as specified in the support file. These colors come premixed, straight out of a can, and are identified by numbers. They are selected, and the intensity of the tints on the page adjusted, at the computer monitor from which the operation of the whole press is controlled. For the duo-tone cover, the printing press also applies an aqueous coating over the image to protect the paint colors from smudging and to provide an attractive and durable finish. All told, seventeen to eighteen plates are needed for a sixty-page issue of Art Documentation, including the three for the cover. It takes approximately four to five hours to produce a print run of about eleven hundred copies per issue.

Apache has seven printing presses of various capabilities, but all are of German manufacture, from Heidelberg Graphic Equipment Ltd., and highly computerized. A new, five-million-dollar, six-color Heidelberg printing press was just being installed during my visit to Apache, and once networked to some of the other printers, it will eliminate the need for flashcards in the process described above.

The last step in the Art Documentation production process is binding, also done at the printing plant. The stacks of printed sheets are folded, trimmed and saddle-stitched on a Heidelberg Prosetter 455 binding machine.

Other Tasks

As soon as the issue has gone to press, the co-editor on site makes a master list of the preferred mailing addresses of all those associated with the issue: the editorial team, all the authors, subjects of interviews, and any others, like the Art Library Journal editor and indexer, and forwards the list to ARLIS/NA headquarters. Editors, authors and interview subjects receive three complimentary copies of the issue; the Art Library Journal staff receives one each. The co-editor on site also collects any original images from ion and returns them to the authors who submitted them.

Mailing/Distribution

The bound copies of Art Documentation are trucked to Post Tech Mailing Services in southeast Calgary, where they are inserted in envelopes, labeled, and bulk-mailed to ARLIS/NA members and subscribers. Editors’ and authors’ copies of Art Documentation are mailed later from ARLIS/NA headquarters in Ottawa, where the remaining copies are shipped.

Conclusion

Although this account of how an issue of Art Documentation is created is relatively detailed, some of the steps in the process are only summarized. For example, I have no hands-on experience with professional-quality layout software like QuarkXpress, and can only extrapolate from limited knowledge of word processing programs the level of skill required to apply it to produce an attractive publication like Art Documentation. In spite of my interest, and a repeat visit to the printing plant, my description of how printing presses work, especially in a highly computerized environment characterized by technological change, is at best an overview. Nevertheless, I learned a great deal about the production process, and now have a much better understanding of what is involved in publishing a journal beyond the editing role that I know best. I also have a better understanding of the contribution other members of the editorial team make to the collaborative effort that results in a new issue of Art Documentation twice a year. I hope that those who read this article have learned as much as I did in writing it, and as librarians with a professional interest in publications, have found the information relevant.

Acknowledgments

Like Art Documentation itself, this article was a collaborative effort. Thanks are due to the AD editorial team, Judy Dyki, Eileen Markson, and Joan Stahl, for their support and input. I am grateful to Eva Resovsky and Michael Birklein of ion communications who enlightened me about the intricacies of the production process and whose suggestion to visit AD in press prompted the idea for this article, and to Marshal D’Sa of Apache Superior Printing Ltd., who allowed me to visit his printing plant and patiently walked me through the printing process.

Notes

1. ion communications (www.ion3.com) is the full-service graphic design firm in Calgary, Alberta, responsible for the design of the ARLIS/NA corporate image and logo, and the pre-press production of ARLIS/NA publications, including Art Documentation, the ARLIS/NA Handbook and List of Members, and conference publications.


3. Apache Superior Printing Ltd. operates twenty-four hours per day and handles a wide variety of printing jobs, such as two million color coupons per year for Superstore, annual reports for the many corporate head offices in Calgary, magazines, book-length publications, pamphlets and brochures for educational institutions like the University of Calgary and the Southern Alberta Institute of Technology.
4. Although CTP technology eliminates the photographic process by which traditional blueline proofs were produced, the appearance of the negative image on the printing plate echoes the older technology. Both sides of the plate can be imprinted with an image, but for *Art Documentation*, only one side of the plate is utilized. The plates may be reused if not scratched or damaged, and are recycled when no longer useful for printing.

5. The appearance of the printing press itself does not reveal much about the mechanics of the process, or the way the sheets of paper interact with the cylinders involved in offset printing. However, *The Chicago Manual of Style*, 15th ed., 2003, 819-20, has a good description of offset printing and a diagram of how the cylinders function.

6. ARLIS/NA headquarters determines the size of the *Art Documentation* print run, depending on membership and subscription numbers. The approximately fifty copies left over after the bulk mailing from Calgary are retained at the Ottawa headquarters for new memberships, promotional purposes, etc.

7. With 'saddle-stitching,' two staples are placed in the centerfold to hold the cover and text.