

**PRENTICE HALL
AUTHOR'S GUIDE**

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

CONTENTS

	FOREWORD	VI
1	CONTENT PREPARATION	1
	Manuscript Length	1
	Make an Outline	1
	Avoid Wordiness	2
	Write Directly to Your Readers	2
	Provide Learning Aids	3
	Don't "Date" Your Book	3
	Text Style	4
	<i>Prentice Hall House Style Guides, 4</i>	
	Term of Copyright	4
	<i>Public Domain, 5</i>	
	<i>Government Publications, 5</i>	
	<i>Direct Quotations, 5</i>	
	<i>Permission Procedure, 6</i>	
	Guard Against Prejudice	7
	<i>Sexism, 7</i>	
	<i>Unintentional Slurs on Race, Religion, or Sexual Orientation, 7</i>	
	<i>Broad Accusations Against Professional Groups, 8</i>	
	Elements of the Manuscript	8
	<i>Submitting Sample Electronic Files, 8</i>	
	<i>Preparing an Electronic Manuscript, 9</i>	
	<i>Setting the Manuscript, 10</i>	
	<i>Preparing Electronic Manuscript Disks, 12</i>	
	<i>Front Matter, 12</i>	
	<i>Cross-References, 14</i>	
	<i>Extract Material, 14</i>	

<i>Footnotes, 14</i>	
<i>Bibliography, 14</i>	
<i>Tables, 15</i>	
<i>Questions and Problems, 15</i>	
<i>Appendix, 15</i>	
<i>Glossary, 16</i>	
<i>Index, 16</i>	
<i>Page Numbering, 16</i>	
<i>Multiple Authorship, 16</i>	
Media	16
Checking the Manuscript	17
Shipping the Manuscript and Illustrations	18
Meeting the Deadline	18
2	
WORKFLOW ONCE YOU SUBMIT YOUR FINAL MANUSCRIPT	20
The Editor and the Reviewer	20
The Launch Meeting	20
<i>Scheduling, 21</i>	
Cost Estimates and Sample Pages	21
Copyediting	21
Typemarking	22
Proofreading	22
Reviewing Page Proofs	23
Front Matter Proofs	24
Covers	24
Author's Alterations	24
The Index	25
<i>Who Compiles the Index? 25</i>	
<i>When to Index, 26</i>	
<i>What to Index, 26</i>	
<i>How to Index, 27</i>	

Printing and Binding	28
<i>Offset Printing, 29</i>	
<i>Binding, 29</i>	
Copyrighting the Book	29
Original Manuscript and Files	30
Reprints	30
3 THE TECHNICAL MANUSCRIPT	31
The Metric System	31
Illustrations	31
<i>Uniformity in Numbering Various Elements, 32</i>	
<i>Capitalization, Spelling, Hyphenation, 32</i>	
Preparing and Marking Copy	32
<i>Italics, 32</i>	
<i>Boldface, 33</i>	
<i>Monospace Fonts, 33</i>	
<i>Identification of Symbols, 33</i>	
<i>Spacing, 34</i>	
<i>Exponential e and “exp,” 35</i>	
<i>Punctuation of Centered Equations and Formulas, 36</i>	
<i>Fractions: Solidus vs. Built-up, 36</i>	
<i>Abbreviations, 37</i>	
Greek Alphabet	38
Footnotes and Bibliography	39
4 ILLUSTRATIONS	40
Gathering Illustrations	40
Preparing Illustrations	41
<i>Line Drawings, 41</i>	
<i>Preparing Electronic Art, 41</i>	

Preparing Art Disks, 42
Halftones, 43
Capturing Screenshots with HiJaak, 43
Figure Numbers and Captions, 44

5	REVISIONS	45
	Preparing the Manuscript	45
	Checking the Manuscript	46
	ELECTRONIC SAMPLE CHECKLIST	47

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.

Acquisitions Editor

The first person you will normally come in contact with at Prentice Hall is the editor who originally approached you about your manuscript, signed 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*, *associate editor*, *subject editor*, or *publisher*, 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 the most important advertising pieces) 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 remains your responsibility.

Reprint Editor

Everyone involved in producing your book works hard to make sure that 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.

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 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. You may also access the Guide from our Web site.

CONTENT PREPARATION

1

Creating a book is a logical process of presenting a systemized body of knowledge in a manner suitable to the audience for which the book is intended. This Guide shows you how to construct each portion of your manuscript clearly and concisely, and takes you through all of the steps involved in producing a book. The final result—the bound book—will be an indispensable tool for the reader and a proud and profitable achievement for both author and publisher.

In case we give the impression that all authors should be able to sit at a computer, with some general rules in mind, and proceed to construct a flawless manuscript, we want to add that the writing process usually involves drafting the same material several times, until a satisfactory manuscript or camera ready material has been completed, ready for the publisher. In the following pages, we suggest guidelines to follow as you progress with your writing.

Manuscript Length

Two factors come into play in deciding how long to make a manuscript. First, consider the problem of *reader resistance*. Readers may be hesitant to pick up a book that is extremely long (the classic protest is the eighteenth-century Duke of Gloucester’s “Another damned thick heavy book! Scribble, scribble, scribble! Eh, Mr. Gibbon!”). Second, take into account the desire to cover the subject completely. You can get a good sense of the general limits for your manuscript length from your contract. We have found that these limits are often overrun, with one of two results. The manuscript must be cut, causing a delay in publication and difficulties for the author, who often cannot simply cut out one complete section but must overhaul the entire manuscript. Or the book is published in its expanded form, creating additional costs for editing, composition, paper, printing, and binding, thereby necessitating a higher selling price—perhaps enough higher than the prices of competing books that its sale may be restricted.

Make an Outline

Excessive manuscript length often results from not sticking to the original plan for the book. Often the original plan is a good one, but in the actual writing the author strays from the main purpose; or, though generally adhering to the plan, overwhelms it with detail. Either way, the manuscript gets out of hand. The remedy is a detailed outline—for the book as a whole and for each chapter—drawn up with the contract manuscript length in mind. Refer to your outline frequently and revise it when necessary. And, as you write, check each chapter against it to make sure that the manuscript is growing according to your plan.

Avoid Wordiness

Wordiness also contributes to making a manuscript longer than planned. Certainly it takes extra time to think through each sentence as you write it instead of relying on ready-made expressions. Strip away all those words that add nothing to the meaning of a sentence. Reject the several approximate words that come easily to mind in favor of the one exact word it takes time to discover. Shun *circumlocution* (a lengthy, roundabout way of stating something) for direct statement. Avoid *tautology* (such expressions as “audible to the ear”). Express simple ideas in simple language. Above all, recognize fuzziness of expression as a corollary of fuzziness in thinking and either clarify the thought or reject it as too vague for expression. This method of writing is slow and exacting, but is a good way to keep the manuscript within bounds and increase its utility and readability.

In your writing maintain a sharp lookout for symptoms of wordiness:

1. Awkward phrasing that makes repetition necessary to keep the sentence on the track
2. Strings of nouns depending on one another
3. Prepositions, conjunctions, and adverbial expressions made up of two or more words—*with reference to, in conjunction with, in the event that, in the nature of, as to whether*
4. Indefinite introductory words and phrases and constant “hedging”—*furthermore, moreover, notwithstanding, it is believed that, it is obvious that, in general.*

Of course, there is such a thing as being too brief. For example, consider this undigested sentence:

Long association with words in certain combinations always stirs up the original source of that association.

Perhaps the writer had wanted to say something like this:

(The use of) words in certain combinations (that have old) associations always stirs up (in the reader’s mind a recollection of) the source of those associations.

Be clear in your own mind about what you want to say—and then say it in the necessary number of words, no more and no less.

Write Directly to Your Readers

Many good writers address their readers in the second person (or second person understood) throughout their books. In the same way you can invite the cooperation of the reader by using “we” and “us” instead of the impersonal “one”—as in this example from an accounting book:

“To understand why this is so, let us put ourselves in the position of a New York banker.”

Be careful not to switch from second to third person or from first person singular to first person plural at random. (For instance, don't say "I" in one paragraph and "we" in the next.) There is nothing condescending in the direct approach. It is possible to write directly and informally without being folksy or writing down.

In your own efforts to write simply and directly, don't go to the other extreme and write as if all your readers were incapable of understanding the basic language. Adapt your style to your audience. Remember to write to your audience. This will require constant application of your imagination not to omit any steps between what they already know and what you want to tell them. Above all, don't try to write two books at once, addressing yourself to lower level readers in one sentence and to higher level colleagues in the next. Keep the level and tone of your book consistent from beginning to end.

Provide Learning Aids

A good reference or text book does more than provide material to be learned—it helps readers to learn it. Use headings and subheadings intelligently to organize your text for study and to break it up into readable units (your outline will be helpful to you here). If readers glance through the pages, reading nothing but the subheadings (as they often do), they should get some idea of the structure of the chapter. It is important to keep all headings and subheadings parallel in construction if possible. Don't alternate phrases and complete sentences. Decide what style of heading and subheading you are going to use, then follow that style throughout your manuscript, or at least throughout any given chapter if you find that the style cannot be made to work for the entire manuscript. But don't overdo this business of organization and make your book look like an outline or syllabus. One or two levels of headings within a chapter are usually enough.

