

**PRENTICE HALL
AUTHOR'S GUIDE**

**Prentice Hall
Upper Saddle River, New Jersey**

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FOREWORD

The Editorial Staff

When your book has been accepted for publication by Prentice Hall, many people become involved in turning your original manuscript into the final bound book. It may help to familiarize yourself with how some of these people contribute to making your book a success.

Editor

The first person you will normally come in contact with at Prentice Hall is the editor who originally approached you about your manuscript, negotiated the terms of your contract, and followed the course of your manuscript's development up to the time of its acceptance for publication. This person, variously referred to as *acquisitions editor*, *subject editor*, or *manuscript editor*, we call simply the *editor* throughout this Guide.

Production Editor

Once your manuscript has been accepted and put into production, a *production editor* (also called a *desktop editor*) is assigned to supervise the transition from manuscript to bound book. This person oversees the internal design of your book, the copyediting and proofreading of your manuscript, the preparation of artwork, and the composition of pages, among other things. Because the production editor is in contact with artists, composers, copy editors, and others involved in producing your book, he or she should be your first contact at every stage of production. He or she is the person most often available should you need information on the status of your book, answers to questions and solutions to problems, and advice on the best way to proceed.

Copy Editor

The *copy editor* reads your manuscript for errors in grammar, spelling, punctuation, and sentence structure. He or she also checks organizational detail, consistency, and redundancy. The production editor employs a professional copy editor who has experience editing the type of manuscript you have written, and works closely with him or her. Typically, the copy editor has no direct contact with the author, so questions about the copyedited manuscript should be directed to the production editor.

Marketing Manager

The *marketing manager* works closely with the acquisitions editor to decide on the best marketing and sales strategy for your book. It is during this process that the design of the cover (one of our most important pieces of advertising) is discussed.

Permissions Editor

The *permissions editor* grants authors of other publishers permission to use matter from your book, not the converse. Getting permission to use copyrighted material from other sources in your book is your responsibility.

Reprint Editor

Everyone involved in producing your book works hard to make sure the final product contains no errors. However, if your book requires corrections, the *reprint editor* sees that they are made before your book is reprinted.

Sample Materials

We urge you to send samples of your text and art in as early as possible for testing. In this way we can solve any potential problems BEFORE you finish writing and before the urgency of the schedule becomes critical.

A Final Word

We hope that this new edition of the Author's Guide will be as useful as past editions have been. If you should come across any errors, or have any observations on the content of the Guide, your editor or your production editor will be happy to have your comments.

WORKFLOW ONCE YOU SUBMIT YOUR FINAL MANUSCRIPT IF YOU ARE MAKING PAGES

1

When your manuscript arrives at our offices, the job of editing and producing the book begins. Authors often wonder, and understandably so, why this process appears to take so long. To answer this question, we will trace the progress of a manuscript through the many stages of production. If you are going to be providing us with final “camera ready” files, this section is for you.

The Editor and the Reader

When the editor who specializes in your subject receives your manuscript, it may be submitted to one or more experts in your field of study, who will read and evaluate it with care and send reports to the editor. The editor will refer these reports to you for consideration and for any revisions you may wish to make in view of the readers’ comments and criticism.

In the meantime, the editor considers the manuscript in terms of its potential market: For what level is it best suited? What is its competition? What is its trade appeal? The editor has an intimate knowledge of these factors and will also call upon the knowledge of fellow editors and marketing managers, whose experience in related fields may prove invaluable in assessing the market.

After all readers’ reports are in and you have responded to them, and after the editor has made preliminary decisions on estimated sales, format, number of copies to be printed, selling price, and so forth, the manuscript is turned over to the Production Department. A production editor examines the manuscript to become familiar with the entire project and to determine whether any problems exist.

Before the Launch

If you would like, before you get too far into the writing of your book, the production department can provide you with templates or macros. Ask your editor to make this request for you or you may get in touch with your production manager yourself. We have templates for several different programs, including Word for Mac, Word for Windows, FrameMaker for any platform, Quark XPress for Mac and Windows, LaTeX for any platform. These templates have been created to make it easier for you to concentrate on the writing task and to format your book according to Prentice Hall standards. You are not bound to use the templates, although we suggest that you do. If you would like to change the template or design in any way, ask your production manager or production editor about the specific changes you would like to make. Chances are we will not have a problem with your choices.

Whether you use our templates or a design of your own, you must submit a sample file for testing as soon as possible. The sample need not be final manuscript, but it should contain all elements that will be found in the book, including heads, tables, code, and figures of every type. Early testing will help us avoid rework of elements and will alert us to potential problems.

The Launch Meeting

The production editor then calls a meeting to set up an editorial and production program for your book. The editor, the production editor, and the manufacturing buyer attend this launch meeting to discuss such matters as the nature and extent of copyediting required, whether or not we will have the manuscript proofread after you input the copyediting changes, the number and types of illustrations, the physical format and the typography you have used, the kind of paper on which the book will be printed, the style of binding, and the type of printing equipment to be used.

All parties at the launch meeting, each in a different area of responsibility, air their views; each leaves the meeting with an understanding of the approaches to be taken in progressing from the manuscript to a bound book.

Scheduling

At this meeting a production schedule is drawn up, establishing key dates that must be met to ensure that the book will be published as closely as possible to the most advantageous time for maximum sales. This schedule shows, among other production details, when copy editing must be finished, when the proofreading (if this is to be done) needs to be completed, when the covers must be designed, approved, printed and shipped to the bindery, and the dates when printing and binding will be completed. Immediately following the launch, your production editor will inform you of the dates you must meet to help maintain this schedule. Because the publication date is critical, you have a vital responsibility for adhering to the deadlines that have been set. If you are planning on traveling or will be unavailable at any given time, you must inform your production editor as soon as possible so we can work around those dates.

Cost Estimates and Approvals

After the launch meeting the production editor assembles all information regarding manufacturing and design specifications, cover costs, along with any other costs that may be associated with your specific book. The manufacturing buyer calculates the costs and the production editor routes them for approval and a decision on how many units to print as well as the final price.

