Artech House Author's Guide

Contents

Introduction

When an author signs an agreement with Artech House, he or she enters into a partnership based on a common goal: to deliver timely information to the engineers, scientists, researchers, technicians, managers, and students who will apply this information to the solution of practical problems. An author invests intellectual capital in the form of a manuscript, illustrations, or software. Artech House in turn invests considerable material resources in developing each manuscript, transforming it into a printed book, and marketing the work worldwide.

Artech House has become a leading scientific publisher because of our ability to produce well-written, timely books that reflect current advances in engineering and computer technology. We work closely with our authors to help them develop quality manuscripts and artwork. Incomplete or haphazardly prepared manuscripts lead to delays in production, cost overruns, and the disruption of marketing efforts. To avoid such problems, we have prepared this author's guide to give you guidelines and instructions on how to prepare your manuscript and artwork. By following this guide, you will help ensure that your experience as an author will be a rewarding one.

Chapter 1

The publishing process

Proposal development and review

We often contact leading scientists, engineers, and researchers to ask them if they are interested in writing a book; Artech House publishing projects also begin when we are approached by a prospective author.

Formal proposal

Once the initial contact has been made, the next step in the publishing process is the development by the author of a detailed book proposal. To help with framing the proposal, the acquisitions department at Artech House requests that the author complete a questionnaire designed to compile information about the proposed book, including its technical content, its estimated length, its complexity, the length of its development cycle, its potential audience, how it compares to previously published books with which it will be competing, the author's publication history, and the author's professional background.

For authors who have not previously published a book with Artech House, we ask that you submit a sample chapter with your proposal. Ideally, this should be one of the middle chapters from your proposed book. In some cases we may accept previously published articles or chapters; this should be discussed with your editor.

Proposal review

Artech House then sends the completed proposal documents to one or more technical reviewers selected from among acknowledged authorities in the appropriate field. This first peer review is conducted in strict confidence and is designed to provide an assessment of the sales potential of the proposed book, an evaluation of its technical content, and suggestions as to how the book might be improved.

The proposal review process normally takes three to four weeks. The review may be negative (common reasons for negative reviews include a poorly prepared proposal, too many competing books on the market, or a negligible market for the book), in which case Artech House will decline the opportunity to publish the proposed book. If the review is highly positive and calls for no major revisions, your acquisitions editor will submit the project for evaluation before our editorial board.

Proposal reviews are often neither wholly negative nor wholly positive. Series editors and reviewers usually recommend that the author make certain revisions to his or her proposal. These suggested revisions, whether major or minor, must be addressed by the author before a Publication Agreement can be issued. The role of Artech House at this stage is to mediate between the author and the reviewer with a view to producing a book of the highest technical quality and the broadest market appeal.

Publication agreement

After a final approach to the subject matter has been worked out to the mutual satisfaction of the reviewer(s) and the author, Artech House conducts an internal evaluation of the project. After review and comment by Artech House editorial, production, and marketing groups and final approval by the publisher, Artech House issues a formal Publication Agreement. This agreement specifies the legal rights and obligations of both the author and the publisher, including the designation of a delivery date on which the author is expected to deliver the final manuscript and press-ready artwork.

Manuscript development begins in earnest once a Publication Agreement has been issued and executed by both parties.

As the book is being prepared, Artech House will track the number of manuscript pages, images, and equations to ensure that it does not exceed the amount specified in the publication agreement. The author should also track their manuscript's size, and make their editors aware if any substantial increase or decrease is expected. A fluctuation of more than 10% can begin to cause budgetary concerns, and should be addressed as soon as possible.

Manuscript development and review

During the manuscript development stage, you will work closely with our acquisitions department to ensure timely delivery of chapters that have been prepared in accordance with the specifications set forth in this guide.

Draft Manuscript Submission

Creating a schedule that works for you is the first step in this process. Ideally we like to submit chapters to a reviewer in batches (or one at a time) while the author is still developing the manuscript.

Your acquisitions editor will ask you to consider drafting a delivery schedule shortly after the Publication Agreements have been signed.

We find that delivering the draft manuscript in batches early on in the process is effective and allows the reviewer to give attention to smaller portions of manuscript and return early feedback to you that will be useful while you continue to write chapters. Whatever schedule you decide upon to deliver chapters, it is crucial that you adhere to a strict delivery schedule. Like you, the reviewers are busy and have limited time available for outside projects. By agreeing to evaluate the manuscript, the reviewer will give us their commitment and we would like to reciprocate this and keep the project on track so that the reviewer is able to fully participate and see the review through completion.

Prepare a draft manuscript schedule so that the last chapter is submitted to review at least one month in advance of the final draft delivery date specified in your contract. By submitting chapters early on in the process, we can ensure your project will remain on track and you will have sufficient time to make corrections and revisions prior to submitting the final manuscript.

Important rules for successful manuscript development

➜ *Create a manuscript development schedule.* We recommend that you create a chart that sets milestone dates for development of each chapter, along with a breakdown of relevant elements in each chapter (number of pages, figures, equations, tables). Our acquisitions staff can help you formulate a plan. Give a copy of your schedule to our acquisitions department, and update as needed.

➜ *Be realistic about your schedule based on the specific nature of your project.* For example, if you are managing a multiauthor book with contributors who live in different countries, you would want to account for different time zones and other logistical problems.

➜ *Keep our acquisitions staff updated on your progress **and** your delays, as well as any proposed changes to the structure of the book.* Informing us of every aspect of your progress allows us to help you keep on schedule and identify and correct trouble spots.

Technical review

As you complete each chapter, you will submit a copy to Artech House for technical review. This allows you to continue work on the rest of your manuscript while we expedite the review process. It can often be helpful to receive comments from our reviewers while you are still developing your manuscript.

The technical reviewers may ask you to clarify certain points in your manuscript; they may even challenge its technical accuracy. The results of the technical review may cause you to reevaluate your manuscript or conduct further research, which may warrant a rescheduling of the entire project. Most often, however, the technical reviewers will suggest various ways to enhance the manuscript's clarity, emphasis, and direction and not ask that it be substantially rewritten.

You are expected to address substantive changes suggested in technical reviews. Unless you can provide reasonable rationale for disregarding such changes, they should be incorporated.

Expect to make at least some revisions to your manuscript following the technical review. Your manuscript development schedule should allow time for making these revisions.

Editorial review

Along with a technical review, your completed chapter or chapters will also be evaluated by Artech House editors to make sure that your text, mathematics, and artwork have been prepared in accordance with our standards. This evaluation is not a copyedit, although basic spelling or grammar errors may be pointed out; rather, it is intended to confirm conformance to the general style requirements outlined in this guide. As with the technical review, you are expected to comply with specific requests for amendment.

If your project has more than one author or contributor

Understanding your function as editor or main contact

Edited (multicontributor) books are those for which one contributor serves as the coordinating editor and main contact for several contributors of original chapters. *Multiauthored books* are written by two to five authors who work in collaboration on the entire manuscript. Both are subject to the same production conditions:

One author/editor must be the sole contact person with Artech. This person must be the sole contact person with Artech throughout manuscript development. During manuscript production, this person will receive and be responsible for evaluating and making changes to the page proofs. We require this because:

➜ If individual authors make conflicting changes to the same text, we cannot identify which change is correct;

➜ We cannot act as intermediaries between authors or contributors to settle disputes;

➜ Circulating multiple proofs increases the chances that one or more proofs will be returned late, thus slowing down the entire project;

➜ Without one author to oversee all incoming revisions, the book will lose its continuity and consistency.