Don't "Date" Your Book

Finally, take care not to "date" your book. When a book becomes quickly dated, its sales drop off. Here are some danger signals to watch for.

Tabular matter based on years. Keep tabular and statistical material to a minimum. Often you can state the conclusions derived from tabular matter without actually presenting the tables. If you are giving statistics for the current year, you should present them in the same way you would present statistics for the year 1918 or any other previous year. Use the past tense, for example, to state the number of strikes or worker hours lost for the current year to date.

Use of Names Coupled with Titles or Offices that are Likely to Change. For example, an author writing during the Clinton Administration should say "Warren Christopher, Secretary of State during the Clinton Administration" rather than "Warren Christopher, Secretary of State."

Use of Current Events with Only Passing Interest and Little Significance, for Illustrative Purposes. For instance, to describe in the present tense a current event in a political campaign will soon date the book. If you must describe such an event, use the past tense. Never write, "During the current campaign" or "In the present campaign. . . ."

Injection of the Time Element into Current History. Don't say, "Since the 1992 presidential election, consumer confidence increased." Say instead, "After the 1992 presidential election, consumer confidence has increased." Don't say, "Although the Gulf War ended several years ago." Say instead, "After the end of the Gulf War. . . ."

The best way to tell whether you have included dated material is to assume you are reading your manuscript five years from now. Then ask yourself whether some parts of it might not be better omitted or at least written in the past tense. Few books can be made good for all time, but a little attention to "dating" will go a long way toward prolonging the life of any book. One easy item to overlook is the date in your preface—don't include it.

Text Style

As you work on your manuscript, you may find it necessary to consult grammar and style guides. There are many reference guides available, but we recommend using the following:

Prentice Hall House Style Guides:

Webster's New World Dictionary of American English, Third College Edition, N.Y.: Simon & Schuster.

The Chicago Manual of Style, Thirteenth Edition, Chicago: U. Chicago Press.

Words into Type, Third Edition, Englewood Cliffs, N.J.: Prentice-Hall, Inc.

Swanson, Ellen, *Mathematics into Type*, Providence, R.I.: American Mathematical Society.

Term of Copyright

With respect to works created on or after January 1, 1978, copyright protection generally exists for a period consisting of the life of the author plus a term of fifty years after the death of the author. In the case of works of joint authorship, the fifty years is measured from the death of the last surviving author.

No application for copyright renewal need now be made for such works as was required under the old copyright law. However, if the work was created prior to January 1, 1978, and was subject to the Federal Copyright Law then in effect, copyright will automatically be renewed in the twenty-eighth year of the first copyright term and will continue for an additional period of forty-seven years. The law encourages but does not require the filing of renewal registration. If a work was already in its second term of copyright on or before December 31, 1977, copyright protection will continue for forty-seven years from the first day of the renewal term, i.e., 75 years from publication.

The present Copyright Law has, for the most part, replaced so called common-law copyright, that is, copyright for works which had not been published or had not been registered for copyright as unpublished. Such works created before January 1, 1978, are now generally protected by copyright law or the life of the author plus fifty years. However, even if the author has been dead for more than fifty years, protection will continue at least until December 31, 2002.

Public Domain

Obviously, works that are not subject to copyright protection (i.e., works in the “public domain”) may be copied. The copyright on all works published in the United States before September, 1906, has expired. Also, works published or registered for copyright as unpublished before January 1, 1964, and for which copyright renewal was required but not obtained have gone into the public domain. It should be noted that “revisions” or “adaptations” of such works may still be subject to copyright protection, even if the original public domain source is not.

Government Publications

Generally speaking, United States government publications and official state publications are not subject to copyright protection. However, the mere inclusion of material in a government publication, even one without a copyright notice, does not necessarily mean that it is in the public domain. This is so because a government agency may have used copyrighted material without indicating its copyright status. In each case you should check very carefully to determine the status of any material you wish to quote. If any question exists about the copyright status of any material that is not original with you, you should always consult the original publisher and/or an attorney and discuss the matter with your editor.

Direct Quotations

The quotation does not have to be exact to require permission; even if the material is paraphrased or adapted, get permission to use it in that form.

Illustrations, Artwork and Tables. If these are subject to copyright protection (whether or not they have previously appeared in a publication), you must get permission to use them. This rule applies to all advertisements, whether written or pictorial, and to photographs of any kind, even though the subject of the photograph may itself be in the public domain. When you are obtaining glossy prints from art galleries, museums, historical societies, industrial firms, or commercial photographers, explain in writing how you intend to use the prints.

Also remember that if you want to use a photograph of a living person, you must get written permission to use it from that person, whether it is copyrighted or not. Even if it is a snapshot of a friend you took yourself, don’t use it without your friend’s written permission to do so. If the person is a minor, be sure to obtain written permission from the minor’s parent or guardian. If you buy photographs from commercial photographers, explain in writing that you want to use them in a book (or in advertising) and make certain that they have a release from the subject broad enough to allow you to use the picture as intended and that no other release is needed. Get the photographer or stock photo house to give you that assurance in writing. Your editor can supply you with forms if necessary.

Photographs of public personalities may freely be used (insofar as the subject of the photo is concerned) in books or periodicals for their news or historical value. For example, if you take a picture of a presidential nominee, you may use it in your book on the presidency without asking the nominee’s permission. (If someone else took the picture, you will need the photographer’s permission.) But you must be very careful not to allow the picture to be used for any advertising or trade purpose or in any way that might be defamatory of the subject. To do so without the written permission of the subject would make you liable to damages for violating his

or her right of privacy. Take care not to use any photograph to accompany text material that could suggest defamation of the subject of the photograph.

Permission Procedure

It is the traditional and contractual responsibility of the author to obtain the necessary permission to use any quoted material or photographs as described above that are incorporated in the manuscript. Carefully follow these instructions on permission procedure.

1. Request permissions well in advance of the completion of your manuscript. It is advisable to ask for permission for each quotation as soon as the decision to use it is made. You may find that you will have to write more than one letter before you can locate the copyright holder, or permission for some item may be refused, so that you will have to substitute other material. Electronic sources, both broadcast and Internet, still require permissions, as do screen shots of commercial software. In some cases permissions may be obtained via e-mail. *Early clearance of permissions is critical so that publication of your book will not be held up.*
2. With your copy of this Guide, your editor will send you
 - (a) a supply of forms to be used for requesting permission. Retain the second copy of each request form for your file. If you need more forms, your editor will be glad to supply them on request.
 - (b) a sample showing how the forms are to be completed.
 - (c) a Permissions Checklist. You will find this form helpful in keeping a record as you are acquiring permissions, and it will be useful to us as a reference list.
3. Address your letters to the attention of the Permissions Editor. (If you want to use material from a Prentice Hall book, please write us for permission just as you would to any other publisher. Address your request to the Copyright and Permissions Editor.)
4. If the material you want to quote comes from a periodical, you should ascertain whether a separate copyright appears in the author's name; if so, the request should be made directly to the author. Also, if you want to use material that appears in an anthology, you must be sure to request permission from the publisher who holds the copyright on the individual selection rather than from the publisher of the anthology itself. Publishers' addresses may be found in reference books such as *Literary Market Place* and *Books in Print*.
5. If you want to *adapt* material from a work of another publisher, be sure to indicate on your permission request in what form you plan to reproduce the original. (*In your manuscript you must insert ellipses to show where paragraphs, sentences, or words have been deleted from the original selection.*)
6. Always put your return address on the form and enclose a self-addressed return envelope.
7. If you do not receive a reply to your request within two or three weeks, send a follow-up letter or fax.

8. It is common for major publishers to send you their own form for completion and signature rather than returning the request form you sent them. Simply supply whatever information is called for on their form, sign the form, and return it to the publisher. Keep a copy for your files.
9. If a publisher is able to grant U.S.—or U.S. and Canadian—rights only (sometimes Canadian and/or world rights are controlled by a foreign publisher), the publisher will advise you to whom you must write to obtain the additional rights. Simply send another request form to the foreign publisher covering the specific rights you want.
10. Do not overlook the necessity of obtaining “secondary permissions”—that is, separate permission to use quoted matter appearing within quoted matter.
11. If a publisher specifies a charge for granting permission to reproduce certain material, payment is normally due on publication. Prentice Hall will make any necessary payments in accordance with the terms of your contract and allocate such charges against your royalty account. Usually, a publisher requests a flat fee as payment for permission.
12. As you accumulate permission clearances, keep a running total of fees to be paid. If you find that permission fees are significant consult your editor.
13. When submitting your manuscript for publication, send us your completed file, including the copies of your permissions requests and your Permissions Checklist. If you have not yet received full clearance on some permissions requests, include documentation of the status of those permissions.

Guard Against Prejudice

Sexism

In your writing, treat men and women impersonally in regard to occupation, marital status, physical abilities, attitudes, interests, and so on. Depending on the requirements of your subject, avoid attributing particular characteristics to either sex; instead let your writing convey that a person’s abilities and achievements are not limited by gender. Your book should support the fact that both sexes play equally important roles in all facets of life and that activities on all levels are open to both women and men alike.