The production editor sends a sample disk or tape to the printer, along with the accompanying hard copy, so that we can make certain one last time that we will not have a problem in playing out the film, electronically imposing it, and printing from it. If there is a problem, he or she will inform you immediately so that we can get revised material from you.

Copyediting

While manufacturing costs are being computed, the copy editor edits the manuscript for spelling, punctuation, sentence structure, consistency, organization, and like details. The copy editor queries you about changes in phrasing and questions of fact and suggests additions or deletions. The copy editor also checks the organization of tables, the consistency and completeness of footnotes and bibliography, the sequence of all numbered parts of the book and the accuracy of references to them in the text, and may flag material for which permissions or trademark identification are needed. Depending on scheduling issues and file formats, the copy editor may be asked to set all of his or her changes directly into the electronic files, while also writing all changes on the hard copy. For some software, *redlining* (a feature that allows you to view what the copy editor has changed in your electronic file) may be used. Please answer all queries without fail and supply all missing information. Consider the editorial suggestions very carefully. Perhaps the copy editor has misunderstood your meaning; but if so, a reader is even more likely to misunderstand unless you make the meaning clearer. Make all changes directly in the files and return the original manuscript along with a new printout and files to the production editor.

Submitting final files

When you are ready to submit your final camera copy, please keep these things in mind:

- Submit postscript AND application files.
- Clearly label all disks/media and name files in an intuitive manner
- Supply final printout

Proofreading

Proofreading is an important skill. When it is done correctly, it makes a better book. Please check the pages with scrupulous care. The eye has a way of seeing what it wants and expects to see, and it is very easy to skip over misspellings and even omissions.

Verify the position of all tables and check all text references to tables and illustrations; don't overlook correcting a reference such as to "the figure below" in a line that follows the figure referred to. Finally, check the running head at the top of each page and the page number. These should be automatic tasks in most word processors and page layout programs, but sometimes the program does exactly what you tell it to do and in doing so, does not catch errors you may have made in using style sheets or templates.

This is your final look before the book goes to the printer, so make certain that what you see is what you intend.

Front Matter Proofs

If you would like, your production editor can compose your title and copyright pages, and perhaps your series page, and will send that material to the printer along with the rest of your files. The front matter is distributed widely throughout the marketing and editorial departments, who use the information contained there for sales purposes (we use your materials on our web site, possibly in print or e-mailed ads, on the back cover copy, etc., to help sell your book). Please make sure this material—the preface and/or foreword—is as informative as possible.

Covers

Early in the process the Art Department puts into motion the creation of the design for the cover. This is done in conjunction with your editor and marketing manager. Your production editor will work with you to get the back cover copy finalized.

A great amount of attention is paid to the cover because the reader gains the first impression of the book through this element. The cover must be aesthetically appealing, eye-catching, compatible with the interior format and content, and correct for the audience the book is to reach.

Once sketches of the cover have been approved, the designs are completed, back cover copy is written and approved, and mechanicals are prepared and sent to the printer, so that the finished covers will be available when the book has been printed and is ready to be bound. The sketches are also used for sales purposes—they are put into our catalogs, our sales reps may get copies of them to show to their accounts, etc. The cover is one of the most important elements of your book.

Media

Oftentimes we have media accompanying a book, or even a book accompanying the media. While this is a very important feature in many of our titles, it is often one of the last items handled and given the least amount of attention. This is a serious mistake, as a delay in a CD or disk can seriously affect the schedule and marketability of a project. If you are in the process of creating a mastered CD, you may find the following items useful.

Premastering software to create cross-platform CD-ROMs is getting better every day. Today there are just a few premastering software packages that can create cross-platform CDs and preserve every feature of existing computing environments. These CDs can be accessible in the native environment of Windows (3.1, 95, and NT), Macintosh, and UNIX systems (many flavors). The formats we use are:

PC: ISO 9660

Mac: HFS

UNIX: ISO 9660 with Rock Ridge Extensions

We are in the process of evaluating new generations of premastering software packages as an on-going R&D process, so we can continually keep on top of the technology and upgrade our systems, as well as making sure that our vendors do the same.

You may find these tips helpful in putting together your materials:

Use DOS 8.3 naming convention for all filenames regardless of platform

Use only capital letters for file and directory names, including links inside HTML documents

Use only these filename characters: 0-9, A-Z, _

Directory names cannot have extensions

You should have a maximum 8-level deep hierarchy

Make sure that the number of files within directories is no more than 50-100 files

Set up logical, easy to understand file and folder/directory names

Use proper file type extensions—i.e., mov, avi, wav, pct, tif, bmp, eps, jpg, gif, htm, etc.

If you have questions while you are getting the materials together be sure to contact your editor or production manager or production editor.

When you submit your files, either on separate media for us to premaster or on a premastered CDR, please include a printed directory listing.

The Index

The key to your book is the index, and it is important that it be a good one. Readers refer to it constantly, and reviewers often comment on its adequacy. A book's usefulness—and consequently its sale—can be increased or diminished by its index.

Who Compiles the Index?

As the author, you are responsible for providing the index. But should you compile it yourself? Certainly you are more familiar with the contents of the book than anyone else could be. If you also have a firm grasp of the principles of indexing and can work well under time pressure, you are the best person to prepare it. If you have no experience in indexing, on the other hand, and no time to study the subject (perhaps by dissecting several indexes, both good and bad, and determining what makes them so), you may find it worthwhile to have a professional indexer do the job. (If your book is technical or scientific in nature, we urge you to prepare the index yourself or at least to have a colleague do it for you. Many professional indexers will not have the technical knowledge to do justice to such an index.)

Many word-processing and page layout programs allow you to create your own index as you prepare the manuscript. This section's general guidelines for index preparation still apply to embedded and tagged indexes, but there are a few special considerations.

As you go along placing index markers, you may wish to create a reference file of your main headings and the style of your entries. This will help you avoid going back to fix redundant headings in the index. If, for example, you mark some entries under the heading "Networks" and others under "Networking," you will have to go back and change the reference at each insertion point. It is important that you update the in-line references, and not just the output index. This way, when the index needs to be regenerated to accommodate editing changes, it will not need to be corrected again. It will also save time and effort for revised editions of the book.