➜ Only one person can receive the marked-up PDF showing all copy-editor flags and queries.

Managing the project

Compiling and editing a multiauthor book can be a difficult task. Take the following steps to avoid the problems that typically arise with multiauthor books:

➜ Explain to each author what the central theme of your book is, and how each chapter will contribute to that theme and relate to the other chapters in the book.

➜ Use standard software for producing your manuscript (text and art). If you are using nonstandard software make sure your development editor can analyze file samples as soon as possible to ensure that Artech

can work with your computer files (see page 43 for a list of acceptable formats).

➜ Give each author a copy of this guide, and refer them to Chapter 3: *Manuscript development and submittal* to ensure that each chapter adheres to the same style standards.

➜ Keep in regular contact with your authors to find out how they are progressing. Give them specific deadlines and make it clear that you intend to enforce them.

➜ Read over the material as it is submitted to you with an eye toward consistency of content, avoiding redundancy, and ensuring smooth transitions between sections or chapters.

➜ Keep a close watch on the length of each chapter to ensure that contributors do not go over their targeted page count.

➜ Pay attention to the quality and content of your contributors' artwork.

➜ Make sure that each of your authors understands the proofing cycles and is aware of the production schedule.

➜ Make sure that the necessary permissions have been obtained by your contributors.

Chapter 2

The manuscript

Why a complete manuscript is critical

At Artech House, we emphasize speed to market without sacrificing any part of the production process. Your book will get the same general treatment and attention as books with much longer production schedules. However, this can only be successful if the project comes to us on time and to our specifications. The more closely you follow our instructions, the more we can concentrate on perfecting your book rather than focusing on fixing things that could have been fixed beforehand. So, throughout manuscript development, right up to delivery, your goal should be to produce and submit text and artwork that is as well organized and comprehensively presented as possible; in other words, *final*.

Isn't it Artech's job to fix and organize for me?

An incomplete or poorly organized manuscript requires more time, money, and effort to bring up to publication standards. There is more chance of overlooking or introducing errors into the manuscript, and eventually you will have to confront and solve most of the problems anyway, but in a much shorter time period because of scheduling pressures. So instead of focusing on overall technical quality and accuracy, attention will be diverted to chasing down and correcting small style details.

Nine easy steps to trouble-free manuscript production

❶ Each chapter should be self-contained

Submit final chapters as individual documents with self-contained numbering for headings, figures, tables, equations, footnotes, and references.

❷ Create references that conform to our specifications

We understand that your project may have been written before you signed a contract with Artech, and your references may not conform to our specifications. However, we urge you to conform to our style as much as possible; editors can spend a great deal of time redoing references at the expense of the content. Do not use MS Word's autoformat function for references, as this can cause problems when transferring the manuscript into our typesetting software.

❸ Create headings that conform to our specifications

Heading and numbering schemes that do not conform to our style are time consuming to fix and may not be understood by the copyeditor.

❹ Keep figures separate from text

Figures should never be embedded in the text; compositors work with text and figures in different ways. For rough drafts going through the review process, it is fine to leave figures embedded in the text for your reviewer's reference. However, for final manuscript submission, delete the figures but leave the captions.

❺ Use compatible software

Make sure you are working with software and/or files formats that we can use.

❻ Submit a completed project

A manuscript launched into production is assumed to be complete. At this point, we are committed to publishing your book within a certain time frame, and late submissions or additions may cause delays in pub-

lication, may be costly to incorporate, and are usually more error-prone.

❼ Submit your electronic files without formatting

Never try to duplicate the look of a finished book by formatting or autoformatting your pages. Typesetting systems use completely different coding than word-processing software, and undoing formatted files is time consuming and may compromise your material. Our copyeditors insert special codes based on the typesetting system best suited to your project.

❽ Number every page

Manuscript pages, whether hard copy or electronic, should be numbered to avoid mixing up page sequence. Every chapter should begin on page 1.

❾ Virus check all electronic media and files

All media containing electronic data that you are forwarding to Artech should be checked for viruses immediately prior to sending.

Manuscript Delivery

Basic requirements: how the final manuscript should look and working with electronic files

Keep these points in mind when keying in and organizing your manuscript.

Artech will accept manuscripts in the following formats during development and at final submission:

➜ DropBox, Google Drive, FTP site, or other file-share methods.

➜ Mailed CD, DVD, or USB drive containing all final files.

➜ Email, but note that emails with attachments of 10 MB or larger will be blocked by the Artech spam filter and will not be received by your editor.

➜ For final manuscript submission, include PDF copies of your text or hard-copy printout of the PDF (to verify content).

➜ Artech will not accept handwritten manuscripts.

➜ Each page should contain about 250 words (this allows us to do a more accurate estimate of final bound book pages.)

➜ Double space the manuscript (this allows the copyeditor to mark up nontransferable electronic elements like complex mathematics, to illustrate editing changes, and to insert queries).

➜ Each page should be numbered, either electronically or by hand (ensures that hard copy pages remain in order).

➜ Print out the manuscript on one side of the page only; double-sided pages are difficult to read, especially after being marked up by the copy editor. When providing a PDF instead of a hard copy make sure that the content is *final* and agrees 100% with all *final* manuscript files (text and art).

Note: If you elect to create your own final, press-ready pages, please contact our acquisitions department.

Manuscript format

We will ask for your final manuscript to be submitted as Word (or LaTeX, if applicable) files, and accompanied by hard copy (if possible) and PDF files.

➜ Manuscripts should be created as double-spaced documents on 8-½ by 11 inch page (North American) or 210 by 297 mm (European) with 1 inch (2.5-centimeter) margins on all four sides. This amount of spacing is easiest for the copyeditor to read both online and in hard copy, and allows ample space for copyeditor changes and queries.

➜ All electronic manuscripts must be accompanied by a PDF that matches the electronic Word or LaTeX version exactly. Authors should verify the content of the manuscript in the PDF. During production, the content of the manuscript will be verified against the PDF. If there are any problems with fonts, symbols, or technical content not showing up properly in the electronic version, the PDF is used to ensure this technical content is produced exactly.

It is also recommended that you submit a hard-copy printout of the final manuscript. The copyeditor, typesetter, proofreader, and production editor use the hard copy for proofing, highlighting special characters, and marking up figures.

If you decide to use different software than you specified on your submittal form, you must inform Artech House before making the change.

➜ Keep a copy of all of your electronic files on your computer's hard drive.

✘ *Do not use* page layout programs such as Indesign, Framemaker, or, Quark Xpress, to create your manuscript. These programs will interfere with our typesetting systems, and your files will be unusable.

Working with electronic files

✘ Do not format your electronic manuscript!

This is the single most important point about electronic manuscript submittal. Many authors take great pains to duplicate a typeset book; this approach is the complete opposite of how the book will actually be produced, and will add time and money to the project.