Be careful to avoid sexist language that excludes men or women from any activity or that implies that either sex is superior or dominant in a particular role. Where possible, refer to people using words that are gender neutral. For example, use person or people instead of man or men when discussing human beings in general, use firefighter rather than fireman or salesperson instead of salesman, and utilize inclusive language, such as *he or she* instead of exclusively using *he*. For more information on ways to avoid sexism in writing, ask your editor to send you a copy of Prentice Halls’ *Guidelines on Sexism*.

Unintentional Slurs on Race, Religion, or Sexual Orientation

The general rules that apply to the treatment of women also apply to the treatment of all minority groups. Avoid making blanket statements that stereotype or criticize a group of people because of their race, religion, or sexual orientation. Conform to contemporary ways of referring

to racial and ethnic groups. Even though many slurs are unintentional, they are still very offensive. Avoid using color references that could be read as derogatory references to racial groups.

Broad Accusations Against Professional Groups

Be careful, too, about making broad general accusations and blanket attacks on professional groups, associations, and businesses and industries as a whole.

Elements of the Manuscript

All authors want the books they have labored over so long to be produced handsomely, in the shortest possible time, and with the minimum number of alterations in proof. But they do not always realize the contribution they themselves can make through careful preparation of the manuscript. A manuscript in poor physical condition may require more than normal time for resetting type, resulting in a long production schedule; also, it may increase the number of changes the author must make in proof, with a corresponding increase in charges for author's alterations.

Preparing your manuscript electronically with word-processing or page-layout software saves the time and cost of having your manuscript reset, and greatly reduces the possibility of errors being introduced during typesetting. It also gives you greater control over your work. It is our preference to receive electronic files from you.

Submitting Sample Electronic Files

When preparing your manuscript electronically, you must send sample files for us to evaluate so we can determine the best means of composition for your book, give you feedback, and flag possible problems. Therefore, it is important for us to review your samples *before* you keyboard your entire manuscript or draft all art (if you plan to draft the art for your book yourself). It is much better to know in advance what you should be doing differently than to revise your entire manuscript later. For the evaluation, we will need the following materials and information:

1. A disk or tape containing a representative chapter (other than Chapter 1) from your book. The sample should contain **all** of the various elements you will be using, such as text, tables, equations, art, footnotes, lists, and so forth. **WE WILL NOT READ FOR SENSE.** You may make a composite chapter, if you wish.

If you want to create art or tables in a program other than your word-processing program, send several representative samples of the art or table files with matching printouts in addition to your chapter file. The files will be evaluated by the art and production directors who will give you feedback and additional guidance, if necessary.

For a book by several authors, be sure to let us know if and what different software or hardware will be used. It is best if **ALL** authors use the same hardware and software. Also, advise us if any part of the manuscript will *not* be submitted in electronic form and will need to be keyboarded.

2. A printout of the chapter that exactly matches the content of the electronic file(s). **THIS IS EXTREMELY IMPORTANT.** Otherwise, there is no way to verify the accuracy of the test results.
3. “Electronic Sample Checklist” (at the end of this book). Send it along with your sample chapter to provide information about the hardware and software being used to produce your manuscript. Be sure to include any special instructions we need to follow to access your files from the disk or tape.

Preparing an Electronic Manuscript

As you begin preparing your electronic manuscript, keep these general rules in mind:

1. Early communication with your editor or production manager regarding the type of software and hardware you are using, as well as the testing of your sample chapter, gives us the chance to alert you to any problems that come up before you have prepared your entire manuscript.

Alert the editor and the production manager immediately if you plan to change or upgrade the software or hardware you are using at any stage of production. Changes of this nature must be planned for to avoid delays in production and additional charges.
2. If your hardware and software supports it, make use of one of the templates included with this Guide for setting your manuscript and/or preparing your book in a page-layout program. If you cannot use our templates, and want to use another page-layout program, ask your editor for the specifications you will need.
3. Do not be too concerned with presenting a fully-designed book to us, even if you use one of the templates provided with this book, or if you use a page-layout program of your own. Focus on submitting consistent, neatly-prepared electronic files and hard copy.
4. **Be consistent.** Confirm that all of the elements of your book are keyboarded in the same way, especially if there is more than one person keyboarding the manuscript. For example, if you decide to type first-level heads in uppercase, make sure it is done throughout all of the chapter files that contain that type of head. Or, if you are using word-processing style formats (such as those found in Microsoft Word), be sure to use the same styles for the same elements from chapter to chapter. Inconsistencies lead to unnecessary changes of text, which increases the possibility of errors being introduced.
5. Even though the chance for error is greatly reduced by your having supplied an electronic manuscript, there always remains the possibility of errors being introduced later. Therefore, you must proofread and spellcheck your manuscript at all stages of production to make sure it is error-free.

Setting the Manuscript

Keyboard your manuscript with a commonly used word-processing program, such as Microsoft® Word. Take advantage of your word processor's ability to apply type style, size, and attributes. If you use paragraph style formatting, such as that found in Microsoft Word, keep the number of formats to a minimum. Also, send a list indicating which formats are used for which elements. Some word-processing programs allow you to print out your style sheet directly from the program.

We suggest setting your text in Times, 10 point, applying attributes as needed. For example, apply *italic* to identify book or periodical titles and to emphasize words or phrases. Or **boldface** heads to make them stand out. Applying these simple attributes is probably all you want or need to do as far as designing your text goes. Whatever you do, be consistent.

Because most word processors allow for powerful text setting and can filter/convert text created in other software, avoid submitting ASCII files, which are not as easy to work with and which drop out bold and italics.

Use an equation editor, such as MathType, MicrosoftWord or FrameMaker's resident equation editors, or LaTeX's Scientific Word if you have access to one, especially if your manuscript contains a large number of equations. Equation editors are usually easy to use and produce very good final output. Note, however, that many equation editors store equations as graphics in the word processing file, and are uneditable once they have been imported into a page-makeup program. FrameMaker's resident equation editor does not have this feature. If you work with a page-makeup program that does not have a resident editor, use an equation editor extension that will let you edit the equations in the page files.

Do not set equations with a word-processor's formula typesetting codes (such as those found in MicrosoftWord). This coding may be sufficient to express the elements of an equation in a word-processing file or on a printout, but is generally incompatible with most composition systems.

In all cases, the output of equations will be evaluated, and if necessary, equations will be reset to assure the highest possible quality for your book. Do not mix equation editors in one manuscript, or mix word-processor codes with a separate equation editor.

Try a Page-Layout Program for keyboarding and bringing together all of the elements of your book. There are many page-layout programs on the market to choose from, with Quark XPress, FrameMaker, Tex and LaTeX being among the more popular. If your hardware and software supports it, use one of the templates provided with this Guide to make up pages for your book. We may be able to work with files created with other page-layout programs as well, so do not make the mistake of converting your pages into text files. Note that although you may use a page-layout program to submit your manuscript to us, the book's final design will be evaluated and, if necessary, changed to be competitive and meet market demands. Please remember to submit samples early on so that any changes that must be made can be made as soon as possible.

Other considerations:

1. Use black as the color for your text. Apply colors or tints only if prior arrangements have been made with your editor and the production department. If color will be used in your book, it will be selected by the art director and applied to the text during composition.
2. Set the manuscript line spacing to double. Set margins to 1-inch on all four sides for easy typemarking and copyediting. Avoid using special tabs and hard returns to make the pages “pretty.” This can cause problems in the final formatting. If style tags are applied consistently, don’t worry about the way it appears at this stage.
3. Type all copy (including subheads) flush with the left margin.
4. Include all text elements for each chapter in the same electronic file. For example, if a chapter contains tables, position them at the end of the paragraph immediately following their first reference. Boxed text and equations should also be positioned in their appropriate places in the text files.

If tables are created using a program other than your word processor—for example, with a spreadsheet program such as Microsoft Excel—file each table or figure as a separate document. Type a reference on a separate line after the paragraph containing the table’s first reference. Use a series of asterisks so that table references can be located easily:

*****Table 1-1 goes here*****

Use the same referencing convention for figures, but use a series of parentheses instead to call out the reference:

((Fig. 2-1 goes here))

5. Avoid setting vertical rules in tables. These rules are incompatible with some composition systems.
6. Type footnotes, references, and captions at the end of each chapter—not at the bottom of each page (unless you are typing directly into FrameMaker). Some word-processing programs support automatic footnote-numbering features that may create problems during page makeup, so speak to your editor about the most suitable way for you to prepare footnotes.
7. Center equations on a separate line, with one line space above and below. Equation references should be in parentheses, flush with the right margin:

$$\frac{a + b}{x - y} \quad (1.1)$$

8. Indent using the indent feature in your software. Avoid indenting with the space bar or with tabs. Other indented elements, such as extracts, can also be set using paragraph formatting. Do not set vertical rules next to extracts. Do not add double spacing after end punctuation. Also, do not add extra returns between paragraph elements. Extra tabs, spaces, and returns must be removed manually when files are brought into page layout programs.

9. Set all mathematical symbols (including Greek characters, superiors, and inferiors) in your electronic files. Do not write symbols on the printout of your manuscript. Type fractions using full size characters separated by a slash mark, e.g., 1/2, 3/4, and so forth. Set em dashes as double hyphens or use the em dash character in your text typeface. Allow no space on either side of em dashes.
10. Spell-check all files for errors that may have been missed.
11. Make all last minute changes to the electronic manuscript before submission, and provide a clean printout. Do not write additional changes on the printout. The electronic file is now the “real” manuscript.