If you prefer to have a professional indexer compile your index, we will arrange to have it prepared here by one of a number of experienced freelance indexers we have on call. We will pay the indexer directly, advancing the cost against your royalties.

If you compile the index, the following notes will help you.

When to Index

If you are going to do the indexing yourself, beginning to tag the entries as early as possible is a good idea. If we are hiring the indexer, we will wait until you have input the copyediting changes so the indexer will be working off of the final page makeup. The indexer could then provide you, through the production editor, a word processed file that you could then import into your page makeup program. If we have time and you have the capability and knowledge, you may prefer to ask the indexer to highlight the entries on the hard copy instead. You could then go into the electronic files and do the tagging while you are inputting the copyediting changes. You should discuss these options with your production editor, who will be able to help you decide the best route to take.

What to Index

The first thing to consider is what to index. Indexing requires imagination. Put yourself in the reader's place; of every item ask yourself, "If I were the user of the book and not the author, would I be likely to look this up?" If the answer is "yes," include it; if the answer is "no," don't let a false ideal of completeness tempt you into putting it in; you will only overload your index. If the answer is "maybe," put the item in. In indexing, the worst sins are those of omission. If your book is organized with a system of headings and subheadings, they will provide the nucleus for your index, though of course you cannot index the book from headings alone but must read the entire manuscript through carefully to catch every topic of importance. Break down every main idea into the individual details readers are likely to look for; they will seldom look in the index for the subject of an entire section or chapter, which appears conspicuously in the table of contents. And, an unqualified entry followed by a long string of page numbers will only irritate them.

How to Index

If you are tagging the entries into your word processor or page makeup program, please see your documentation or on-line help files for specifics. Your production editor may be able to help you with this if it is a program that we are familiar with, but please do not assume that you can be helped with this specific task. If you do not have the knowledge, time, or capability to do this in your electronic files for any reason, but want to prepare the index yourself, we suggest the following:

1. Write the entries on cards.
2. Arrange the cards in alphabetical order.
3. Edit the cards and indicate indents by means of dots.
4. Keyboard the index as a separate word-processed file and then make into pages.

Some important rules to keep in mind are:

1. Alphabetize items beginning with *Mc* or *St* as though the full form—*Mac* or *Saint*—were used.
2. Alphabetize entries beginning with figures as though the figures were spelled out—"400 Club" under the Fs.

3. Alphabetize abbreviations of government agencies, broadcasting companies, publications, and so on, according to the order of letters in the abbreviation, not as though the names were spelled out.

AAA

ABC

Abilene

AFL-CIO

Agriculture

4. Alphabetize subentries according to the first principal word, ignoring any preceding prepositions and articles:

Parallelism:

for coordinate elements

with correlatives

defined

in outlines

5. Capitalize the first word of each main entry; lower case all remaining words unless they require capitalization for other reasons.
6. Separate each entry from its page number(s) by a comma; use a colon after an entry without a page number if it is followed by a group of subentries.
7. Combine similar entries and provide cross references where necessary. For example, you may have one set of cards for "National Humane Society" and another for "Humane Society." Since these are different names for the same organization, it is wrong to list some of the references under one name and some under the other. List all the references under "National Humane Society"; for "Humane Society," provide a cross reference, "*See National Humane Society.*" A good index also directs the reader to pages where aspects of the same subject are discussed under different key words. After listing the page numbers for "National Humane Society," you might well add a "see also" reference: "*See also animals*" or "*See also shelters.*"

Printing and Binding

With the advent of desktop publishing, where postscript files can be provided to the printer, the need for "camera copy" is unnecessary most of the time. Using the old method, the compositor would pull a reproduction proof of each page of type. This proof was of extremely fine quality, and was pulled onto a special paper designed to give optimum clarity and sharpness to the type. Line illustrations and proofs of the halftone negatives would be integrated with pages by pasting them in place. The resulting "camera copy" then would be released to the printer, who would photograph the camera copy and strip in the film negatives of the type with the film negatives of the illustrations.

Electronic publishing allows for an easier, more cost-efficient means of preparing pages for the printer. Once the files are final, a disk or tape containing all of the electronic files (which

include art) is sent to the printer. Because both art and text are electronic, they have already been combined during page makeup. This makes the printer's job easier, since the intermediate stages of turning repro proofs into film and stripping in halftones are no longer necessary. The printer plays out film directly from the electronic files. Sometimes, when halftone or other art is scanned, a low-resolution marker will be put in place in the electronic file. Because of space constraints, we will ask the printer to swap low-resolution art files with the high-resolution files, thus providing the best quality output when needed for the final book, and acceptable quality for proofing during the production of the book. The file sizes of high-resolution art can sometimes be astronomical, especially if color is involved.

The printer makes blueprints or "book blues" (proofs of the page negatives) for our final check before plates are made and the book goes to press. At this point, your production editor will be checking to make sure that the pages are in order, the margins are correct, and other such quality controls.

Offset Printing

The principle involved in reproduction by offset is a chemical one: *grease and water repel each other*. The type, art, and photographs on the printing plate (a positive image) is grease-receptive, and the printing ink has a greasy base. After the plate is fastened to the plate cylinder of the press, it is dampened with a watery solution and inked simultaneously. The grease-receptive image repels the water and accepts the ink. The blank areas of the plate accept the water and therefore repel the ink. The inked image is then transferred to a cylinder around which is wrapped a thin sheet of rubber, called a "blanket," which is also continuously dampened with water. The greasy ink adheres to the rubber blanket. The blank areas on the blanket remain free of ink because they are coated with water. The inked image on the blanket (a mirror image) is then transferred to the paper, faithfully reproducing the image on the printing plate. Thus the plate itself never touches the paper. Rather, the image is transferred—or "offset"—from plate to blanket to paper.

Offset presses are of the rotary type—that is, both the impression and printing surfaces are cylindrical. These presses may be either sheetfed (flat sheets of paper move into the press individually) or roll-fed (paper is fed to the press from a continuous roll).

