

Travels in T_EX Land: The post-typesetting phase of producing a book

David Walden

Abstract In this column in each issue I muse on my wanderings around the T_EX world. In my columns in issues 2006-2 (www.tug.org/pracjournal/2006-2/walden) and 2006-3 (www.tug.org/pracjournal/2006-3/walden) I described some methods I use to make it easier to draft large documentation projects (i.e., books) and my experience of taking the final steps of turning a book manuscript into a published book.

In this column I give a final report on the book project I last discussed in TPJ issue 2006-3, discuss “self-publishing” at some length, and mention some of my other recent activities in T_EX Land.

1 Introduction

Mostly *The PracT_EX Journal* discusses how to use the various T_EX-based systems. However, presumably we often use T_EX in order to actually get something published and distributed. This column primarily deals with the post-T_EX (but equally important) phase of the publishing cycle.

2 Picking up where I left off

I ended my column in issue 2006-3 saying the following about North American and European distribution for my book, *Breakthrough Management*, that had recently been published in India.

With the book published in India, my next problem will be printing and distribution in North American and Europe. Various issues come to mind:

1. *Who should the publisher-in-name be (I will be the actual publisher)? Should I ask the Indian publisher to keep its name on the book for this hemisphere, should I seek another industry consortium, or should I make up my own publisher name? There are also related ISBN number issues.*
2. *Will I have to resize the text block (and reformat the pages), or will I want to improve the overall typesetting in light of what I see in the Indian printing? In particular, will the Minion font I chose for my main text reproduce well using the printing technologies of print-on-demand printers?*
3. *I believe that by printing via a print-on-demand company (e.g., Lightning source), I will have distribution (via Ingram) to U.S. on-line book stores (such as Amazon.com and bn.com). Will connecting to Lightning Source's UK group also provide distribution via on-line book stores in Europe?*
4. *I have the option of selling books direct from my website in the United States (www.walden-family.com/breakthrough). What parallel arrangement might I make for Europe?*

Here is what happened.

1. I did continue to use the Indian publisher's name and ISBN number, for now. This seemed easier and took a shorter time than dealing with the issues relating to finding a new publisher.
2. The book was printed in the United States with no change in text block size.
3. Primarily because of fears that photographic images would not reproduce adequately well using Lightning Source for print-on-demand (fears that came from the participating in the Yahoo-based Self-Publishing discussion group), I had the book printed by a more or less local printer. Lightning Source is purportedly upgrading its printing technology now, and I may well issue a version of the book via Lightning Source within a few months, which should also then make the book available for sale by Amazon.

4. I have been selling the book via my website using PayPal to collect credit card payments and shipping copies to buyers in the United States and overseas. This has required lots of study of the United States Postal Service rate structure which seems to be made up of many discontinuous fragments. However, purportedly (again from the Yahoo discussion group) many potential purchasers of books fear dealing with independent sellers — people mostly want to buy from Amazon directly. This is another reason for eventually moving to printing by Lightning Source (or finding another form of retailer who people are not afraid to buy from at a distance).

3 Ease of printing in the digital age

In general, I was pleasantly surprised with how easy it was to have a book printed that was prepared in \LaTeX . I sent the PDF output of \LaTeX to the printer in India via the Internet, and the book was printed without any additional interaction by me except to check a printer's proof (which was fine).

In the United States, I requested by email quotes from eight printers using the general format suggested in Pete Masterson's book, *Book Design and Production: A Guide for Authors and Publishers* that is aimed at small publishers and self-publishers. I received several plausible quotes by return email. One of the geographically closest printers (Ames On Demand of Somerville, Massachusetts, about 60 miles from my home on Cape Cod) also had nearly the best price. I phoned him and asked him two questions: (1) I told him I already had a ready-to-print PDF and wondered if I would have to make any adjustments to my page layout (e.g., text block size) for him to print the book on his presses; (2) Could he send me an example of a photographic image that had been printed on his presses (Xerox 6180 for the black and white text and iGen3 for the color cover) so I could review the reproduction quality.

The printer suggested that I send him my PDF file and he would send me back a proof. I was thinking he would print *a page* with a photographic image and send it to me. I was happily surprised when the over-night delivery truck arrived two days later with a finished, bound proof of the whole book including

my cover art.¹ Obviously this is an advantage of digital printing. Since finished copies are being printed a page at a time rather than on large offset sheets with multiple different pages on each sheet, it is easy for the printer to run the whole book through his digital printer (just like he would do successively for hundreds of copies).