Preparing Electronic Manuscript Disks

1. Submit the most updated version of each chapter (as well as front matter and appendices) as a separate file on disk or tape. Use a consistent naming convention that clearly indicates the content of your files, such as “Chap. 1,” “Chap. 2,” “Front matter,” “Append. A.”

Avoid using file-compressing software, unless you can also provide us with the means to decompress your files.

2. Label each disk with the date, author’s name, title of the book, summary of the disk’s contents (e.g., Chapters 1-4), hardware and software (including version) used.
3. Supply a double-spaced printout of your manuscript that includes any last minute changes you made. This printout will be used for copy editing and page makeup, so it is important that it matches the contents of the corresponding electronic files exactly. Make sure that the type on the printout is dark and easy to read, since the manuscript passes through many hands during production. If you can, use a letter-quality or laser printer, rather than a dot matrix printer which may not be as easy to read.
4. Keep backup copies of all files, and a copy of the printout.

Front Matter

When you open a book—if you open books in the orthodox way—the first thing you see is the “front matter,” a publisher’s term for everything preceding the text proper. Front matter may include the following:

Book half title
Series page (if book is in a series)
Title page
Copyright page
Dedication (optional)
Table of contents
List of illustrations (optional)
List of tables (optional)
Foreword (optional)
Preface (including acknowledgments)
Introduction (if not part of text)

You supply the title page, dedication, table of contents, lists of illustrations and tables, foreword, and preface. Naturally you won't be able to prepare all this material in final form until you have completed your manuscript but prepare it then and include it when you send us your manuscript. A manuscript with title page, detailed table of contents, and preface, all in good order, gets off to a much better and faster start in our editorial offices. Send us two copies of the front matter—one for the page-makeup operator and one for editorial and production purposes.

Include a list of illustrations and a list of tables with your manuscript to serve as checklists for editorial purposes. Generally it is unnecessary to include these in the book—the test is whether a reader would be likely to refer to a table or illustration independently of its context. If the lists are not to appear in the book, mark them “Do not set in type.”

Title Page. Include on the manuscript title page: (1) the title of the book and subtitle, if any; (2) your name, exactly as you want it to appear in print; and (3) your academic or business affiliations.

Copyright Page. We prepare the copyright page for your book. This page contains, in addition to the year of publication and other pertinent information, “cataloging in publication” data. These data are supplied by the Library of Congress under its Cataloging in Publication procedure and are based on information about your book sent to them by Prentice Hall. By having these data printed on the copyright page, it is possible for librarians to catalog your book immediately without having to wait for a catalog card from the Library of Congress.

Table of Contents. Be sure to include a *detailed* table of contents with your manuscript. Its organization should correspond with the system of headings used throughout the text. Our Book Editorial-Production Department will decide on the coverage and typographical arrangement of the table of contents as it is to appear in the book. Do not provide page numbers as they are not yet final, unless you are providing us with camera copy.

Foreword. A foreword, when used, is usually written by someone other than the author. If the author writes the foreword, it is used in place of a preface.

Preface. The effective preface is clear, crisp, and direct. Every word is packed with meaning. It is true that some readers skip the preface; it is also true that others, particularly teachers, reviewers, and buyers for bookstores, read it carefully and take from it their first impressions of the interest and usefulness of the book. First impressions are important, as every salesperson knows; the “sales appeal” of the preface can have a real effect on the promotion of your book. The preface may also form the bases for other publicity materials.

Don't begin your preface with the statement that the book “fills a long-felt need.” Thousands of other books have said that. And don't start out with a long account of why the book was written; get down to facts. Tell your readers what the book is about and point out the features that will make them want to read it. Explain the purpose of the book, its scope, and the plan on which it has been written.

Sometimes a book written as a text has a wider appeal than the author may realize. Don't only address readers as students. If professionals would find the book useful, state why. Also,

include information on ancillaries or web sites, if appropriate. *Keep your preface short*—three to five manuscript pages at most. Remember that a short preface stands a better chance of being read than a long one.

Acknowledgments are usually made at the end of the preface, but if there are a great many of them, list them in a separate section.

Cross-References

Electronic manuscript preparation often allows you to create cross-references within the computer files. This can save time and increase accuracy, but it must be done carefully to avoid creating “short circuits” in the reference system.

First of all, make sure that you have settled on a firm file-naming convention. If you change the file names, you may make it impossible for the computer to locate references to material in other chapters. If you are “recycling” material that has been used in other computer documents, check all cross-references to make sure they are still needed and accurate.

Try to be conservative in your use of electronic cross-references. Although they can be an extremely useful way of fine-tuning a document, they introduce numerous opportunities for error, and can swell the size of electronic files, making their manipulation unwieldy. Before making a specific page reference, ask yourself whether it would serve just as well to say something like “see Chapter 7 for more information.”

Be especially careful to verify all electronic cross-references when you are making revisions to an existing manuscript. Don’t leave dangling references to items that are no longer part of the text.

Extract Material

For an electronic manuscript, double space and indent extracts to set them off from the rest of the text. In addition to lists, examples, problems, and other material subordinate to the text, quotations of over five lines should be marked for smaller type. Omit the outside quotation marks and change inside quotes, if any, from single to double.

Footnotes

The main purpose of footnoting is to provide complete data in consistent form. There are many systems; the one we recommend for clarity and completeness is illustrated here.

Follow this order of items in a reference to a book: (a) name of author (or translator, editor, compiler) as it appears on the title page, with first name first; (b) chapter title, if needed; (c) title of book and subtitle, if any; (d) edition, if other than the first; (e) city of publication; (f) name of publisher, exactly as it appears on the title page of the book; (g) date of publication; (h) chapter or page of book referred to.

Bibliography

If a bibliography is necessary, it should be highly selective, and possibly broken down by subject. An exhaustive bibliography often only confuses the reader; a carefully selected list of books, with brief notes on content or level of treatment, is much more likely to encourage outside reading. It should not include out-of-print or out-of-date titles that have been superseded unless they are indispensable.

A short bibliography may follow each chapter, or a complete one may appear at the end of the book. The references may be listed in straight alphabetical order or, in a long bibliography, first grouped by subject and then alphabetized. The order of items within a bibliographical reference is the same as in a footnote, with two exceptions: (1) the name of the author is given with last name first (if there are two or more authors, only the first author's name is inverted); (2) when book volume or chapter or page references are given, these follow the title (and edition, when given), instead of appearing at the end of the reference.

Tables

Each time you insert a table in your manuscript, ask yourself first whether it is really necessary. Often, of course, it is. A table may be the only way to present certain information essential to the text. One drawback of tabular material is that readers tend to skip it because it is an interruption. If you can summarize the content of a table in the text or show it in a graph in such a way that it can be grasped at a glance, the reader is more likely to absorb it. Furthermore, you will have saved valuable space in your book.

Plan each table carefully for maximum effectiveness and clarity. Keep it simple by arranging the stub and the column headings so that there is no duplication of entries and so that all entries in a row or column are presented in comparable form.

When using a word-processing program to keyboard your manuscript, position tables in the appropriate place in the chapter file. Check with your editor to see if your word processor's table editor will be compatible with the layout software. Try to keep table styles simple (minimal ruling, avoid shading) and use a uniform style for all tables in the book. Use symbols (*, †, ‡, §, ||, ¶) or superior letters (a, b, c), to mark footnotes to a table and place these notes directly under the table. In the text refer to the table by number. Don't say, for example, "see the table above," because the compositor, when making up the book pages, may have to place the table below the reference or on nearby page. Number tables with Arabic figures, using the compound system—that is, using two numbers, the first representing the chapter number. (Thus the first table in Chapter 3 would be Table 3-1.) Every table should be numbered and the use of table title should be consistent throughout the book.

Questions and Problems

Questions or problems are usually grouped after each chapter. These should never be a postscript, a hurried addition on which little time or thought is spent. They should be planned as carefully as the text itself. Questions should not be too obvious, a mere rephrasing of the text in the interrogative. The best ones are those requiring readers to apply what they have learned. Make sure problems are graded in difficulty, proceeding from the easy to the more difficult. Check them as carefully as a good mystery writer checks the solution to a crime to be sure they do not call for data the reader has not been given. If answers or solutions are to be provided, please consult us about whether it would be better to put them in an appendix or to publish them separately. This decision should be made before your manuscript is submitted. When answers are supplied, check them with the greatest of care. Errors, even trivial ones, undermine the reader's confidence in the book and are a source of embarrassment both to you and to us.

Appendix

An appendix is the customary place for important supplementary material—tables, charts, documents, forms—that would interrupt the text or that is referred to at widely separated points.

But it should pull its weight in the book; it should not be a collection of afterthoughts, and it should not contain material that is easily available elsewhere.

Keyboard the appendix double-spaced, full-measure.

Glossary

A glossary is sometimes the best solution to the problem of specialized terms. Brief, precise definitions arranged in alphabetical order allow the author to use exact language in discussing a specialized subject without stopping to define each term. The glossary enables the reader to refer to a definition easily and quickly without having to turn back through the text.