Binding

Binding is the final stage in the manufacture of a book. Various methods are employed, depending on the kind of finished product we want.

Each printed sheet that will make up the book is folded so that the pages on the sheet appear in proper sequence. These folded sheets, consisting usually of thirty-two pages, are called signatures. The signatures are then gathered so that each collation contains all pages of the book in proper order.

The term "paperbound" books encompasses a wide assortment of bindery styles. The collated signatures are placed in a set of clamps, with the folded or "spine" edges up. One-eighth of an inch is then trimmed from the folded edges so that only single sheets remain. Glue is applied to this end surface; then the paper cover is put in position and folded around the book. The entire covered book is then trimmed at the top, bottom, and outside edges to final size. This method, called "perfect binding," is also occasionally used for case-bound books. Another method, "RepKover," is a process of "Lay-Flat" binding in which cloth tape is used to create a

flexible spine inside the paper cover, thus improving functionality of manuals because they “lay flat” easily for constant no-hands reference.

If there is any media in the back of a book, this is a function that will happen after the books are printed and bound. This is hand-work that is a time-consuming process and that can add a week to your print and bind time.

Copyrighting the Book

The books are now ready, and the production editor rushes an advance copy from the bindery to you. (The “author’s copies” called for in your contract follow shortly, after the books have reached our Shipping Department.) We also send two copies to the Register of Copyrights, Washington, D.C., together with a copyright application and a fee, thus fulfilling the requirements of copyright law.

Original Manuscript and Files

Once the book has been published, the production editor will ask you whether or not you would like to have your original materials returned to you. We will keep a set of the final files here for any possible reprint corrections or perhaps for translations into other languages.

If your book is eventually published in a new edition, some of this material may be usable again, with a saving of time and expense on your part and on ours.

Reprints

Your production editor will ask you to keep our reprint editor up to date on any misprints or other minor errors that you may discover or that may be brought to your attention from time to time.

When the stock of the first printing reaches a minimum and a second printing is anticipated, the reprint editor may notify you and request additional minor corrections, if any, by a certain date. These changes will be included if they are minimal and arrive on time. A warning is in order here. The reprint editor may not have enough time to warn you of an impending reprint. Therefore, we advise that you send in corrections as they come up. If possible, we will make the corrections in the files ourselves. However, depending on the program you have used, the extent of the corrections, and the schedule, you may be asked to provide the corrections in new files yourself.

Extensive changes should be saved for a possible revision (or new edition).

When a book is to be illustrated, the author and the publisher are presented with three important considerations: procurement, reproduction, and cost of artwork. The selling price of a book must be determined by its manufacturing cost. As the selling price goes up, there is the risk that sales may go down and that the author's prospective royalties may melt away. It becomes a problem in balance. Will a particular illustration contribute enough to the book to be worth the additional expense? If it will, it should be used, but it should be worth the proverbial thousand words. Acquiring a picture or drawing and photographing it for reproduction costs much more than drawing the art yourself with graphics software or having type set that will occupy the same space. Illustrations also add to the length of the book and consequently increase the cost of paper, printing, and binding.

All this is not meant to discourage illustrations, but only to encourage careful selection—a chart, a picture or a diagram may do the work of several pages of description and also add greatly to the sales appeal of your book. By all means, however, cut out illustrations that do not relate to the text. Your book will have a greater chance of success without them.

At the time you start work on your manuscript, discuss with us the question of whether your book requires illustrations and, if so, how extensively they should be used and how they will be provided. If you are considering supplying the illustrations yourself, you must send in samples to the production department before you get too far. In this way we can make certain that your work does not go to waste. We need to make certain that your files are both compatible with the page makeup program that we will be using and that, from an artistic point of view, they meet our standards.

Gathering Illustrations

Once it is determined that your book needs illustrations, the next questions are: where do you find them and how do you choose them?

You, of course, are the best judge of what is suitable illustration material for your book. Our advice is to start early and to explore your field and your sources thoroughly so that your ultimate choices are as well considered as the words of your manuscript. All too often, an illustration is chosen as an afterthought, conveniently picked from a ready source or sketched in an offhand manner. Again, we urge you to consult with us if you have any questions about what would be suitable illustrative material.

Our Art Department is always glad to suggest sources of artwork and to help you judge the quality of the work done and the reasonableness of the fees charged for it. In fact, if you are going to purchase artwork, **YOU MUST SUBMIT SAMPLES** or other indications of what you propose to use before spending time and money in obtaining what may be unsatisfactory art. This is especially true if you are planning to draft the art yourself. There is no way we can overemphasize the need for you to submit samples before producing more than a handful of

pieces of art. We need to discuss the software program you are planning to use, as well as the different ways of saving the files to make sure that they are usable.

If you plan on using art that is not new, possibly from a source other than yourself, you must secure written permission from the source to reproduce the illustration. Be certain to supply a credit or courtesy line, however, for all such illustrations, whether or not permission is required.

Color

Illustrations in full color represent a very substantial expense, both for the preparation of a suitable drawing, or for the procurement of a photograph, and for the cost of four-color separations. In addition, for satisfactory reproduction such subjects must be printed on a special grade of paper that normally has to be inserted into the book by hand after printing.