The proof sent by the printer looked great. I asked him to slightly shift the title on the book spine (I sent him an adjusted copy of the cover art), to slightly shift the text block on the page to increase the inside margins and decrease the outside margins (he was able to do this without me touching anything in L^AT_EX), to bind the book going forward using a matte rather than glossy coating, and to make a one line change to the back-of-the-title page (I provided a single new PDF page which the printer used to replace the previous page in my whole-book PDF file). He did these things, a whole-finished-book proof arrived at my home a few days later, and I gave him the go ahead to print 250 copies of the book (his quoted price was the same per book for volumes of 250, 500 and 1,000 books, so it was an easy decision to print the minimum of the quoted number of copies). A few more days later, I picked up the printed copies at the printer's loading dock with my little pickup truck (I did the pickup myself to save shipping costs).

The printer says he will keep my PDF files as he has adjusted them and can print more copies at any time.

4 Self-publishing more generally

Communications and transportation technology is leading to disintermediation (elimination of middle men) in many fields. Publishing is no exception. Self-publishing is becoming an increasingly feasible option. The rest of this section sketches some of the things I believe I have accurately learned about self-publishing as an alternative to working with a traditional publisher (but see the note about self-publishing resources at the end of this section).

1. I created my cover art using Adobe Illustrator. Yuri Robbers' paper in this issue describes creating cover art using PSTricks (from the T_EX collection of tools) as well as more general issues of cover design.

4.1 Using a traditional publisher

If you are an author and you want massive PR and bookstore distribution for your sales, then you need a traditional publisher. Except, they won't give you massive PR unless they think your book is going to be wildly popular or you are already a wildly popular author.² You should also seek a traditional publisher if you want someone else to foot the development bill (editing, illustration, permission, design and layout, indexing, printing, and perhaps an advance for you). Except, it is hard to get a traditional publisher interested in you (you probably need an agent or personal contact). (Of course, the amount of effort to self publish is considerable; if your book has a decent chance of making a profit, putting that same amount of effort into finding a publisher rather than into self-publishing may well result in you finding a publisher.)

If you succeed in getting a traditional publisher, the publisher is going to want you to sign a contract that gives it the worldwide rights in all media, and your work may well be tied up so you have to ask the publisher's permission to reuse a chapter elsewhere. For books on specialized topics (e.g., scientific, medical, technical, or professional), the publisher may ask you to promise to buy some minimum number of copies (e.g., 1,000) to cover their costs. If the book is no longer selling many copies (i.e., is essentially out of print), you will have to ask the publisher to revert the rights to you, and there is a possibility that the publisher will refuse (with the possibility of print-on-demand, I worry publishers may choose this option more often and to keep the book technically in print).

Working with a traditional publisher, you may get 10 percent of the gross (the publisher's discounted sales price, e.g., 55 percent off list price) after returns (in the publishing industry in the United States it is apparently traditional that book stores can send back for full credit all the books they ordered even if they are damaged). Thus, a \$30 book will sell wholesale for under \$13.50 and you will get perhaps 10 percent of that.³

2. Dan O. Snow, coauthor with Dan Poynter of *U-PUBLISH.COM 4.0: A 'Living Book' to Help You Compete with the Giants of Publishing* has a slightly different point of view. In an email of February 24, Dan said, "[T]here are nearly *ten times* more outlets for books than bookstores...and they are easier to target, usually pay more, pay faster, and return fewer (if any) unsold books.

3. The 10 percent figure I use in this paragraph is by way of example. Marion Gropen, who

4.2 One alternative to a traditional publisher

One alternative to a traditional publisher is vanity or subsidized publishing where they make their money having you pay for their services, you get a few books, and that's the end of it. They may have a website where your book is sold, but you won't get a very big share of the price. Also, they are the publisher of record, which ties you up in various ways. This is the worst option: you give up control to someone else and can't get much back for it, although it may be the right option for someone who just wants to print a few copies of a book to give to family members and friends.

4.3 Self-publishing—a better alternative

The other alternative to a traditional publisher is self-publishing. In self-publishing you do the development work yourself or hire someone to do the various parts for you. You get the ISBN numbers (approx. \$300 for a block of 10 in the United States—see <http://www.isbn.org>⁴), and you control how you get the book printed and by whom, the distribution, and what limited rights you give to other people as it is beneficial to you.