Index

See pages 25-26 for information about who compiles an index and how it is done.

Page Numbering

Number the pages of manuscript consecutively, beginning with the first page of text and continuing through the last page of the appendix, including all table pages. Number separately the front matter pages in small roman numerals (i, ii, and so forth). Be sure to reset to page 1 after the front matter. If the book is to be divided into parts, be sure that part-title pages are included in the manuscript proper and numbered along with it. Also, be sure that the titles of the parts are indicated in the table of contents. Costly repaging may be necessary if you discover, after your book has been paged, that part titles have been omitted. If in doubt about the numbering schemes, consult *The Chicago Manual of Style*.

Multiple Authorship

Many of the problems of co-authorship are the same ones that you have to face and solve when you have written a book by yourself. But multiple authorship presents the additional problem of reaching solutions that are acceptable to all the co-authors without time-consuming debate. Communication and agreement, then, become paramount.

Ideally, the lead author (or editor, or whoever is responsible for your project) will arrange a meeting of all the contributors before work on individual sections is begun. If such a meeting is impossible, the senior author will make other plans to see that each contributor understands his or her role in the project. It is always preferable, after work has begun on the book, for one author to be generally vested with the authority to make decisions and resolve problems about the entire book; the need for extended cross-communication is then greatly reduced. (After your book has gone into production, this decision-making power is even more urgent because schedules allow no time for controversy. Agreement is essential.)

The lead author should give particular attention at the inception of the book to such matters as a detailed outline, the style of writing (a sample chapter by the senior author will help establish the tone), the length of individual contributions (a very important point and one in which the contract should be kept firmly in mind), the writing time schedule, and the need for and nature of illustrative materials.

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 (one that you must discuss with your editor early in the process and certainly before the manuscript is submitted to production), it is often one of the items put off for last 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 be 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-compatible 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 - ie, mov, avi, wav, pct, tif, bmp, eps, jpg, gif, htm, etc.

Supply complete documentation of the files and their organization.

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

Checking the Manuscript

Just before you send us the manuscript, check it against this list. It will save you time, correspondence, and probably money later on.

1. Read the final printout carefully to check on organization and to catch any typing errors or omissions. Using a spell checker can greatly reduce the possibility of typographical errors getting into print. Even when you have used electronic controls, it is still advisable to read over a hard copy. Some problems are less noticeable on the screen and spell check options do not pick up all instances of incorrect spelling; i.e., a spell checker would not pick up “fro” if you really want “for” because both words exist.
2. Be sure that all pages are accounted for and are in proper sequence and that all inserts have been numbered and their position noted in the text.
3. Check the presence and numbering of all tables, illustrations, footnotes, and so on, with great care. A mistake here or insertions and deletions after the manuscript is in pages may involve considerable time and money.
4. Check the correctness of all cross references. Numbered sequences like tables and illustrations should be referred to by number, but a cross reference to another page of the manuscript should read “see page 000.” The ciphers will call attention to the fact that the correct book page number must be inserted after the book has been made up into pages. If a manuscript page number is used, the fact that it must later be changed to a book page may escape everyone’s notice. Note that a cross reference to a chapter and section or topic will frequently suffice.

If your cross references are tagged, verify them on-line. Be sure they have been generated from the most up to date version of the manuscript. Remember that changes to one chapter may affect cross references in another chapter.

5. Make sure that all necessary permissions for quoted matter or for illustrations have been secured and send the letters of permission to us in a separate package at the time you send us the manuscript. If the permissions have not been completed, send in the unsigned copies (pink copies) until the final completed permissions are on hand.
6. Be sure to retain copies of all materials.

Shipping the Manuscript and Illustrations

Wrap your manuscript carefully. Put disks in disk mailers, and secure them so that they do not move around during shipping. Include your return address on the label. Mail your original manuscript to us via registered first class, Federal Express, or UPS—some way that is traceable. As a precaution against loss of both manuscripts in transit, send one of your two copies in a separate package. Send your permissions file with the original manuscript. The packages should be addressed to the attention of the editor with whom you negotiated when you contracted to write the book.

If you submit art conventionally, keep illustrations flat—except for very large drawings, which may be rolled and slipped in a cardboard tube—and protect them with heavy cardboard.

Meeting the Deadline

The contract for a book always contains a deadline—the date on which author and publisher agree that the manuscript is to be delivered in final form. Meeting the deadline is VERY important to the success of a book. It is set to enable a book to be published at the most favorable time. No matter how good a book is, if it appears at an unfavorable time, the greater part of its first year's sale may be lost. If delivery of a manuscript is delayed significantly, the market may begin to shift before the book can be published; if it is very late, it is possible for its sales potential to be seriously affected. Please do your very best to meet the contract deadline. As always, communicate any delays to your editor.

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

2

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 providing us with manuscript that we are to make into pages, then this section is for you.

The Editor and the Reviewer

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 reviews to the editor. The editor evaluates the reviews and may discuss them with you or will simply refer these reviews to you for consideration and for any revisions you may wish or need 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. Much of the information gathered will not only be helpful in editing the manuscript but will also provide the basis for planning the book's physical format.

After all reviewers' reports are in and you have responded to them—and the editor has made preliminary decisions on estimated sales, format, number of copies to be printed, selling price, and so forth—the decision is made by the publisher that the manuscript is ready for production. The manuscript is then 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.

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. They discuss such matters as the nature and extent of copy editing required, the number and types of illustrations, what software was used to create the manuscript and art manuscript, the physical format and the typography, the kind of paper on which the book will be printed, the style of binding, and the type of composition and printing equipment to be used.

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 close as possible to the most advantageous time for maximum sales. This schedule shows, among other production details, when copy editing and artwork must be finished, when edited manuscript must be released for keyboarding, if necessary, and makeup, the dates for receipt and return of proofs, and the dates when printing and binding will be completed. At each stage of production, 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.

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.

Cost Estimates and Sample Pages

After the launch meeting the production editor assembles all information regarding manufacturing and design specifications and may send a duplicate manuscript and files to a compositor for a determination of the cost of setting and makeup and for a *castoff* (an estimate of the number of printed pages the manuscript will make).

If you have submitted your illustrations in rough form, our Art Department estimates the cost of preparing finished drawings and selects an artist for the work. The production editor will send you copies of the finished drawings for checking before they are scanned, if necessary, and imported into the book files.

A number of weeks are required to prepare specifications and layouts, to obtain compositor's, printer's, and binder's manufacturing prices, and to work up the cost of producing the book. When all format details are settled and a manufacturing budget has been approved, the manufacturing buyer issues an order to the compositor for making pages and importing the art or for setting, if this is the agreed upon method of production.

If you have provided us with your electronic files (and we strongly advise that you do so as soon as possible), a disk or tape with the electronic files will be tested in house and/or sent to a compositor for testing. At that time, the files will be evaluated for compatibility with composition software and equipment, and conversion routines or macros to translate files into an appropriate form may need to be created. Even if you have laid out the book electronically using page-makeup software, such as FrameMaker, there may still be a need to recalculate the castoff. Small changes in the text or layout can cause the overall page count to change significantly, so the final page count is not certain until all edits have been made.

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, questions of fact, or suggested additions or deletions. The copy editor 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 flags items that may need permissions. If agreed upon in advance, depending on scheduling and file format compatibilities, the copy editor will 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. We normally return the manuscript to you for approval of the editing and for action on queries and editorial suggestions. 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 on the manuscript using colored pencil (use a color other than that used by the copy editor); do not use proofreader's marks on the manuscript. If you have submitted your manuscript in electronic form and the copy editor has not made the changes in your files, please update them. Anything that is not in the files that we provide to the compositor and is changed later will be considered an Author's Alteration (AA), which is discussed elsewhere in this document.

Typemarking

In addition to being copyedited, your manuscript may also be *typemarked*. Either the copy editor or the production editor marks each element in the manuscript with an identifying letter or number so that the compositor will have explicit instructions on all typographical details. The manuscript is then sent to the compositor, who verifies that the proof dates on the production schedule previously drawn up will be met. If the book is to be set in-house, the production editor will verify that the book is set on time.

Proofreading

Proofreading is an important skill. When it is done correctly, it not only makes a better book, it also cuts down that distressing item in the compositor's bill, "Author's Alterations."

One thing to remember about proof is that it is not manuscript. In manuscript you rightly make every correction within the line at the point of correction so that the compositor can read along line by line and set the type while reading. But once the type has been set and the proof marked for correction, the compositor does not read each line to see where changes have been made. Instead, the compositor looks in the margin to find the appropriate proofreader's mark opposite the line in which the correction is to be made.

Proofs are normally output to a laser printer which cannot produce the high-resolution for artwork and type that you will see in your final book. However, the proof is accurate for size, placement, fonts and text.

When the pages of your book reach you, check them with scrupulous care. It is not enough to read only for sense and accuracy of facts, dates, and statistics. Each word and each mark of punctuation should be examined. 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. It is wise to read the proof word for word against copy by yourself. Or have someone else do it. Certainly all tables, equations, statistics, and the like should be read against copy, and the position of every exponent, prime mark, or decimal point should be verified. Many times, in order to meet tight schedules, we ask our authors to read the proofs blind while our proofreaders read the pages against the manuscript.