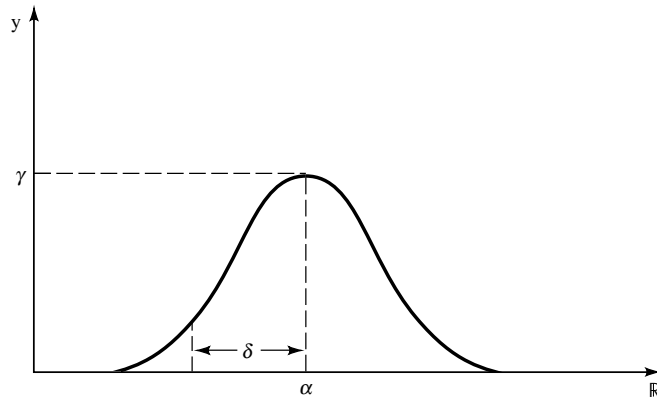
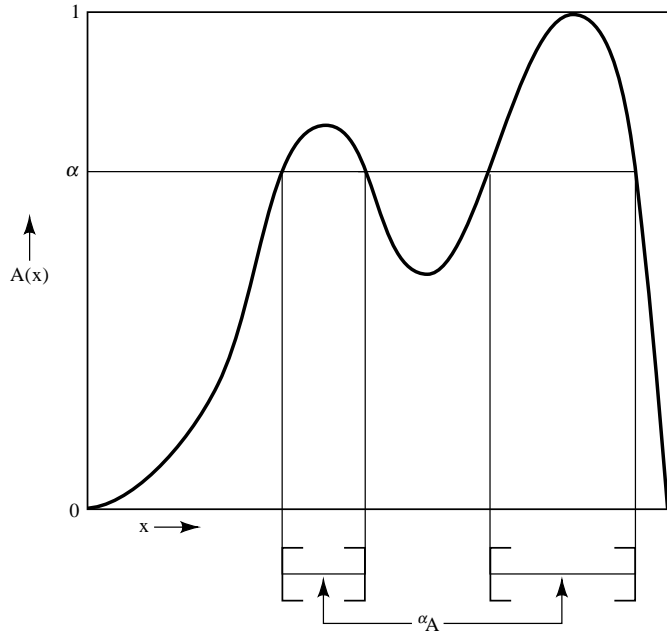
These added costs may make the pricing of a book difficult—even impossible. Therefore, before you decide that you would like full-color illustrations in your book, be sure to consult with your editor to determine whether use of color can be justified. If, for instance, it is absolutely necessary to show a spectrum in a physics text or an example of a famous artist's work in a book on watercolor painting, obviously we would have to use full color. But such needs are strictly limited.

Preparing Illustrations

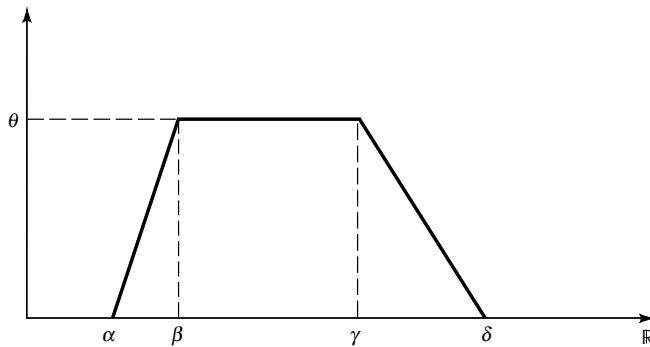
Illustrations in a book are one of three types. The first type is the line drawing, which consists only of lines or of areas of solid black or white and areas of shading consisting of uniform patterns of dots, squares or other lines. Unshaded drawings, charts, and graphs are examples of line illustrations. The second type is the halftone, which reproduces gradations of shading or tone between black and white, found, for instance, in photographs. A third type is a screen capture—very similar to the halftone in appearance. These are captures of an image that is on your computer screen. Note that screen shots are by nature low resolution (72 dpi), which means that illustrations from screen captures will also be low resolution.

Line Drawings

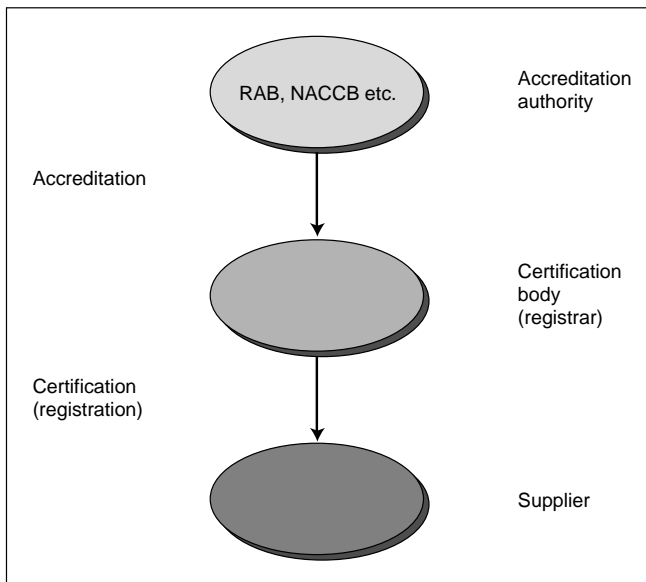
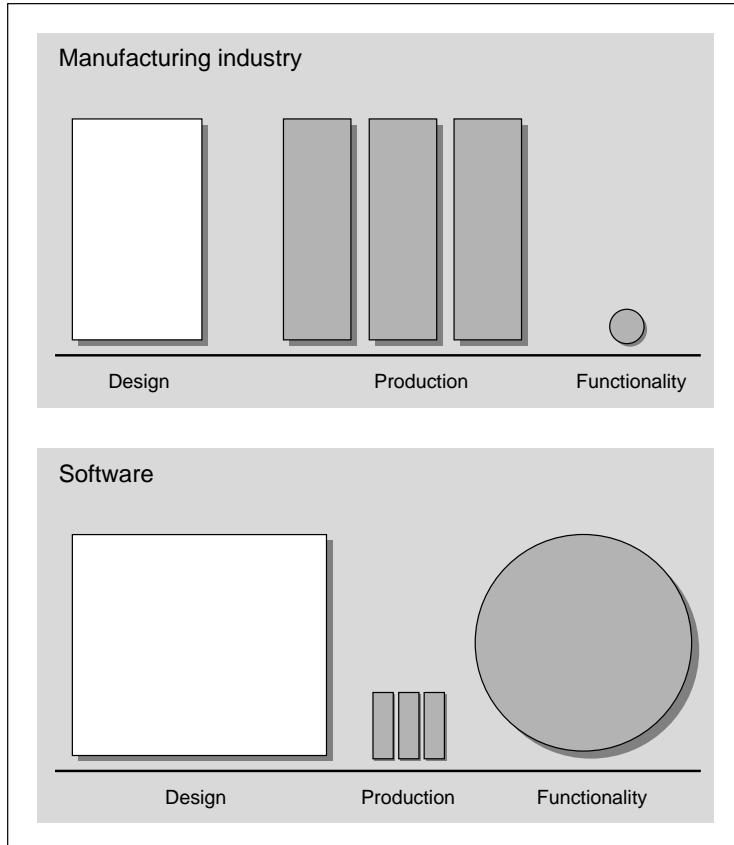
Artistic worth alone is not a sufficient criterion for judging whether a line drawing is suitable for reproduction. The fine and feathery pencil strokes of a Renaissance master may be impossible to reproduce by ordinary printing methods. It is extremely important that an artist understand how the materials and processes of mechanical production affect the preparation of illustrations. Therefore, if you plan to have drawings prepared, be sure to submit samples to your production manager or production editor for approval or criticism. If you prefer, we will be glad to arrange for the services of a professional artist who will render finished drawings from your detailed sketches. We will submit one or two samples of finished artwork for your approval before going ahead with the job, depending on the type and difficulty of the art. As drawings are finished, we will send you copies for checking before we release them for reproduction. These should be checked with care to ensure that all details, labeling, and figure identifications (“Fig. 1-4”) are correct. The copies must then be returned promptly with any changes.