Books are built, much like buildings, using specifications created by designers and editors. These specifications include industry standards (for example, A heads are more prominent than B heads) as well as individual style preferences (first paragraphs after headings indented or not indented). Copyeditors insert special codes for each element of a book, and typesetters translate these codes into the desired element. Layout specifications are based on mathematical calculations and scientific data that facilitate the physical and physiologic process of reading. For example, using too many typeface styles fatigues the eyes; too many end-of-line hyphens in a row make it difficult for the eyes to follow to the next line.

For these reasons, any formatting you do would have to be undone.

Setting up electronic files

➜ *Do not integrate your text and figures, and do not embed your art files into the text program.* These are treated as separate elements; text files

are manipulated to accommodate the artwork, which is then added in. (Do, however, include figure captions with the text.)

➜ Create separate files for each element in the front and back matter and separate files for each chapter. Using one file for the entire manuscript will make working with the file impossibly slow and subject to crashes; also, typesetters lay out each chapter separately.

➜ Use simple, clear names for files, such as "Ch3.doc."

Keying in your manuscript

In an electronically prepared manuscript, each keystroke can have an effect on the finished product.

Using Your Keyboard

Use only one space following a sentence-ending period/full stop.

Use the tab key to align columns or indent paragraphs, not the space bar.

Hyphens and dashes are distinct entities. (This is a hyphen: "in-line." These are dashes: "30–45," "the effect—which is final.") Dashes are indicated by two hyphens with no space before or after (e.g., "the effect—which is final.").

Use the italic and boldface features in your word processing program to indicate heads, not the autoformatted heading styles.

Make all headings flush left.

Things to avoid

Do not end each line with a manually inserted carriage or paragraph return. Let your word processor's word-wrap feature decide where each line will end.

Do not insert extra space between paragraphs.

Do not justify the margins of your text (that is, do not make the right-hand margin even).

Do not add automatic or manual running heads to your pages, but do add page numbers.

Special instructions for keying in references, footnotes, and figure captions

For a complete description of reference style, see *References* in Chapter 3.

References

Do not generate reference numbers by autoformatting. Type them into the text, in numerical order, like this: [1–4], [5], and then type a reference list at the end of the chapter.

Footnotes

Use the standard footnote features of your word processing software.

Figure captions

Figure captions should be entered in the text file, immediately following the paragraph in which they are first referenced, with an extra return above and below them, as follows:

> [return]
> **Figure 3.1** Optically distributed network.
> [return]

Keying in tables

➜ Tables are considered part of the text, and should be keyed in as such. Use simple type and tab keystrokes. Tables should never be done in an art program, unless there are actual pieces of artwork that must be included.

➜ Do not put boxes around tables and do not do any formatting; the typesetter will know how to compile the tables.

➜ Keep tables simple. Rethink any elaborate tables that may confuse the reader.

➜ Keep the size of the final book in mind. A multicolumn table in small type that fills up two letter-sized pieces of paper will not fit onto a single 6 x 9 or 7 x 10 inch book page with an even smaller text block. (See page 36 for a sample text block.)

Basic requirements: how the final manuscript should look

Keep these points in mind when keying in and organizing your manuscript; you are required to submit electronic files and a PDF version of your manuscript.

→ The manuscript must be typed/keyed in, not handwritten.

→ Each page should contain about 250 words (this allows us to do a more accurate estimate of final bound book pages.)

→ Double space the manuscript (this allows the copyeditor to mark up nontransferable electronic elements like complex mathematics, to illustrate editing changes, and to insert queries).

→ Each page should be numbered and each chapter should begin on page 1.

→ Make sure that the contents of the final PDF exactly match with the final manuscript files (text and art).

A Word about Word Count and Equations

You will be asked to provide a word count of your manuscript during development. We will use this as one element to help determine a final page count, also taking into account all the other components of your manuscript, such as figures, tables, lists, references, and equations.

Equations are not included in the word count. If your manuscript has more than 150 lines of equations (including unnumbered equations and single equations that appear on more than one line), let your acquisitions editor know so that we can factor this into the costs as early in the process as possible.

Chapter 3

Manuscript development and submittal

This chapter will assist you in writing, organizing, and submitting your manuscript for production.

Basic writing guidelines

Using these guidelines will help make your book cohesive and easy to understand.

➜ Keep it simple. Write only what you need to say.

➜ Keep sentences short. Long, run-on sentences are difficult to follow and may obscure meaning.

➜ Limit jargon or slang, and always explain or clarify these terms. Your readers may not be directly involved in your area of expertise.

➜ Avoid padding sentences with extraneous words and phrases. In the examples below, the italicized words can be deleted without compromising the sentences:

> The mixture was filtered *in order* to obtain…
> *It is,* however, *important to note that* the total cost can vary.

➜ Be cautious of, or avoid altogether, clever or humorous prose; it takes a skilled hand to keep it from sounding forced.

➜ Use active voice. For example,

> A measurement *can be started* at any given point….

works better as:

A measurement *can start* at any given point....

→ An unscientific but effective method of testing your writing for correct sentence structure, grammar, syntax, and flow is to read a paragraph or two out loud. Spoken language is usually more self-correcting than written language even for a non-native speaker.

→ *The Chicago Manual of Style* is an excellent resource for guidance in preparing and structuring manuscript elements for publication.

Elements of a complete manuscript

The following is a list of all the possible elements that could go into your book and the order in which they should appear.

Front Matter

Dedication

Keep it short, simple, and use common sense. This is the first page of your work the reader sees, and it has to hold up over time.

Table of Contents (required)

Must list all front matter (except for dedication and table of contents itself); all parts; all chapters; all sections and subsections (but not beyond), and all back matter.

Do not bother to insert page numbers after each entry as these numbers will change during production.

Foreword

A foreword is a statement from someone other than the author about the book. It is often written by an expert in an appropriate field.

Preface

This is the author's own statement about the book. It can include such material as the reasons for undertaking the work, the method of research used, an overview of the chapters, and acknowledgments.

If your book contains accompanying software the preface should include a brief statement describing the software and a reference to the README.TXT file included on the DVD. Every DVD should contain a README.TXT file introducing the DVD to the user with basic instructions on how the content is organized and/or installation instructions.

Introduction

Designed to set the scene. Not essential, an introduction can be incorporated into the preface or Chapter 1.

Acknowledgments

Should only be a separate section if they are lengthy; otherwise, incorporate into the preface.

Text

Back Matter

Appendixes

Appendixes are used to present long lists or nonessential, explanatory material that could be helpful to the reader.

An appendix relating specifically to a chapter is placed at the end of the chapter; general appendixes are placed at the end of the book in their own sections.

List of Acronyms and Abbreviations

This is a list of all the acronyms and abbreviated words and phrases in the book alongside their spelled-out forms.

Glossary

A glossary expands on the list of acronyms and abbreviations by defining the terms, abbreviations, or symbols used in your book. These should be listed alphabetically.

If your book uses many symbols, create a list of symbols that is separate from the glossary.

If you include both a list of acronyms and abbreviations and a glossary, be careful not to duplicate entries. Usually one or the other is used, but not both.

Bibliography

A bibliography should be created *only* when references are used in general and do not relate to specific points in the text.

List the entries in alphabetical order based on the author's last name (e.g., Smith, John, *not* John Smith).

Author biography (required)

Author biographies should contain relevant information about the author's work, research, awards, and affiliations.

One or two paragraphs is the suggested length.