Occasionally you may see other proofreaders' marks on the pages; they are not marks you will use in your own proofreading, but their meaning will be readily apparent. A set of

proofreader's marks and sample corrected copy can be obtained from your production editor or the Prentice Hall Web site. Study the proofreaders' marks and the corrected page carefully before you read proofs. There are a few general things to remember. Use pencil of a color different from any marks already on the proof and take care to write legibly. Put all marks in the margin, left or right, whichever is nearer the point of correction, opposite the line in which the error occurs. Separate one correction from another on the same line by a slanted line (for example, lc/tr/cap) and arrange them in order so that they read consecutively from left to right. If the same correction is to be made in two places in the line, with no intervening correction, write the correction once and follow it with two slant lines. When there are many corrections in one line, begin in the left margin and continue in the right.

When material is to be added to a line, put a caret (^) in the text at the point of insertion and write the addition in the margin. Do not put a caret in the margin—the compositor may think you want it set in type. When material is to be deleted and nothing added in its place, just cross out the unwanted characters and put a delete sign in the margin. Don't put the characters to be deleted in the margin following the delete sign. When material is to be substituted for a deletion, don't use the delete sign; just cross out the unwanted material and write the substitution in the margin. Circle any notes to the production editor or compositor to indicate that they are not to be set in type.

Occasionally you may change your mind about something you have crossed out. To restore it, put a row of dots under the deletion; in the margin cross out the delete sign and write "stet" (let it stand).

Be sure to answer all queries on the proof. A query usually consists of a suggested change followed by a slant line and a circled question mark. To accept the change, cross out the question mark; to reject it, cross out the entire query.

Never make any change or answer any query on the dead manuscript rather than on the page proof. Your notation will be overlooked.

If you detect an error made by the compositor and not so indicated by our proofreaders, please mark it with a circled "PE" (printer's error). Initial each proof in the lower right-hand corner in pencil of the same color you used to make corrections.

Reviewing Page Proofs

When you review page proofs, first make sure that all corrections indicated on the manuscript have been made. Verify the position of all tables and illustrations (but remember that the compositor cannot always put them exactly where you have indicated and still produce a balanced page) and read all captions and credit lines carefully. 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 page proofs reflect the layout of the final book; do not overlook anything that seems out of place with the idea that it will be "fixed up" in production. The exception is the quality of artwork and shading. Page proofs from an office laser printer are normally rendered at 600 dots per inch (dpi), which gives a reasonable level of detail, but cannot produce fine lines or delicate shading with great accuracy. The final output, at 1200 dpi or above, gives much greater accuracy and detail. Also, if your book contains halftone art or art that has been scanned from hard copy you have supplied, only a low-resolution image will appear on the page proofs. This low-

resolution image will not show as much detail as the final, high-resolution output the printer can get when film plays out.

When you have done all this, give the proofs a final critical reading. Extensive changes at this point are impossible, but you still have an opportunity to correct misstatements of fact, to check the spelling of proper names and the accuracy of dates, and to substitute vital last minute statistics.

Front Matter Proofs

Before the last of the text pages come from the compositor, the production editor will work out a front matter design that is in harmony with the text design and prepare final front matter copy. The compositor sets this copy into pages. We read the master set here and send you a duplicate set for checking. Be sure that your name and affiliation, if necessary, appear in correct form on the title page; check carefully the spelling of all names of people to whom acknowledgment is made in the preface; verify the accuracy of all other information. If you find any errors other than obvious typographical ones, phone or e-mail your production editor immediately and indicate what changes must be made. 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 that 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.

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.

Hard cover books can be embellished in a variety of ways, through die-stamping, offset printing, silk screen, or any combination of the three. Paper covers are usually printed by offset.

Once sketches of the cover have been approved, the designs are completed; back cover copy (if being used) is written and approved; and mechanicals are prepared and sent to the printer. The finished covers are now ready to be bound to the printed book. 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. This is considered to be one of the most important elements of your book.

Author's Alterations

Every publisher's contract contains an "author's alteration" or "AA" clause. It invariably gives the author an allowance for proof changes—for no one is perfect—but provides that corrections in excess of a stated percentage of the original cost of composition are to be charged against royalties. In order to minimize the risk of unnecessary AA charges, we urge you to read this section with care and to be guided accordingly in your proofreading.

Correction costs mount up quickly because the compositor charges for changes at a higher rate than for original composition, in compensation for the additional time it takes to set the changes, remove the old material from the pages and put in the new, possibly re-run the pages, and proofread the corrections. For this reason, a change of 10 percent of the text in proof involves a total cost far in excess of 10 percent of the original cost of composition.

The best way to hold down corrections is to submit a manuscript as nearly perfect as you can make it by following the instructions given in this Guide. Especially important is the final check of the manuscript. To change a word or delete a comma in manuscript takes only the stroke of your pen; to make the same change in proof may involve the work of two or three persons and considerable expense.

Sometimes errors that have escaped everyone's notice in manuscript become glaringly obvious in proof. Also, information that makes changes necessary sometimes comes to light after the manuscript is in pages. The problem then is how to make the changes as economically as possible.

To make a correction in page proof, the compositor must disturb the carefully balanced page makeup. Suppose you add three lines in the middle of a page. The last three lines on that page must be transferred to the top of the next, and so on to the end of the chapter. Often it is not even as simple as that: tables, illustrations, or headings may intervene, making it impossible to balance the pages merely by adding or subtracting lines of type. If there is no room for additional material on the last page of a chapter, the change will affect the next chapter, and so on. Thus a seemingly minor change may alter the makeup of a substantial part of the book and result in a heavy bill for alterations.

In addition to the cost involved, heavy corrections in proof may seriously affect the production schedule, resulting in a delay in the publication date and, ultimately, in a loss of sales.

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 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. Most professional indexers will not have the technical knowledge to do justice to such an index. If necessary, some authors have the publisher charge for a professional indexer.

Many word-processing systems allow you to create your own index as you prepare the manuscript. This section's general guidelines for index preparation still apply to electronically-prepared manuscripts, 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.

As with any electronic file operation, check with your production editor to make sure that the index created by your software will be compatible with the software used for the final version of the book. Many times the software is incompatible and the work that has been done by the author has to be undone and redone. It may be easier to mark the hard copy manuscript and have the items tagged during composition, if the composition program will accommodate this. Otherwise, it will be easier to wait until pages are set.

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

Page proofs are usually sent to you in small batches. Because the index is the last part of the book to be set in type and delay in preparing it may delay publication of your book, *begin indexing as soon as you have read the first batch of page proofs and keep the index up to date as further batches arrive*. But don't try to combine indexing with proofreading; each is an exacting job that requires your undivided attention.

You may think you can save time by indexing from manuscript, rather than from pages, but this is usually not the case. The attempt sometimes results in confusion or in doing the same work twice. You may want to wait until you receive page proofs. We sometimes encourage an author to start indexing in manuscript if there is an indexing function in the software that is used and if it is compatible with the page makeup software to be used. Check with your production manager first, however, so that you do not do the work only to find out it cannot be used and must be re-done.

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 page proofs 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. Moreover, an unqualified entry followed by a long string of page numbers will only irritate them. Obvious items to index are names of people, organizations, institutions, events, places, and so on.

How to Index

If you are tagging the entries into your word processor or page makeup application, 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 we would be able to help you 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, here are some steps to guide you:

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-processing file.
5. Edit the index and provide the file and hard copy to your production editor.

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 sub entries.

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.*”

Finally, after, you have edited all the cards, keyboard the index one column to a page, double-spaced. Then check the accuracy of the index against the cards. Send the index file with a hardcopy printout to the production editor.

As soon as the production editor receives the index (from you or from the indexer who has been commissioned to prepare it for you), the copy is sent to the compositor to be set into pages. There is seldom time, or need, for you to check proofs of the index. Our proofreaders give it a thorough reading. We do, however, send you a duplicate set of proofs for your file.

Printing and Binding

Page proofs are the last proofs you will see; rarely are corrections so extensive that it is necessary to send an author revised page proofs. However, the production editor receives final proofs before the book is printed to make certain that all corrections indicated on the page proofs have been made.

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 on 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 final proofs of a book are checked and approved, 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 composition. 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 high-resolution art files with the low-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 which uses cloth as a reinforcement media. This is a method of paper binding which improves functionality of manuals because they “lay flat” easily for constant no-hands reference.

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 warehouse.) 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, Art, and Photos

Once the book has been published, the production editor will return all the original artwork, photos, and manuscript, if you would like, to you. You may have to return some of this material

to the sources from which it was borrowed. Otherwise it should be safely filed away for possible use should it ever be necessary to re-use for any purpose not yet known. We will keep a set of 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 (usually by March of a given copyright year). 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 are found.** If possible, we will make the corrections in the files ourselves. However, depending on the number and type of corrections, we may need to go back to the compositor for these changes. If you acted as your own compositor and wish to send in corrected files, please send the files on a disk, along with a hard copy showing your corrections and a clear guide to the file formats and file names. Do not expect the reprint editor to know the history of your book's production process; for timely reprints, try to make all materials self-contained and self-explanatory.