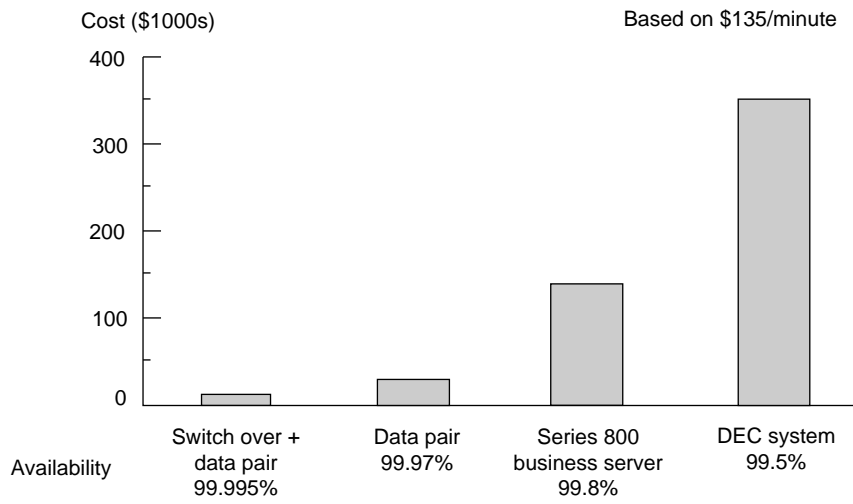
(a) Bell-shape functions defined by (10.18) ($\delta = \sqrt{\beta/2}$).



(b) Trapezoidal-shape functions defined by (10.21).

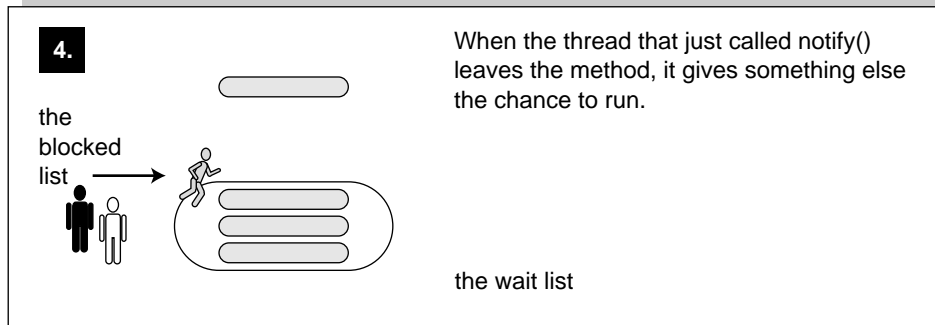
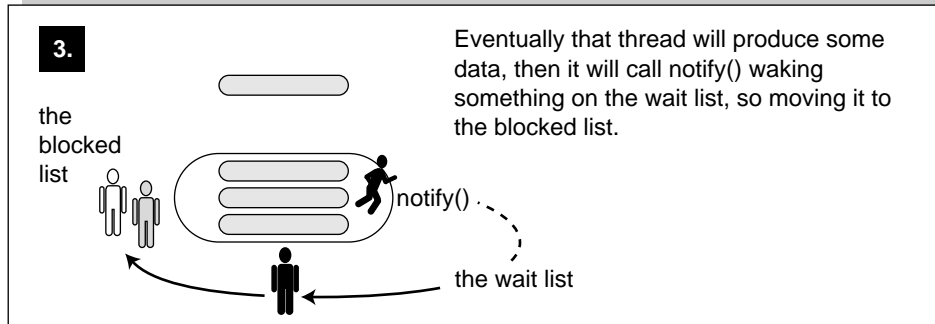
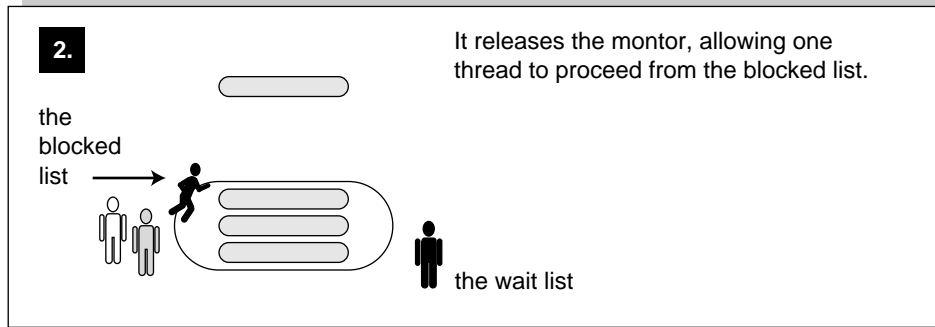
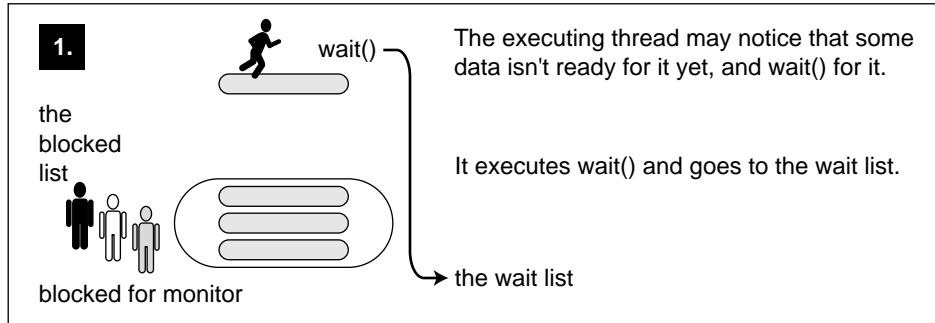