Index

You are responsible for providing the index for your book. Please submit a keyword/index word list along with your final manuscript, which you will use for final indexing purposes based on the second page proofs of your book.

If you prefer, Artech will arrange for a professionally rendered index at a cost of $2.50 per book page, which will be billed against your royalties.

If you choose to do your own index, your acquisitions editor will provide you with further details and instructions.

How to organize a chapter

Sections and headings

Chapters are broken down into sections. Each section begins with a heading, or title, that summarizes what the section is about. Headings, also referred to as heads, are numbered when sections are broken down further into subsections; the numbering system makes it easy to cross-reference sections throughout a book.

When not to use numbers in section heads

Numbered headings are only necessary when cross-referencing is used or there is a complex heading system. Less technical books usually omit the numbers and employ the section title alone.

When using section numbers, number sequentially, beginning with the chapter number, as follows:

Sections and numbering

> **2.1 First Level of Headings**
> This is an A head.
>
> **2.1.1 Second Level of Headings**
> This is a B head.
>
> **2.1.1.1 Third Level of Headings**
> This is a C head.
>
> *Fourth Level of Heading*s
> This is a D head, and note that it is the same as a C head, but without numbers.
>
> *Fifth Level of Headings*. This is an E head. It appears on the same line as the text.

Sections always begin with the number 1. (2.1, *not* 2.0).

Always follow headings with text; do not run two or more headings in a row without inserting text.

Remember that the purpose of sections and heads is to create organized and logical packets of information for the reader. Too many levels of headings in too many sections will confuse the reader. For this reason, Artech House does not list any heads beyond B heads in the table of contents.

How to cite figures

For specific information on creating and submitting figures, see Chapter 4.

Each figure must be mentioned in the text. Otherwise, the typesetter and the reader will not know what part of the text is relevant to the figure.

➜ Figures are numbered sequentially by chapter number, *not* section number. So if there are three figures in Chapter 2, they are numbered Figure 2.1, Figure 2.2, and Figure 2.3.

➜ Figure captions should appear in the manuscript right after the paragraph that cites the figure.

Creating and numbering tables

The first rule when creating tables is to keep it simple.

➜ Good tables visually organize data to be immediately understandable; bad tables clutter and confuse with too much information.

➜ Make sure the information in the table does not needlessly elevate lists to inappropriate importance.

➜ Keep in mind the physical size of the text block, which is about 4-⅝ inches wide by 7-¼ inches long (11.75 cm wide by 18.5 cm long). Tables with excessive numbers of columns and rows will have to be broken up over two or more pages.

➜ Each table should be mentioned in the text.

➜ Each table should be numbered sequentially within each chapter, not within each section, beginning with the chapter number, like this: Table 2.1, Table 2.2.

➜ Our typesetters use a preset style to create tables, so any automatic table formatting you do will have to be undone by the copyeditor.

➜ Do not create tables using a drawing program; create them in your word processor and make them part of your chapter files.

➜ Do not put horizontal lines in tables or put boxes around tables.

Mathematics and equations

Mathematics requires the same attention to matters of style, usage, sense, meaning, clarity, accuracy, and consistency as does normal text. Equations should "read" as clearly and grammatically as any other kind of copy.

➜ Artech House will not accept handwritten mathematics in a manuscript.

➜ Mathematical terms should be treated consistently throughout the manuscript; it will ensure quicker and more cohesive copyediting.

➜ Indent all equations ½ inch (1.25 cm).

➜ Equation numbers should be used for all display equations, be flush with the right-hand margin, and placed within parentheses.

➜ Equations are referenced in the text by using the equation number in parentheses.

➜ The preferred order for enclosures is parentheses, brackets, and braces: ([{}]).

➜ Variables are indicated by italic type, vectors are indicated by boldface type, and tensors are indicated by boldface italic type both in displayed equations and within the text. If the mathematics specific to your subject area are as a rule denoted differently, please inform the editor and note this with your final manuscript submittal.

➜ Multiline equations within text should be rewritten so that the line spacing can remain consistent. So,

$$\frac{x}{a} + \frac{y}{b} = 1$$

becomes $x/a + y/b = 1$

Equations that are too long to fit on a single line should be broken before an operational sign, not after. The first operational sign on the following lines should align with the first operational sign on the first line, as shown here:

$$E_k = c^2 \, p^2 \, [1 + \cos\,(2k \times 1) + D_k + 1$$
$$\times 2 \cos 2 + \cos\,(k + 1)$$

References

Incorrectly styled and cited references are one of the most time-consuming elements to fix. They shift the copyeditor's focus and effort away from the text material. When queries from the copyeditor to the author about references get resolved during the proofing stages, there is a smaller time frame for making corrections. Most importantly, badly organized or incomplete references are not useful to the reader. Therefore, it is crucial that your references conform to our standards as much as possible.

Guidelines for citing references in text

→ References must be cited in consecutive, numerical order, beginning with [1].

→ Each chapter must have its own list of references. If the same reference is repeated in another chapter, it is renumbered within the new chapter.

→ Multiple citations are listed like this: [8–10], *not* [8,9,10] or [8], [9], [10].

→ Personal communications should not be numbered as references. Instead, cite the source in text, like this: "The data storage system is easily accessed (John Smith, personal communication, July 15, 1997)."

The difference between references and bibliographies

References list sources that the author has used in preparing the manuscript and identifies directly in the text. Reference lists are placed at the end of each chapter and are not included in the section numbering scheme. *Bibliographies* list sources that the author has used in preparing the manuscript but does not cite specifically in the text. Bibliographies are usually placed on their own at the end of the book with the sources arranged in alphabetical order. *Selected bibliographies* list general sources not cited or specifically used in preparing the manuscript. Selected bibliographies are placed after reference lists at the end of each chapter and are arranged in alphabetical order.

The difference between references, footnotes, and endnotes

→ Footnotes, which are comments or observations not taken from a specific publication, are numbered and listed separately from references. They appear on the bttom of the book page on which they are cited.

→ Endnotes are footnotes that appear at the end of each chapter under their own heading or on their own at the end of the book.

→ Do not let footnotes or endnotes overtake text. It is distracting to constantly break from the text to refer to sidebar items. Pare down excessive notes by eliminating them or incorporating them into the main text.

How to style reference lists

List all authors up to three; use first author's name and "et al." when there are four or more authors:

> Jones, J. M., and D. E. Smith
> Jones, J. M., D. E. Smith, and P. Ryan
> Jones, P. J., et al.

Books

[1] Jones, J. M., D. E. Smith, and P. Ryan, *Optical Fibers in Telecommunications Systems*, Norwood, MA: Artech House, 1997.

[2] Dodge, M. S., *Antennas and Radar*, Norwood, MA: Artech House, 1997, pp. 32–47.

Edited Books

[3] Waxman, J., "Satellite Communication." In *Introduction to Microwaves*, pp. 23–34, P. Slone and A. M. Savi (eds.), Norwood, MA: Artech House, 1997.

Periodicals

[3] White, R.B, and Green H., "Amplification of Ultrafast Solutions in Erbium-Doped Fiber Amplifiers," *Photonics Technology Letters*, Vol. 12, No. 3, 1990, pp. 3–15.