All corrections to be made *MUST* be made in the first two reprints. After that, we will not incorporate any more changes. Extensive changes should be saved for a possible revision (or new edition).

THE TECHNICAL MANUSCRIPT

3

A manuscript is described as “technical” to a greater or lesser extent according to the amount of material it contains that is other than straight prose. Typesetting material in chemistry, engineering, mathematics, physics, or computer science obviously differs from typesetting a book on English literature. Whereas the latter is straight prose, an engineering book contains equations, tables, and special symbols, all of which require precise arrangement on the book page for clarity. The vertical and horizontal spacing of each character in a complex equation must be precise; the position of superscripts and subscripts must be accurate. Consequently, we must have a method of composing this technical material that gives us the necessary control over each piece of type. In this section of our Guide, we are making the assumption that you will be providing us with electronic files of some sort, but not fully-composed “camera ready” files.

The Metric System

Before we begin our survey of the preparation of the technical manuscript, we would like to remind authors who are writing in scientific disciplines of the possibility of international sales. They may wish to use metrics (English units), as well so as to conform to usage elsewhere in the world.

Since metric is a very general term, we recommend that authors adopt the International System of Units (SI) as the accepted metric system and terminology to be used. A basic reference for suggested usage is *The International System of Units (SI)*, July, 1974, National Bureau of Standards, Special Publication 330. Copies may be purchased from the Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402. (Order by SD Catalog No. C13.10:330/3.) See also *Cassell’s Dictionary of Weights and Measures*.

Always consult your editor about the use of metric units in your book before you begin preparation of the manuscript.

Illustrations

The information in this chapter will help you deal with the many editorial problems presented by the technical manuscript. It is equally important that you be knowledgeable about the preparation of artwork and discriminating in the choice of photographs for your book. For this reason we urge you to read Chapter 4 with care.

Uniformity in Numbering Various Elements

Use Arabic numerals for chapters and sections, tables, equations, figures, and appendices. We recommend the compound system (using a hyphen, not a decimal point) for numbering sections, equations, tables, and figures. Begin numbering each element anew at the start of every chapter. In this system the first number represents the chapter number; for example, the first equation in Chapter 1 will be (1-1), the first equation in Chapter 2, (2-1), and so forth. Enclose equation numbers in parentheses throughout—the only element so treated.

Capitalization, Spelling, Hyphenation

Capitalize and abbreviate the following elements when they are accompanied by numbers:

Fig. 5-2	Chap. 5	Eq. (5-1)
Sec. 5-2	Prob. 6-8	

Never abbreviate these or any other terms at the beginning of a sentence; spell out the word in such instances. Avoid using page numbers for references to these elements; instead refer to a specific table, equation, or section. Many word processors and page makeup programs can automate this numbering process; take advantage of the feature if you can. The use of page numbers delays return of page proofs to the compositor until missing references can be supplied. Check all cross references carefully before submitting your manuscript to be sure the numbering is correct.

Webster's New World Dictionary, Third College Edition, is our authority for spelling, hyphenation, and capitalization. Where two spellings are given for a word, use the first form shown.

Terms consisting of a capital letter and a noun are hyphenated only when they are used as attributive adjectives: for example, "I beam" but "I-beam structure"; "X ray" but "X-ray tube." Fractions are hyphenated: "a two-thirds balance," "two-thirds of those present." Do not use a hyphen in compounds containing an adverb ending in *ly*, such as "evenly spaced intervals."

Preparing and Marking Copy

Italics

Apply italics to text in electronic files for a term being defined, for a term introduced by *called* or *known* (i.e., "is called the *quotient*," "is known as factoring"), or for emphasis of a word, a phrase, or a sentence. To maintain emphasis, use italics sparingly.

All letter symbols (with the exceptions noted here) used in mathematical equations or used to designate angles, curves, coordinate points, and so forth, are set in italics. Do not underscore letter symbols for italics. Our copy editors will do this throughout your manuscript for any you have missed.

Note that in italic context, letter symbols are also set in italics, but all numerals and all abbreviations are set in roman (ie, "*Solve the equation for* $2x - 2y$.").

All abbreviations of chemical elements and compounds are set in roman.

Boldface

Each time they appear in your electronic files, apply bold to words, letter symbols, or other characters such as Greek letters or script that must be set in boldface. Do this with care; a copy editor cannot be expected to differentiate between boldface and lightface instances of the same character.

Do not indiscriminately apply bold or use boldface underscoring for an entire equation.

$$\mathbf{A} - \mathbf{B} - \cos C - \mathbf{X}^{1-C} - 2\mathbf{X}^{1/C}$$

When you are emphasizing the importance of an equation, bold only letter symbols, numerals, words, and abbreviations. Set operation signs and superscripts and subscripts lightface (unless the superscripts or subscripts contain a character such as a vector letter that must be set boldface).

$$\mathbf{A} - \mathbf{B} - \cos C - \mathbf{X}^{1-C} - 2\mathbf{X}^{1/C}$$

Where vector dots or cross products appear, set bold “times” signs as well as the vector letters.

$$\mathbf{Z} - \mathbf{Y} \cdot d\mathbf{z} - \mathbf{Y} - \mathbf{Z} \times d\mathbf{y}$$

If boldface roman and boldface italic symbols must be used, set them in your electronic file.

Boldface roman: **X, Y, z**

Boldface italic: ***X, Y, z***

Wherever a center dot is used to indicate multiplication, center it; do not put it in the decimal-point position.

$$\mathbf{X} \cdot 2\mathbf{X} \cdot 3\mathbf{x} \qquad \text{not} \qquad \mathbf{X} \cdot 2\mathbf{X} \cdot 3\mathbf{x}$$

Monospace Fonts

Monospace fonts, such as Courier, give each letter and space the same width, just like a typewriter. Use a monospace font for setting computer statements, where alignment of characters is essential.

Identification of Symbols

Greek. Avoid hand writing Greek characters (or any other characters for that matter) on printouts of electronic manuscripts. Instead, set them in your electronic files. It is difficult to distinguish between many handwritten Greek characters and similar English letter symbols; for example: alpha, α , and a ; eta, η , and n ; kappa, κ , and k ; mu, μ , and u ; nu, ν , and v ; rho, ρ , and p ; tau, τ , and r ; chi, χ , and x ; and omega, ω , and w . The list on page 38 identifies each of the Greek characters. Thus, the first time a lower-case handwritten alpha appears in your manuscript you should identify it in the margin as “lower-case Greek alpha.” Note in the list of characters that some Greek letters have two lower-case forms; for instance, for lower-case phi, ϕ and φ ; for lower-case theta, θ and ϑ . Also note the similarity between the capital psi, Ψ , and the lower-case form, ψ (unless you indicate otherwise, we shall assume the lower-case form of psi is meant).

Boldface Greek. Set boldface Greek characters as necessary in text files. A boldface Greek alphabet is shown on page 38. Notice that the boldface form varies from the lightface form.

Accented Characters. Characters common to technical composition, such as overbarred characters, are available as “one piece” in some typefaces; that is, the accent is cast on the same type body as the letter itself. Less common accents must be inserted over or under the letters. This involves tedious hand work. If in your files you are using a combination of characters to simulate an accented character not available in your font, you must provide a separate key to those symbols so the correct characters can be substituted globally.

Special Characters. If you must use a special character that has not appeared earlier in your manuscript, identify it the first time you use it. If we cannot find just what you want among the innumerable special characters that have already been made, it may be necessary for us to have the matrix for the character made to order, or we may ask for a substitute.

Spacing

Type operation signs, such as +, −, ×, ∈, <, ≥ with the equivalent of a single space on each side. However, type or write negative or positive quantities or terms “tight”: “. . . as indicated by −x or +2.” To indicate function notation or coordinate points or to separate two or more characters by punctuation, allow a single space after the punctuation:

the point (−4, 2)

or the case of f(x₁, x₂)

if we have D(a, b, c, ..., n)

Use a single space before and after *all* abbreviations:

6 H₂C, 9 ft 6 in., 16 amu

Use a single space before and after integration and summation and capital pi signs. Type limits tight at the immediate right of integration signs and above and below summation and capital pi signs:

... the expression $zy \int 2x - y$

... the expression $2x \int_{x-n}^{x-2} 3ca^2$

... the expression $-yg \sum b^{-1}d^{-2}$

... the expression $yg \sum_{n-3}^a ACD - 1$

... the expression $2y \prod 2x \cdot 2y \cdot 2z$

Use a single space before and after *all* differential terms, whether they are adjacent to other letter symbols or numerals, before or after parentheses or other enclosing signs, or before or after fractions:

<i>Wrong</i>	<i>Right</i>
$2ydx dy$	$2y dx dy$
$\partial y(CzB)$	$\partial y (CzB)$
$\partial y \frac{a}{b} \partial x \partial y$	$\partial y \frac{a}{b} \partial x \partial y$
$\Delta x \Delta y cd$	$\Delta x \Delta y cd$

However, when differentials appear as limits or as superscripts or subscripts, type them tight.

Matrices. Type matrices with three spaces between columns. If the terms in any column contain a varying number of characters, center the items in the column on the widest member of the column. If operation signs appear with any of the terms, use one space on each side of the signs unless negative quantities are involved; in such cases type them tight. In an electronic manuscript, use the table editor to create properly-aligned matrices.