My guess is that the development cost of the typical self-published book done with high quality is something in the vicinity of \$4,000 to \$6,000 (hiring an editor, an illustrator, a design and layout person, permissions, and an indexer), although I suppose it could easily reach \$10,000. Of course, you can decide to

is an expert on the publishing business, in a January 18 email said:

“Royalty rates vary substantially with the type of book. Small houses may pay different rates than the norm; but for larger houses, the norms are practically carved in stone. For example, a trade non-fiction hardback author gets 10 percent of list price (also known as the suggested retail price) for the first 5,000 copies sold, net of returns. The next 5,000 copies yield 12.5 percent of list. And thereafter, the author gets 15 percent of list. Advances are usually calculated to cover something like the expected earnings for the first 6 months of the title's life, although this varies widely.

“Mass market fiction tends to run from 5 percent of list to 8 percent. Trade paperbacks are usually between 7 percent and 10 percent. The break points at which the rates step up vary with formats and market segments.

“Scientific, medical, technical, professional, and academic publishers generally pay upon net sales (gross sales after discounts and returns). Again, rates and breakpoints will vary depending upon format and market segment.”

4. You will have to Google for the ISBN agency for your country.

do some of that yourself if you have the skill or interest. (I did the design and layout for my current book myself because I wanted to learn how to do it and wanted to experience “going all the way” with L^AT_EX)

4.4 Printing options

There are several printing options: *(a)* traditional lithography which only becomes economical at 1,000 to 3,000 copies, but it is probably necessary for books that have lots of color or non-line-art that you want to print well (line art works fine without lithographic printing); *(b)* short run lithography which is not economical on a per book basis but may be the way to go if you need the quality even though you may think you cannot sell more than a few hundred books; *(c)* digital printing (e.g., sort of like your home laser printer but fast) which can be done very well or not quite as well depending on the care that is taken (I have seen very fine black and white photos done with digital printing). Print-on-demand (POD), where you can buy one to hundreds of copies at a time, typically uses digital printing.

There are POD printers, e.g., lightningsource.com and lulu.com,⁵ which will take your PDF file of the text of your book and the PDF of your cover, charge you a modest setup fee, store your book electronically on their computers, and print one or many copies for you at a relatively fix price per copy, e.g., \$6, whenever you order them. If I had a book without photographic or fine art images (e.g., a management book or a novel), this would be a good option.

Books printed by Lightning Source Inc. (LSI) also reach wholesaler catalogs (particularly that of Ingram which is a sister or parent company of LSI) such that anyone can order the book from the wholesaler.⁶ You set the list price and the discounted price, and LSI fills orders as they come in, e.g., from a retailer such as Amazon, and basically sends you the difference between your discounted sales price and their printing cost. If you list the book at \$30 and discount it to a wholesale price of 50 percent, they will send you the difference

5. lulu.com is not exactly self-publishing, but this is an inexpensive easy way to get some books in print. For instance, this is the approach TUG president Karl Berry has used to make his *Eplain* and *Fontname* documents available in bound hardcopy format.

6. However, my understanding is that self-published books printed by LSI typically do not get in a hard copy Ingram catalog that book stores look at as part of deciding what to order.

between \$15 and the price they charge you to print a copy for each one that is sold, which will probably net you something like \$10. Note that Amazon, etc., will now list your book but the book stores still will not carry it except to order it when a customer prepays because they insist on being able to return books they order for their book shelves. If only few people order your book from Amazon, Amazon will show a multi-day shipping period which may discourage buyers, but if your book starts to sell well and you offer a wholesale discount Amazon thinks is appropriate (e.g., 55 percent), then Amazon may then begin to inventory it and list a shortened delivery time.

The other alternative is just a regular printer (big or small) who gives you the best terms when you ask a few for quotes.

4.5 Distribution

I use the word “distribution” in this paragraph in an informal sense, not in the publishing jargon sense. (In publishing, a distributor is a business that typically has an exclusive contract with the publisher (e.g., you), to find places that will sell your book.)