Conference or Symposium Proceedings

[4] Edgerton, A. T., "Oceanographic Applications of Remote Sensing with Passive Microwave Techniques," *Proc. 6th Int. Symposium Remote Sensing of Environment*, Ann Arbor, MI, Oct. 13–16, 1970, pp. 767-788.

Important information about permissions

Pay close attention to your Publication Agreement; you are responsible for identifying and obtaining permissions from the copyright holder to use previously published text, tables, figures, or other copyrighted material. On page 29 you will find a standard permissions form that you should use to request any necessary permissions. Contact our acquisitions staff if you are unsure of how to begin your permissions search, but be aware that we can only provide guidance.

➥ You must obtain all necessary permissions before submitting your final manuscript for production. Outstanding permissions that are denied or not secured mean the associated material must be removed from the book, which is an expensive and time-consuming process that invites errors and could jeopardize the publication schedule.

➜ We will not publish material from previously published sources without a signed permissions form or other kind of official permissions documentation provided by the copyright owner.

➜ You should keep our acquisitions department informed of your progress in obtaining permissions and clearances.

➜ Read the permission approval for any specific wording required from the source (for example, a copyright symbol or the source name). You are responsible for adding the relevant permissions wording to your manuscript or providing the completed form with the final manuscript.

➜ Authors are obligated to cover any permissions fees they may incur for using copyrighted material.

➜ If you are unsure whether permissions are needed, apply for them anyway.

➜ You should indicate on the permissions form the Artech figure number as well as the original figure number in the source material. We cannot know where Figure 3.1 from another book belongs in your book. So, when requesting Figure 3.1 from Publisher X, write down the new Artech figure number in parentheses: (will be Artech Figure 7.7).

How to cite permissions in artwork

Figures and tables taken from previously published works must have a source note included in the figure caption or table notes. Below are examples of source notes. The first example, where the reference number directs you to the source information, is preferable; however, the source note will vary depending on the permissions agreement. In the second example, the permissions agreement specified what information had to be included.

> Figure 1.2   An experimental chronogram. ©1996 IEEE [14].
> Figure 1.2   An experimental chronogram. (*Source:* J. Beckett, The Mitre Corporation, 1995. Reprinted with permission.)

➜ If a figure is loosely based on a previously published illustration, no permission is necessary, but the caption still must credit the source (with the word "*After*" replacing the word "*Source*").

How to cite permissions in tables

➜ Tables generally have less strict permissions requirement than do figures. If a table has been based on calculations or data taken from a previously published table, no permission is required, but a source note ("*From*: J. Beckett, The Mitre Corporation, 1995.") is required.

Request For Permission To Reprint Image

Date:

Dear:

I (we) hereby request your permission to reprint the following material:

    Image Caption:
    Artist:
    Credit Line:

Borrowed from:

    Article/Book Title:
    Author:
    Publication Year:

The image should be a digital image no less than 600 dpi. Instructions on how to access the digital image can be sent to me via email: _____

This material is to be published in my contribution to this book, which is forthcoming from Artech House, Inc. of Norwood, MA, USA:

    Title:
    Authors/Editors:
    Publication date:
    Figure number in this forthcoming book:

I (we) respectfully request non-exclusive permission to include the material in this and all subsequent editions of this book, in print and electronic formats, ancillary products, and derivative works in all foreign language translations throughout the world. I am requesting reproduction permission to cover both interior illustration and other forms of illustration connected with this volume, including but not limited to advertising, publicity, and direct mail, or other similar uses, but excluding use as a cover illustration.

Full credit will be given to the source of this material. If you require any particular credit line, please specify that below.

Please consider the fact that I as the author am responsible for any permissions fees. I would be truly grateful if you would waive such fees.

Please indicate agreement by signing and returning the enclosed copy of this letter. In signing, you warrant that you are the sole owner of the rights granted and that your material does not infringe upon the copyright of anyone. If you do not control these rights in their entirety, we would appreciate your letting us know to whom we should apply.

Thank you for your help in this matter. Please return one signed copy of this letter to me at the address below.

The permission requested above is hereby granted:

Name: _____   Signature:_____
Date: _____
Fee: Waived [or] $_____
Credit Line: _____
Address:_____
        _____

Direct quotation

Direct quotation of a sentence or two in text does not usually require permission, but the work quoted from must be included in the references. However, permission should be obtained for extensive use (more than one paragraph) of direct quotations from another work.

Security releases and clearances

You are responsible for obtaining all necessary security releases before your final manuscript is submitted to Artech House. Such clearance is required if:

→ The manuscript contains the results of work done in sensitive areas while under government contract;

→ You are a government employee whose work involves classified material;

→ You work for a corporation that requires that material written by their employees be reviewed for proprietary content.

The steps that need to be taken to obtain the necessary clearances may involve more than one governmental agency and may be time consuming. Notify your editor as soon as possible if you expect security releases/clearances to be necessary for your manuscript, and budget the appropriate amount of time into your development schedule. Artech House will not put your book into production until all necessary security clearances have been obtained.

Permission to use material taken from the Internet

Material such as figures, text, tables, and screen shots taken from the Internet should be treated in the same manner as material taken from print sources. It is your responsibility to obtain all necessary permissions and to cite the permissions in accordance with the copyright holder's specifications.

Pay close attention to full screen shots; they may contain text and images from multiple sources (such as the Internet service provider, the search engine, and company logos). You must obtain permissions from all sources.

Screen shots cut and pasted from a web site or online source do not have a high enough resolution to print properly. You will need to obtain the original press-ready figure from the source.

Most publisher, academic, and corporate Web sites post permissions policies that include contact information and specific forms for submitting permissions requests.

Moreover, even if you have modified material (e.g., redrawn, amended, added to, or subtracted from) text and graphics taken from the Internet, you are still obligated to cite the original source of the material and to get the copyright holder's permission to use it.

Manuscript checklists

We have provided you with the following checklist to ensure that the manuscript you deliver to us is as complete and organized as possible.

Halfway reminders

➜ Tally up the current size of your manuscript. Do a word count, figure count, and equation count. How are the word counts and figure counts compared against that stated in your contract? Are most of your equations multiple lines and/or unlabeled, and if so, have you discussed this with your editor? Keep in mind that equations done in Equation Editor will not be counted in the computer word count and should be accounted for separately by number of lines.

➜ Are you numbering chapters, headings, figures, tables, and equations according to Artech style (e.g., Figure 7.1, Table 9.3)?

➜ Are you preparing your artwork in an Artech-approved format? Have you had your artwork reviewed by the production team and implemented feedback?

➜ Is any of your artwork in color? If so, will elements still be distinguishable when we turn it to black and white?

➜ Have you been keeping a list of artwork that will require permissions to be obtained? Have you begun requesting those permissions?

➜ Have you started keeping a keyword list to form the basis of your future index?

➜ What other front matter or back matter do you intend to include aside from the required pieces (comprehensive TOC, preface, brief author bio)?

Checklist for submission of final manuscript

Before you submit your final and complete manuscript, please use this checklist to ensure that your manuscript is ready. If you have any questions, please call the Artech House acquisitions department.

Please ensure that you have:

❏ Numbered all the pages

❏ Included a comprehensive table of contents, preface, and brief author biography.