When we typemark columns of matrices, we normally use a space equal to the width of the capital M in the type size being used (-em space) to separate the columns. If any symbols precede or follow the matrix, center them on the overall depth of the matrix. Include the punctuation that follows the matrix if you have used punctuation for centered matter.

Short Equations. If you consider two or more adjacent short equations important enough to center, place them side by side and space them well apart. Set off all but the last equation in each row with commas:

$$2xyz = 0, \quad 3abc = 22x, \quad 4x dx = 14C$$

Whether equations are short or long, if they must appear one below the other, double-space them.

Superscripts and Subscripts. Where both superscripts and subscripts appear next to the same symbol, align them one above the other, unless you prefer that they be placed out of alignment; in such a case the superscript always follows the subscript—except prime marks, which precede the subscript.

Exponential e and “exp”

The use of *e* is feasible if the argument of the exponential is short or uncomplicated; if the argument is extensive or complex, the abbreviation “exp” is the better choice. In particular, we suggest the use of “exp” wherever more than one line appears in the argument, for example, where a superscript to a superscript or a “built-up” fraction (a fraction other than a simple numerical one) is used. Here are a few examples:

$$e^x, \quad e^{1/(Y-1)}, \quad e^{(1/2)x-1}$$

$$\exp \left[\frac{1}{2}(X - Y) + 2n^2 \right], \quad \exp \left(2dx^2 dy \frac{a}{b} \right)$$

Punctuation of Centered Equations and Formulas

We suggest that no punctuation be used after centered equations or formulas. However, if you feel that such punctuation is necessary, use it consistently, considering each equation or formula in its context, as illustrated in the following examples:

The following equation indicates that we have arrived at a solution:

$$X^2 - Y^2 + 1 = 24c,$$

where both X and Y are constant. We can find our solution by writing

$$X - Y + 1 = 0.$$

Three possibilities exist in this instance:

$$X + 1 = c, \quad X + 2 = c, \quad \text{or } X + 3 = c.$$

In the last example note that short equations are placed side by side on the same line to conserve space and that a comma is used after all but the last equation. If you were omitting terminal punctuation, you would still use the commas after all but the last in a series of short equations on the same line.

Fractions: Solidus vs. Built-up

Use the solidus (diagonal rule) fraction in text matter unless the fraction is complex. Signs enclosing individual terms will prevent ambiguity in many complex fractions and thus permit use of the solidus. Avoid built-up fractions in the text, since they require the compositor's insertion of spacing material above and below the line in which they appear in order to support the built-up structure. Space between the lines detracts from the readability and appearance of the material. By converting built-up fractions to solidus fractions, we eliminate the problem. Note the ungainly appearance of built-up fractions in running text:

. . . in Eq. (2-1) we indicated that $x \frac{dx}{dy}$ was not part of the required general solution,

which would have to involve $x - y \frac{dx}{dy} - z^{1/2}$. The additional elimination of

$\frac{dx}{dy} \cdot \frac{a^2}{b^2}$, is a consideration.

Solidus fractions provide a more compact and attractive presentation:

. . . in Eq. (2-1) we indicated that $x (dx/dy)$ was not part of the required general solution, which would have to involve $x - y (dx/dy) - z^{1/2}$. The additional elimination of $(dx/dy)(a^2/b^2)$ is a consideration.

In centered expressions we recommend use of the built-up fraction throughout; if you prefer the solidus fraction in centered matter, use enclosing signs in the conventional order of { [()] } where necessary.

Abbreviations

Be discreet in your use of abbreviations—use only those that are accepted as standard in your field; even then, consider whether your reader will be familiar with them. Define any abbreviation that might be confusing if it were introduced without explanation. Here are a few specific rules for the abbreviation of physical units:

1. Abbreviate when the unit is used with a number, except at the beginning of a sentence:

12 in. 4 V 2 oz 16 in-lb

Twenty pounds of lead . . .

2. Use the singular form for the abbreviation of both singular and plural quantities:

1 kg 1/2 ft 1 cu yd 0.5 m

20 kg 23 ft 100 cu yd 605.5 m

3. Spell out approximations:

. . . about five centimeters.

. . . a thickness of several inches.

4. In general, omit the period after abbreviations. But note that the abbreviations for atomic weight and inch are exceptions:

50 mph 6 ml 22 amp 6 in.

sin cos tan sec

cot mm at. wt. 12 ft-lb

5. Do not use signs such as ' for feet, " for inches, # for number, or X for “by” between dimensions, except in drawings, specifications, or tables:

12 ft not 12'

12 by 12 in. not 12" X 12"

An exception is the use of the percent sign (%) in running text or centered equations if its appearance is frequent in the manuscript, provided it is preceded by a number or symbolic notation: 12 % H₂O, Y %.

6. Abbreviate *figure*, *chapter*, and *equation* if these are followed by numbers or letters; do not abbreviate them if they begin a sentence:

Fig. 5-2 Chap. 5 Eqs. (5-1) and (5-2)

. . . in the first equation. Figure 5-2 shows how . . .

Compound Abbreviations. **If your text contains many references to compound units, the abbreviation of units without numerical values is recommended. When you refer to compound units, be consistent in the use of either the solidus or “per.” Any of the following ways of showing compound units is satisfactory as long as the same form is used throughout:**

- . . . is measured in cubic inches per foot per degree Kelvin.
- . . . is measured in cu in. per ft per K.
- . . . is measured in cu in./ft/K.

Greek Alphabet

The capital and lower-case forms of the Greek alphabet are shown in the following table; the letters at the left in each column are capitals:

alpha		iota		rho	
A	α	I	ι	P	ρ
beta		kappa		sigma	
B	β	K	κ	Σ	σ
gamma		lambda		tau	
Γ	γ	Λ	λ	T	τ
delta		mu		upsilon	
Δ	δ	M	μ	Υ	υ
epsilon		nu		phi	
E	ε	N	ν	Φ	φ φ
zeta		xi		chi	
Z	ζ	Ξ	ξ	X	χ
eta		omicron		psi	
H	η	O	ο	Ψ	ψ
theta		pi		omega	
Θ	θ ϑ	Π	π	Ω	ω

Boldface Greek. **In the example below, we have omitted those letters that are similar to English forms. Boldface Greek is different in appearance from lightface Greek.**

Α Β Γ Δ Ε Η Ι Κ Λ Μ Ν Ο Π Φ Χ ϑ
α β γ δ ε η ι κ λ μ ν ο π φ χ φ

Footnotes and Bibliography

One last matter that we want to bring to your attention is the importance of uniformity of style in your documentation of the text and in your presentation of bibliographic material. The form for footnotes and the form for bibliography should be clear, concise, complete, and consistent. See *The Chicago Manual of Style* for details.

ILLUSTRATIONS

4

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 is, in large part, determined by its manufacturing cost. In determining which illustrations to use, a number of facts should be considered. 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 illustration, but only to encourage careful selection—a chart, a picture, 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.

Bear in mind, incidentally, that today's books have a sophisticated, worldwide audience. Try to draw upon people of all races and colors for your subjects. Use illustrations representative of other parts of the world—not just the United States—if they are otherwise suitable.

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. Note, too, that other books in the field may provide some guidance as to the nature and extent of illustrations necessary or desirable.

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—whether a photograph, a chart, a graph, or a drawing most clearly expresses what you wish to convey in an instance. 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 on using, as well as the different ways of saving the files to make sure that they are usable.

If you are planning 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 (see our section on permissions elsewhere in this Guide). Be certain to supply a credit or courtesy line, however, for all such illustrations, whether or not permission is required.

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.

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 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.

Preparing Electronic Art

Line drawings can be prepared with a variety of illustration programs including Adobe Illustrator and CorelDraw, 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 into them that may be used. Make sure you check with us before you draft more than a handful of illustrations. Provide printed and digital samples for testing as arranged with your editor or production manager. Supply 3-4 samples of each type of graphic. 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 x 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 & callouts, must be 9 pt., final size. You MUST USE ADOBE PS fonts only.

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. TIF & PICT formats are bitmapped and okay for screen shots, but you may not be happy with the quality for line art. For that reason, we prefer to work with EPS files (except in the case of screen shots—which should be saved as tiff, bmp, 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).

Preparing Art Disks

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.

If you integrate art with text in a page-makeup program, you will need to also 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.

When art is included with text in FrameMaker files, be sure that 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.

Avoid using file-compressing software, unless you can also provide us with the means to decompress your files.

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. Or include all the information but for the author, title, and hardware on a readme file on the disk.

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).

Don’t use TrueType. You MUST USE ADOBE PS fonts only.

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 using HiJaak

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. Use Index or RGB color for color files (or if you cannot change the setting to grayscale or B&W). In the Windows control panel be sure to specify the color setting of screen capture as blue or the Windows default. 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.

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. This, of course, if we are making final pages here.

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. 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).

You **MUST SPEAK** with your editor to decide the best way to proceed with the revision in terms of manuscript preparation. If it makes sense, we prefer to work electronically. However, some of our legacy material is not available electronically.

If you originally provided your book as a finished electronic file or if we made pages using a desktop program (in Microsoft Word, Quark Xpress, FrameMaker, LaTeX, or another 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, 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.