Calculated differences in annual costs
for a financial services company
(cost of downtime per year)



Source: Hewlett-Packard

	Service	Example
Connection-oriented	Reliable message stream	Sequence of pages
	Reliable byte stream	Remote login
	Unreliable connection	Digitized voice
Connection-less	Unreliable datagram	Electronic junk mail
	Acknowledged datagram	Registered mail
	Request-reply	Database query



Preparing Electronic Art

Line drawings can be prepared with a variety of illustration programs including Adobe Illustrator and Corel Draw, although there are plenty of others on the market that are also good. Our preference is that you use Adobe Illustrator. Some word-processing packages also have drawing packages built in to them that may be used. Make sure you check with us before you draft more than a handful of illustrations. Supply three to four pieces of each type of graphic as a sample. Provide printed and digital samples for testing as arranged with your editor or production manager. As you create your art, follow these guidelines:

1. All figures should be proportional in size. Similar elements in different drawings should be approximately the same size. Art sizes vary depending on a book's trim size, so check with your editor for maximum width and height guidelines.
2. All figures must be submitted *final size*. Check with your editor about your type page, but your art should fit within a 5"×8" space.
3. All type should be cap and lower case (sentence style), set in the same typeface throughout. A sans serif typeface, such as Helvetica or Univers, is preferred. All type, including headings and callouts, must be 9 pt., final size. You must use Adobe Postscript fonts only. Do not use TrueType fonts.

Do not boldface, italicize or capitalize to accentuate type. If your art contains headings of varying sizes, ask your editor or production manager for more customized instructions. If your art labels are to be consistent with equations and text using italics you should be consistent in style.

4. Produce figures in black and white only, unless otherwise specified. If your black and white book uses 4-color screen captures, check to see that the black and white image displays all the detail you need. Make sure that you submit samples early so that the Art production manager can advise you if you need to change your screen colors or save as grayscale.
5. Use simple fill patterns or 20% and 40% gray tints to show shading for black and white books. Do not use tints darker than 40% or colored tints.
6. Draw rules 1/2 pt. or 1 pt. wide. Lines in graphs should be heavier than outside lines. Style should be consistent throughout.
7. Arrowheads and leaders should be proportional in size with type, and should be consistent throughout.
8. Do not include figure numbers or other identifying information in the illustrations, but use this information when naming the files. Name the files with the actual figure number and use the appropriate extension (i.e., Fig_2-3.eps).
9. Carefully proofread art for consistency and typographical errors.
10. Save *final* files as EPS (Encapsulated PostScript), TIFF, or PICT. TIFF and PICT formats are bitmapped and work well for screen shots, but you may not be happy with the quality when these formats are used for line art. We prefer to work with EPS files, except in the case of screen shots. These may be saved as BMP or TIFF or GIF or PICT. Send us the application files as well as the EPS files. We may need to make

changes to art, and for that we must have the original art files in a program we can work with (such as Adobe Illustrator, Aldus Freehand, CorelDraw, or Canvas).

If you'd like further, more detailed guidelines, they're available upon request.

Preparing Art Disks

1. Prepare each piece of art as a separate document. Identify each figure by following a consistent file-naming convention, such as Fig_1-1, Fig_1-2.
2. If you integrate art with text in a page-makeup program, you will also need to supply us with the original art files separately, especially if the art was created with a different program. For example, if art is created with Adobe Illustrator and EPS files imported into Quark XPress or FrameMaker, we will need the Illustrator files as well as the Quark and Frame documents.
3. When art is included with text in FrameMaker files, be sure the art is in an anchored frame, anchored in the correct position in the text. Otherwise, even minor reformatting may cause the illustration to be separated from the appropriate text. FrameMaker will allow art frames to overlap text frames and vice versa. Be especially careful about the placement of frames to one side of text copy, since reformatting may cause overlaps or leave gaps.
4. Avoid using file-compressing software, unless you can also provide us with the means to decompress your files.
5. Unless you are providing us with "camera ready" files, keep the art on disks separate from those containing text files. Label each disk with the author's name, title of book, hardware and software (include version), all typefaces used (for example, you might use Helvetica for type and Symbol for Greek characters or math symbols), and the format files are saved in. You may also include all the information on a readme file on the disk.
6. Include a printout of each piece of art with the following information written on it: author's name, title of book, figure number, hardware, and software (with version number).
7. Supply a font suitcase (copies of screen and printer fonts). Do not use TrueType fonts.

Halftones

A satisfactory halftone can be made from an original photograph, wash drawing, airbrush drawing, or slide and sometimes from another printed picture. A halftone simulates the gradations of tone in a photograph.

The method of reproducing this type of art also makes it inevitable that some of the detail of the original will be lost. Therefore it is important that the original copy be the best you can find. Select clear, sharp, glossy photographs with good tonal contrast. Be sure that details are as distinct as the larger elements of the picture. Avoid dull or matte finish prints, which are harder to reproduce satisfactorily.