❏ Numbered all figures

❏ Provided the completed permissions forms (please indicate which figure in your manuscript each permission relates to)

❏ Provided an electronic version and PDF of all text and included all separate art files saved in an Artech-approved format.

Note: All artwork must be sumitted as useable electronic files. Note that our production department can request replacement art when a manuscript is first evaluated (immediately after submission).

Chapter 4

Preparation and delivery of artwork

Poor artwork can spoil an otherwise impressive book. The quality of the art that will appear in the final, printed version of your book is directly dependent upon the quality of the artwork you submit to Artech House.

Keep the number of figures in your manuscript to a reasonable number. Original art adds the most value to a book. Avoid using tearsheet art (previously published from another source). You should only use art from online sources after having obtained perrmission for use along with an original source file. Copying and pasting online art is not acceptable.

What you should know before you submit your artwork

➜ Specific requirements for your final artwork will be detailed in your Publication Agreement.

➜ We will assess representative samples of your artwork during the manuscript development stage.

➜ We generally do not redraw artwork; the associated costs are simply too prohibitive and the production time too short. Therefore, do not submit any artwork that you would not feel comfortable seeing printed in the final book.

➜ We will ask you to redo, substitute, or delete any art that we determine to be unacceptable.

➜ Redrawn art is done at the author's expense, typically $30 to $40 per figure, and would be deducted from royalties.

➜ Hand-drawn artwork or figures will not be accepted.

➜ Include all permissions for artwork with the final manuscript. We will not use any figure from a published source without permissions.

➜ We generally do not print color photographs or figures in our books. Color artwork will be converted to black and white.

➜ If your artwork must appear in color, please discuss this with the acquisitions department before submitting your figures.

➜ Inlude a reasonable number of figures. Original art should be used.

Elements of acceptable final artwork

➜ All artwork should be submitted with the final manuscript. We cannot begin production of your book without all artwork.

➜ All artwork, whether original or borrowed from another source, should be an original press-ready source file in an acceptable format.

➜ All artwork should be physically separate from the text. Our compositors process text and art separately before merging them.

➜ Do not submit tables or lists as figures. Tables and lists should be incorporated with the text.

➜ Each piece of artwork should be clearly labeled with number, caption, and orientation, if necessary.

The most important criterion for figures

The best way to ensure that your artwork looks as good as possible is to consider the actual size of the book in which it will appear. Artech books, like most technical books, are small. The dimensions of our interior text block are about 4-$\frac{5}{8}$ inches across by 7-¼ inches long (11.75 cm across by 18.5 cm long). Use the text block template (see figure text block on the next page) to measure your artwork. Note that any figure wider or longer than the template will have to be reduced to fit on the page, and all the figure elements will be smaller than the original. This is especially true of the figure text or labels (the words that appear in the figure). Landscape figures, where the reader must turn the book on end to view the art, should be rare, since this is an impediment to reading.

Guidelines for creating line drawings

Ideally, line drawings should be prepared by professional drafters or computer artists working with the most commonly used graphics packages. The following list will help the professional and novice create clear, legible artwork.

➜ Do not copy and paste images from online sources. If you wish to use an image from an online source you need to obtain pernission and a print-ready original source file.

➜ Avoid using screens or patterns. They may not reproduce well, especially if they are applied to small areas or multiple styles are placed together.

➜ Use solid black or patterns such as dots or hatching at 30% density to fill in figure elements. This will ensure even reproduction.

➜ All lines and should be at least 1 point thick to avoid fading or breaking.

➜ Avoid finely or excessively detailed art. The reader should be able to understand the figure at a glance.

➜ All line drawings should be in black and white only; do not use color.

➜ Do not hand-draw arrows, lines, shapes, rules, or letters.

Text in line drawings

➜ Text in art should be set in a sans serif type (such as Arial or Helvetica) because it is easy to read.

➜ Use only one typeface and type style (not italic or bold); introducing too many varying elements will clutter the figure.

➜ Do not use type smaller than 9 points or it will be difficult to read.

➜ Avoid breaking words, especially the last word of a phrase.

> *Incorrect:* Source of distrib-
> ution
>
> *Correct:* Source of
> distribution

➜ Do not layer type over figure elements.

➜ Do not use all capital letters; capitalize only the first letter of the first word:

Book Trim Size 6 × 9" (15.25 × 22.86 cm)

Column Measurements 4.6 × 6.9" (11.75 × 18.5 cm)
(Text block)
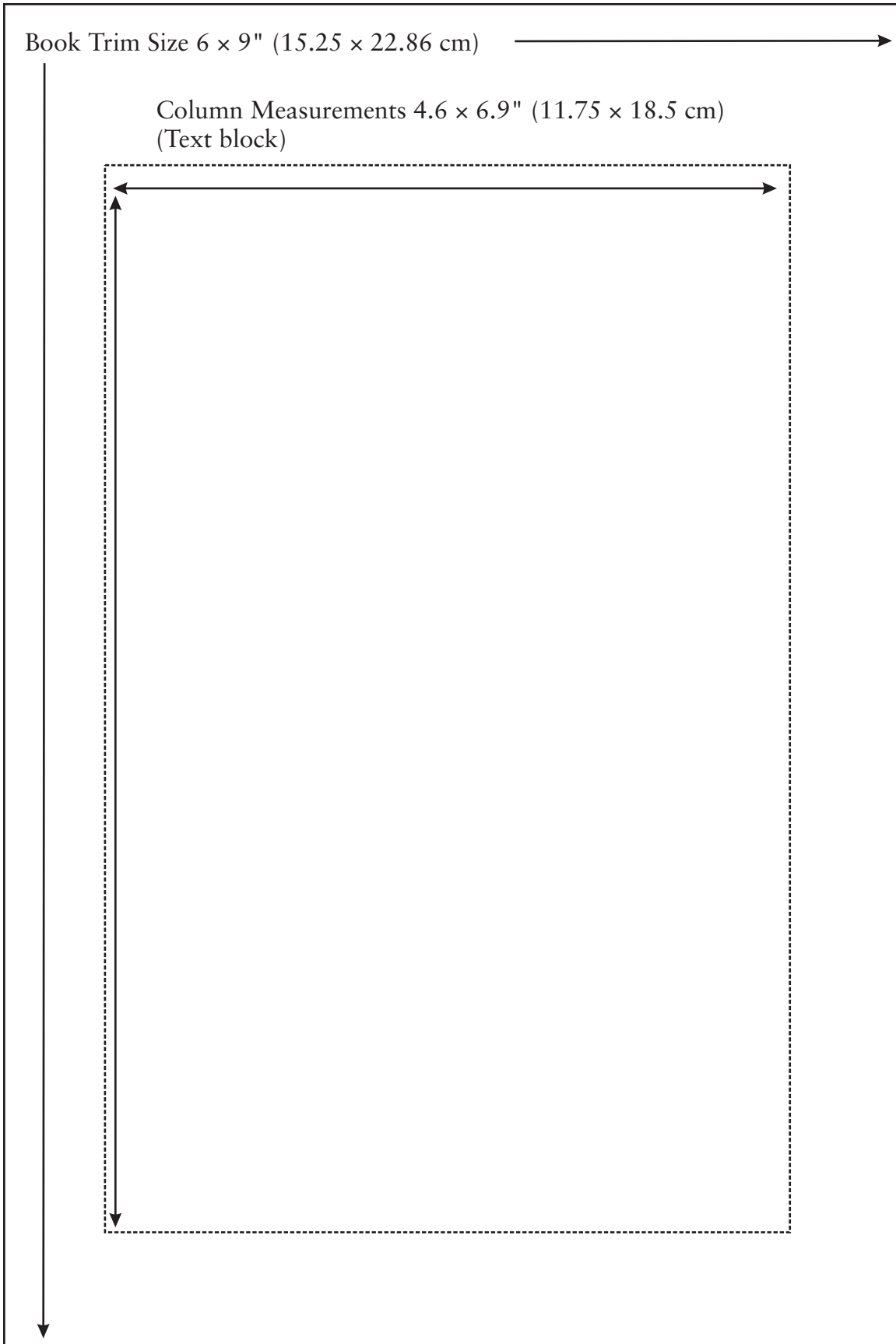
Types of antennas

➜ Proofread the figure text for typographical errors and inconsistent spacing. Note that Artech books conform to American spelling and grammar standards.