In the case where you use a regular printer, you can sell the book yourself (e.g., as I do via my website), you can consign it to someone else (e.g., your local historical society to sell), or you can join Amazon’s Advantage where you ship the books to them for inventory and they list and sell the books and take a commission. In another Amazon program (Marketplace), you inventory the book, they list it, they sell it and send you the order, you fulfill the order, and Amazon sends your share of what the customer paid (e.g., minus their sales commission). (You can also hire order fulfillment houses who will charge you \$3 or \$4 per book, i.e., you take in the money, you send them the order plus \$3 or \$4 plus postage for them to mail the book.)

You also can do combinations of the above. For instance, have Lightning Source print the book which will be wholesaled by Ingram (the largest commercial wholesaler in the United States) or Baker and Taylor (the largest library wholesaler) and simultaneously have the book printed by an another (perhaps higher quality) printer or buy copies from Lightning Source and sell them yourself one way or another.

Notice that Lightning Source has a branch in the UK which is connected

with the big European wholesalers such as The Bertram Group (www.bertrams.com) and Gardner's Book Service (www.gbsbooks.com). Amazon also has branches in other countries and their Amazon Marketplace (where they list the book but you fulfill the order) also permits you to sell and ship overseas.

Finally, since you control the book when you self-publish, you have flexibility to deal with multiple entities to "publish" the book rather than all rights being tied up with a single traditional publisher, although using multiple "publishing" paths may well not be the best overall marketing strategy. Nonetheless, you could let your local historical society be the "publisher" for your local history book, changing the title page to list them as publishing and having them get their own ISBN number which you will put in your electronic file, selling them copies wholesale, and letting them sell the book locally or to people who order it from them. Simultaneously, you could publish the book yourself (using your own ISBN number) for web-based sales to whomever orders the book from you.

4.6 Disintermediation and flexibility

The point of all this is that once you decide the traditional publisher is not for you and you prepare a ready-to-print file for your book, then, in return for your initial investment, you can control everything and make whatever deals you want, and modern printing and distribution technology offers many options you can use.

Of course, there are advantages in many situations to working with a traditional publisher. The advantages include the publisher's distribution channels, access to the publisher's editors, indexers, typesetters, art department and established distribution channels, the publisher's payment of the development costs of the book, and not going against the established model for how a book gets published. In my view, the major disadvantages of going with a traditional publisher are (a) the publisher ties up all the rights and the author loses control of his intellectual property, and (b) it is often hard to get a traditional publisher to take you on and let you produce the book you want to produce.

In any case, my experience has made it clear to me that it is now entirely feasible and relatively inexpensive, in cases where one is willing to forego the advantages of a traditional publisher, to self-publish. T_EX, L^AT_EX, ConT_EXt,

etc., are available for free for anyone who already knows one of them or is interested in learning to use one. PDFs (easily output by $\text{T}_{\text{E}}\text{X}$, et al.) appear to be a nearly universal way of transmitting ready-to-print manuscripts to a printer; even when the printer uses traditional offset printing with many pages per large sheet of paper, in my experience the printer takes care of whatever is required to turn a sequence of pages in a PDF file into many pages on a sheet. And capabilities like PayPal, Amazon, rapid international shipping, and website-based selling make it possible to sell a book world wide.

4.7 Marketing, promotion, and good business

Of course, practically speaking, you still have to promote the book in order to get people to want to buy it.

Marketing and promotion involve all of the things that happen with traditional publishers. If you hope to have the book reviewed, you must send out review copies, typically in advance of publication. Parallel short publications and presentations can help sales. Sending out some sort of notice to targeting mailing lists might help. Having good positive comments about your book on Amazon.com should help. And so on. Dan Poynter's (noted in the next section) has good content of promotion of self-published books.

Probably you are no more likely to make money self-publishing a book than you are to make money with a book published by a traditional publisher. Most books do not make a lot of money and most authors are not rich. However, since you may be putting up your own funds to develop and initially print a self-published book and may incur other liabilities, you do have to think about it in a businesslike way. You have to understand the difference between fixed and variable costs and the break even point. You probably don't want to invest in a big printing run before you have strong evidence you are going to sell a lot of copies. If you expect to sell a material number of books at a profit, you need to learn how normal businesses operate (e.g., approaches to limiting liability, registering as a business in your state, etc.) so you don't accidentally get into trouble.

If your book does become popular, you may make more money publishing it yourself, and many people apparently do make money self-publishing. Also, by self-publishing and retaining all the rights, you are free to later make a

deal with a traditional mainstream publisher, if one becomes interested after seeing the popularity of your book.