Select your pictures with an eye to composition and dramatic emphasis on important details; a good picture tells a story and elicits a response from the reader. Study each picture carefully to determine whether *cropping*—eliminating unimportant parts at the top, bottom, or sides of a picture—would improve its effectiveness. Indicate lightly the areas to be cropped on a tissue overlay on the illustration; *never* mark the photograph or artwork itself or cut it to size.

If any lettering, arrows, or numbers are to be added to the face of the photograph or if any special instructions should accompany it, indicate them on a tissue overlay. Never make any mark on the face of the photograph itself. Write the figure number in the margin of the picture, or if there is no room, *very lightly* on the back. Even the slightest dent marks from the back will show through onto the surface of the print and will appear in the reproduction, as will smudges, cracks, and scratches caused by careless handling. Do not mount photographs and never paste, clip, or otherwise insert them in the manuscript or use clips to fasten them together—the mark of a paper clip can ruin a photograph.

Capturing Screenshots

HiJaak is one of the most popular programs for capturing screen shots. The guidelines here are specific to this piece of software, however, most of the others work in a very similar fashion. If you have another program, please save a few images and send them in for testing by our production department.

1. Keep in mind that all screen shots should be captured at the same size so that we have a uniform and consistent look throughout your book.
2. Capture screen images at same size—100% only.
3. Select grayscale or B&W mode (if possible). Index or RGB color is acceptable if you are not able to change your settings. It is also acceptable if we'll be reproducing in full color. If working in Windows, be sure to specify the color setting of the screen capture as blue or the Windows default (in control panel). If other colors are selected, moire patterns may develop.
4. Select 72 dpi for resolution—it is important that you do not change this setting or it will affect the physical size of the screen.
5. Select file format of pict, tiff, bmp, or eps.
6. Do not change any size settings—the art will be sized during page makeup.
7. Detailed guidelines using “Hijaak” for Windows are available upon request.

Figure Numbers and Captions

Number the illustrations with arabic figures consecutively throughout *each chapter*, using the compound system described earlier in this Guide. It is best to include in a single sequence all the types of illustrations photographs, line drawings, graphs, charts, and screen captures.

Some books require no figure numbers for the illustrations, but even then a temporary number should be assigned to each of them and keyed into the manuscript to enable the production editor to identify the illustrations and place them correctly if you are not already doing so yourself.

If, as you are keyboarding the manuscript and if we are to make pages later, you know where the figures are to go, type, for instance, (((Fig. 3-4 here))) on the proper page on a

separate line, centered from left to right. Otherwise, when the typing is completed, make a marginal note (circled) on the manuscript page to show where each illustration is to be placed.

Generate a list of captions for each chapter and place the list at the end of each chapter file, identifying captions by figure number or temporary identification number and including any necessary credits. Be sure that spelling, symbols, capitalization, and so forth are consistent with the style used in the text.

The terms *revision* and *new edition* are interchangeable as we use them; our practice is to call the first revision the “second edition,” the second revision the “third edition,” and so on. A revision usually requires a major overhauling of the book to reflect advances in research and theory. Consequently, the type—or much of it—must be reset.

Your editor will notify you when your book requires revision and will advise you when the manuscript must be completed to meet a proposed tentative publication date.

Once a revision is decided upon, as much care should go into it as went into the original edition. In general, the length of revision should not exceed that of the previous edition. A longer book manufactured at a cost far higher than that of the previous edition may be very difficult or impossible to price competitively.

Preparing the Manuscript

Before you start work, we will send you the review file on your book—comments and criticisms on the strengths and weakness of the text and recommendations for improving it. Study these carefully; they may be helpful in preparing your copy. It is a good idea, too, to study all recent competing books—not with the idea of imitating them in form or content, but merely to make sure that your book compares favorably on all important points. With the review file we will send you two copies of your book, as well as electronic files when and if possible, so that you may make changes directly in the files.

We suggest that you work directly in the files as much as possible. Make all your changes without regard to formatting issues. Focus on the new content. If pages are to be made by Prentice Hall, we will worry about the formatting later, just as we did for the first edition. Follow the same procedures as in the first edition of your book. When you are ready to submit your files to us, make sure that you also submit 2 copies of complete, up-to-date, and accurate files and hard copy. If you need to make any changes after that stage, mark them on the hard copy. The files must match the hard copy (before you handwrite anything in the margins).

If you originally provided your book as a finished electronic file or if we made pages using a desktop program (in Quark XPress or FrameMaker or other page-makeup program, for example) it will be easier for you to do the revisions to the file yourself and submit the new file for the next edition. If you did not originally submit an electronic file, but you now have the ability to produce a book electronically, speak to your editor about the possibility of getting the electronic files of your book to revise electronically yourself. We may have produced the book utilizing a desktop system ourselves or we may be able to provide you with ASCII files that will minimize the need to re-key everything.

Checking the Manuscript

Give the manuscript a complete and careful reading, paying particular attention to the following points:

1. Make sure there are no awkward breaks and no difference in style or method of treatment between old and new matter.
2. Watch out for “dated” references in the original material (“recently,” “a few years ago”) to people, places, or events.
3. Bring tables up to date.
4. Delete ancient references in footnotes or supplement them with later material; change “ibid” references that are no longer applicable.
5. Revise all bibliographies rigorously, weeding out obsolete and out-of-print titles (unless they are indispensable references that have not been superseded) and adding new books and the latest editions of old ones.
6. Check the presence and numbering of all tables, illustrations, footnotes, equations, and other items numbered in sequence, particularly where changes have been made in their order and number; verify all cross references to them.
7. Delete page cross references (“see page 68”) and substitute “see page 00” so that the necessity of supplying a corrected reference will be called to your attention in page proof, if your references are not tagged in your files.
8. Make sure that all last-minute changes and substitutions are reflected in the table of contents and in the lists of tables and illustrations.
9. Assemble new illustrations and the original art for the illustrations being picked up from the previous edition. Provide a new file containing captions for the new illustrations; indicate in the manuscript any changes in figure numbers or captions for old figures. If you are supplying new electronic art files, be sure to include the application file for each figure as well as an EPS version of each.

When your manuscript is complete, make two copies. Send the original to us and keep the copy for your records.