Submitting your art electronically

We strongly urge you to work with a graphics package in common use, such as Corel Draw or Adobe Illustrator, rather than a proprietary or less popular program to create your artwork. If you use a universally available program, we are more likely to be able to incorporate your art into your book electronically—ensuring the highest quality reproduction—and to assist you with any minor corrections that are called for.

Computer-generated art

Computer-generated art falls into two main categories; line (or vector) art and bitmaps. (See page 43 for specific guidelines for electronic formats).

➜ Line art is made up of precise objects (lines, squares, circles, etc.) that are combined to render an image. Illustration software (Corel Draw, Illustrator) creates line art.
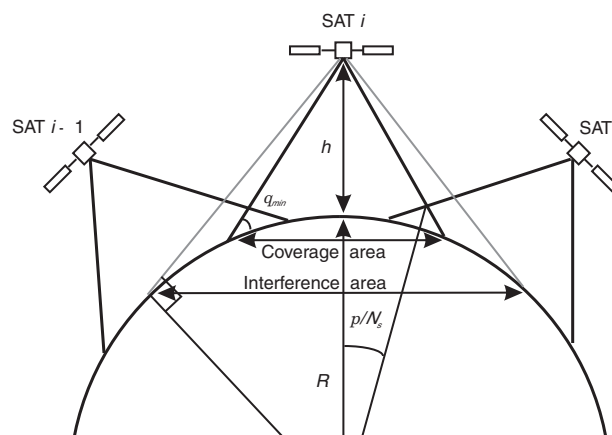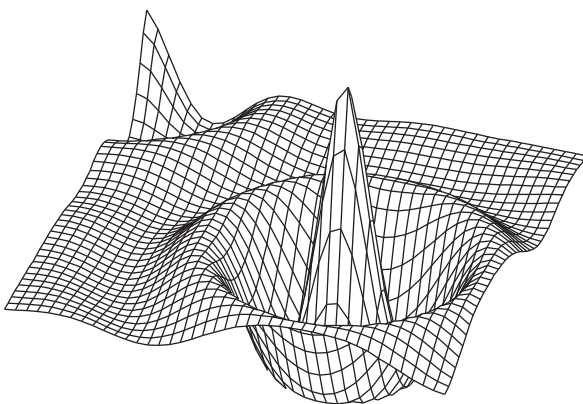
All illustration/drafting software creates line art.

➜ Bitmaps are grids of pixels containing levels of information (black and white, grayscale, color, etc.). Paint software (Photoshop, Photopaint) creates bitmaps.
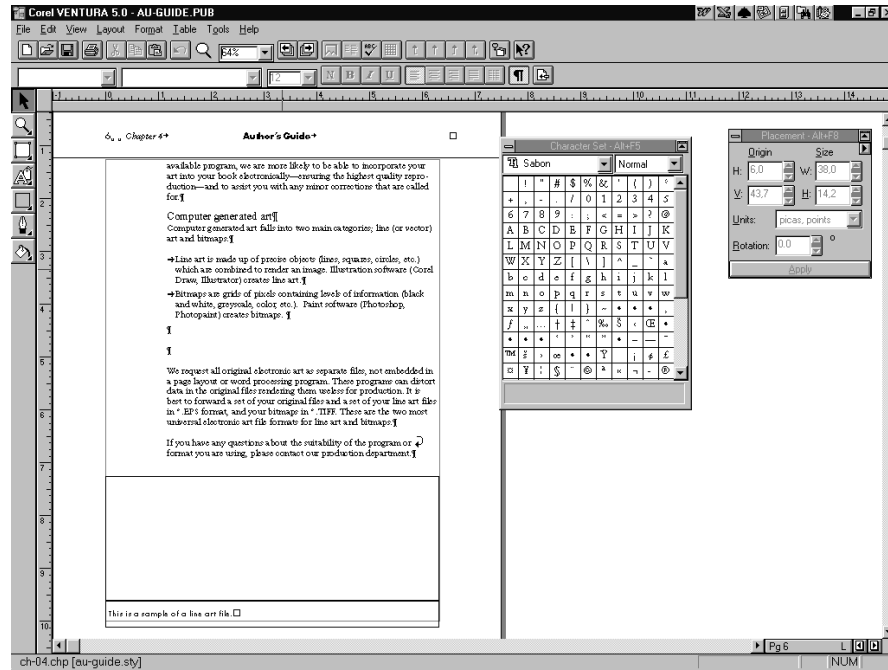
All screen shots are bitmaps.
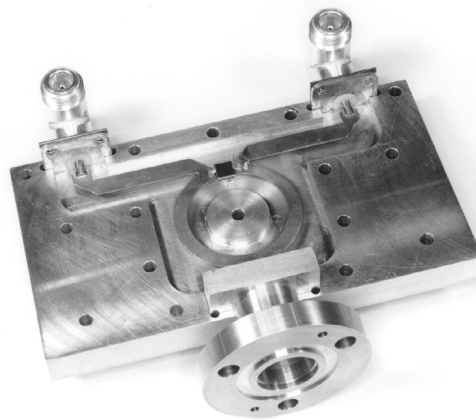
All scanned photos are bitmaps.

We request all original electronic art as separate files (not embedded in a page layout or word processing program). These programs can distort data in the original files rendering them useless for production. It is

best to forward a set of your original files and a set of your line art files in *.EPS format, and your bitmaps in *.TIFF (we strongly suggest you save all bitmaps as 300 dots per inch, 256 levels of gray TIFF files). These are the two most universal electronic art file formats for line art and bitmaps.

If you have any questions about the suitability of the program or format you are using, please contact our production department.

Artwork samples—acceptable and not acceptable

The following samples are included to illustrate our style guidelines and the differences between acceptable and unacceptable artwork.