4.8 Resources for learning more about self-publishing

While I think I have presented some relatively accurate information about self-publishing, I am no expert. Here are a few useful books by experts on self-publishing:

- Dan Poynter’s book *The Self-Publishing Manual* has gone through many revisions; he also has a useful website: www.parapublishing.com/.
- Pete Masterson’s book (mentioned above) on *Book Design and Production, A Guide for Authors and Publishers* is more about the nuts and bolts of publishing (not the writing and promotion like Poynter’s book); he also has a useful website (<http://www.aeonix.com/>) including lots of useful lists, e.g., printers, book coaches, small publishers, etc.
- Morris Rosenthal has a good small book on Print-on-Demand Book Publishing; his website (<http://www.fonerbooks.com/contact.htm>) also reprints from his book the text on the economics of POD versus traditional publisher.
- Robert Bowie Johnson and Ron Pramschufer’s book *Publishing Basics* is a good, short, very basic introduction to things. Pramschufer also has a related business and useful website (where you may be able to get this short book for free): <http://www.selfpublishing.com/>.
- Aaron Shepard’s book *Aiming at Amazon* will be valuable reading for anyone hoping to sell his or her book via Amazon and similar companies.
- Another interesting website is <http://www.gropenassoc.com> — click on “Reference Desk”; this is run by one of the three people who moderates the Yahoo Self-Publishing discussion group. Among other things, she recommends several books on the business side of publishing that I only touched upon in subsection 4.7.

You can also hire people to help you with any of the aspects of self-publishing including hiring a “book coach” to guide you through the process.

I think one of the best things to do to understand self-publishing is to subscribe to the Yahoo Self-publishing discussion group and read the messages that go by for a few weeks. All of the people whose books I just listed and many other very knowledgeable people participate in this list. When it comes to discussing typesetting programs, the Yahoo Self-publishing discussions focus on InDesign, QuarkXPress, and other commercial layout and typesetting programs. Use of Microsoft Word for typesetting and layout is frequently denigrated in this discussion group, although Aaron Shepard has a book on how to use Word for these functions. Use of T_EX is not a popular topic of discussion within this group although its use is regularly encouraged by one of the group's three moderators (John Culleton — <http://tug.org/interviews/interview-files/john-culleton.html>); John himself does not use L^AT_EX, which he finds too confining, and instead uses ConT_EXt and T_EX itself. T_EX is sometimes mentioned by a few more of us in the discussion group who are (primarily) L^AT_EX users.

5 A few graphics issues

This issue of *The PracT_EX Journal* is primarily focused on graphics. Issues I had to think about in getting my book ready for printing were adjusting photographic images so they would print well and permissions to use photographic images.

I used Adobe Illustrator to create line drawings for previous management books and did so again for this book, particularly since I reused a few of the illustrations from previous books. These illustrations exist as EPS files which I have typically compiled into L^AT_EX using `\includegraphics`. For this book I used PDFT_EX to compile my L^AT_EX files and thus had the option of using PDF files out of Illustrator. However, for reasons I don't understand, things always worked better (for instance, useful bounding boxes occurred automatically) when I saved an EPS file from Illustrator and then used `epstopdf` to convert the EPS file into a PDF file for inclusion by PDFT_EX.

In addition to line drawings, my book also had quite a few photographic images either of real life people and scenes or of well known paintings. A number of the real life images were taken by my co-author, and therefore no

additional permission was needed from the photographer. In one case, we used a photographic image from circa 1933 by American photographer Doris Ullman. The rights to this photograph are owned by the University of Oregon, and we had to pay a use fee to the university to use this photograph in our book. We wanted to use a photographic image of a famous painting by Norman Rockwell (*The Runaway*, which appeared on the cover of the September 28, 1958, cover of the *Saturday Evening Post*). However the Rockwell family member who controlled the rights to this image apparently had a policy against granting reuse rights to self-published books, and we gave up trying to secure permission to use this image. Based on our failed attempt to use the Rockwell image and another previous experience, it appears to me that people dealing with reuse rights are fixated on dealing with traditional publishing companies. If a painting is not itself still under copyright protection (as the Rockwell painting apparently still is), the *Bridgeman versus Corel* decision http://en.wikipedia.org/wiki/Bridgeman_Art_Library_Ltd._v._Corel_Corporation seems like important reading, at least for books published under U.S. law.

Having decided to include black and white versions of color images in the book, the next question was how to adjust them so they reproduced well, particularly on the digital printers used by many print-on-demand (POD) printing companies. I received much advice from the Yahoo Self-publishing list, of which two bits were particularly relevant and useful. In an August 8, 2006, post to Yahoo Self-publishing, Ralph Alcorn advised:

I assume your original is color.

1. Sharpen a little bit—go to filters>unsharp mask and use 100% .5 pixels 0 threshold to start.
2. Go to adjustment>channel mixer and check monochrome. Fool around with the red green and blue sliders until you get something with strong contrasts that you like.
3. Shadow/Highlight is another adjustment that can make a dramatic difference if your original is very dark.

The printing process is going to make your print a little darker. At worst, POD should do as well as your B&W laser printer, so do something that looks good even on your own printer.

In an August 16, 2006, post to Yahoo Self-publishing, Walt Shiel said in response to my query:

Get a copy of *Print Publishing: A Hayden Shop Manual* by Donnie O’Quinn (ISBN 0-7897-2102-3) and read the section “Scanning and Adjusting Halftones” in Chapter 10. I think this book is [out of print] but used copies are readily available — we got ours from one of the Marketplace sellers on Amazon.

Then be sure to get a proof copy, so you can make additional adjustments, if necessary, before going final.

6 A few other stops on my wanderings through T_EX Land

This column in the previous issue was about text editors rather than about T_EX. And, since last issue, I have hardly used T_EX/L^AT_EX at all, despite being indirectly involved with T_EX on a daily basis:

- I have been dealing with all these post-L^AT_EX publishing issues I have just described.
- My TUG interviews (tug.org/interviews) are done with plain text email and HTML.
- I spent many hours writing Perl code to generate alphabetic author, title, and topic lists for *TUGboat* (<http://www.tug.org/tugboat/contents.html>).
- I paid an OCR specialist to scan and use her OCR program to turn a hard copy manuscript that was created on a typewriter in 1982 into a plain text file that I will turn into L^AT_EX as part of republishing a family oral history.

I am doing the first draft of this column on December 31, 2006. Rather than continuing to work on “peripheral” matters in the coming year, I hope to spend most of my time on actual T_EX use — republishing the above mentioned oral history and developing and publishing a couple of other books. Thus, T_EX

itself and the issues I run into in using it should be the subject this column once again.

In fact, as I was finalizing this column (February 2007), I stumbled upon the Antykwa Toruńska set of fonts. I recently joined the Dutch T_EX users group (NTG, <http://www.ntg.nl/english.html>) after discovering that a significant proportion of the articles in NTG's journal *MAPS* are in English. This led me to the Antykwa Toruńska set of fonts (J. Nowacki, "Antykwa Toruńska ver. 2.03," *MAPS*, voorjaar 2001, pp. 119–132⁷). I tried changing the font of this article to Antykwa Toruńska by saying `\usepackage{anttor}`, but T_EX told me it couldn't find an `anttor.sty` file. So I searched for Antykwa Torunska on CTAN and found nothing. Next I searched the TUG website for Antykwa Torunska where I found <http://www.tug.org/tex-archive/fonts/antt/tex/latex/antt/anttor.sty>. (Karl Berry says that `anttor` will be included in the next distribution of T_EX Live.) I saved this style file in the directory of this column and compiled the column again and it came out as you now see it (on my Windows XP system). (My next step will be to put this style file in my `localtexmf` directory and to give the MiK_TE_X command to update the file name database.) I can imagine using the Antykwa Toruńska fonts in the future for some serious purpose in some special document rather than just playing with it as I have done here.

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The guest editor of this issue, Yuri Robbers, made many helpful suggestions. John Culleton reviewed the content on self-publishing for major errors. Marion Gropen gave me many especially useful suggestions for subtle improvement of the sections on self-publishing. Karl Berry reviewed section 6 for content and spotted many typos throughout the paper. The anonymous reviewers provided helpful corrections, as did editor Lance Carnes.

7. I'm not sure if this paper was previously published by the Polish T_EX users group, GUST.

Biographical note

David Walden is retired after a career as an engineer, engineering manager, and general manager involved with research and development of computer and other high tech systems. More history is at www.walden-family.com/dave.