Sample 1

Even though it was professionally rendered, Sample 1 is a fourth- or fifth-generation copy of the original and is no longer acceptable. Note the filled-in letters and the wide variance in line thickness. Images from online sources have many of the same problems.
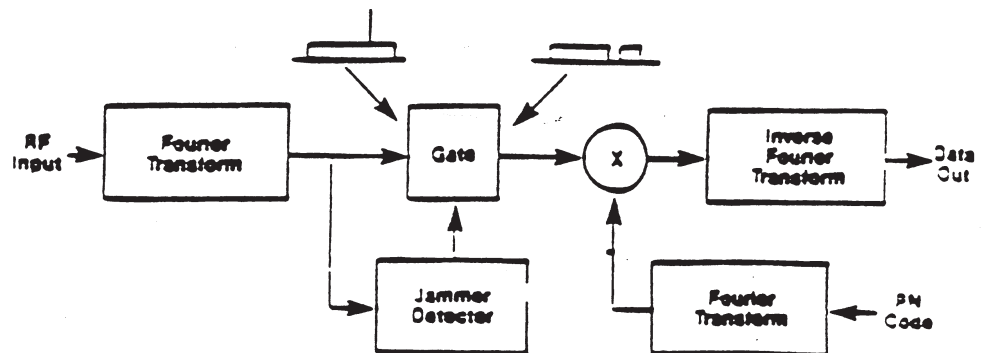
Sample 1 original

Below is a redrawn version of the original Sample 1 and is an excellent example of a camera-ready piece of art.
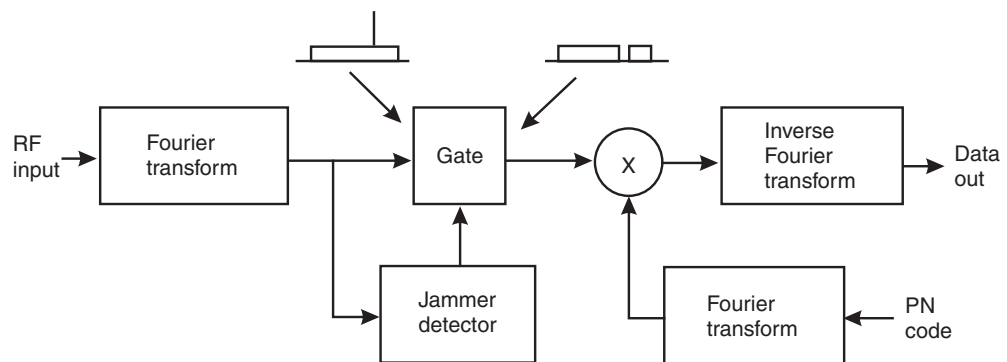
Sample 1 redrawn

Sample 2

This sample is unacceptable for the following reasons:

➜ The graph lines are not solid enough and are dropping out

➜ The text is in all capital letters and is unreadable

➜ Text has been placed on top of graph lines
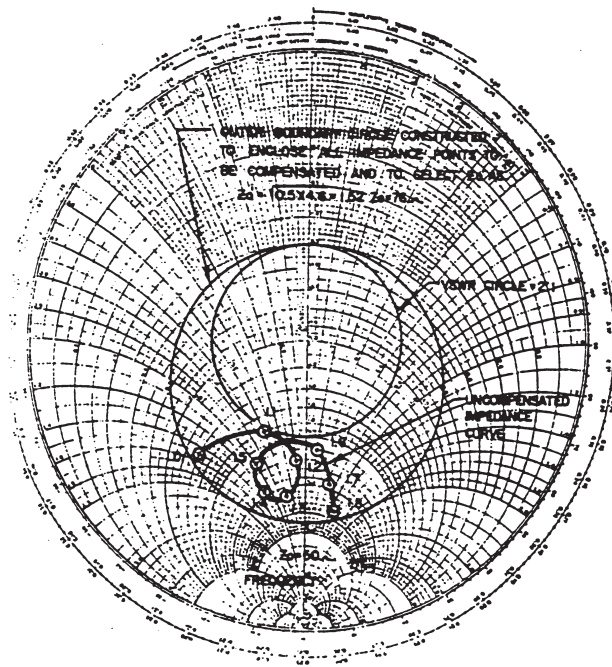
Sample 2

Sample 3

Avoid using screens or tints in your figures. Screens and tints reproduce poorly because they become muddy and indistinct. Sample 3 shows the problems of reproducing screens.

Original *line art* (Corel Draw, Illustrator) in an acceptable format that utilizes screens will reproduce on press. Only use light screens and avoid placing text over medium and dark screens.
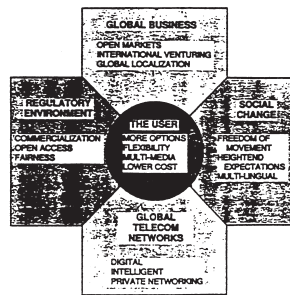
Sample 3

Sample 4

Figures are not always the best way to convey information. If your figures are too complex (as is Sample 4 below), you should consider other options.
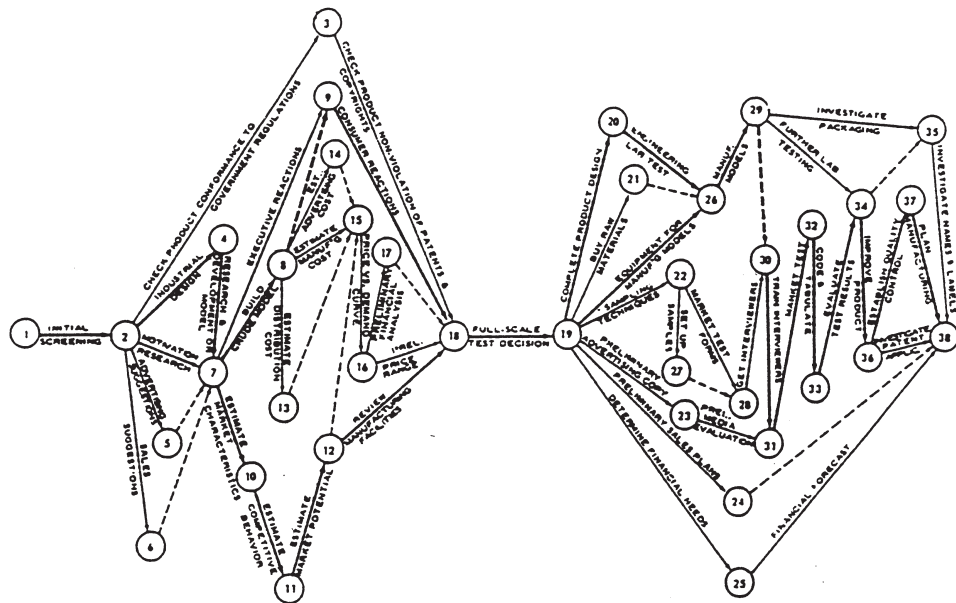
Sample 4

Summary

Use a reasonable number of figures for your book. Original art from an acceptable source file adds the most value to your book. If you must use tearsheet art (from a previously published source) or online art you must acquire permission and an original print-ready source file.

Online images are not acceptable for print. These images are at a very low resolution to maximize throughput. If you cannot obtain a print-ready image from an online source do not include the figure in the book.

Procedure for preparing illustration package for your book	
(1) Determine whether the illustration is line art or photos/screen shots; (2) choose the appropriate tool	
Line Illustration Software (from most preferred to least preferred)	**Formats**
Use Corel Draw or Adobe Illustrator — submit individual files, properly labeled for all artwork. (see page 16 in Author's Guide)	Corel Draw — CDR Adobe Illustrator — AI
Powerpoint	Powerpoint, or Office 2007 — PPT
Visio	Visio — VSD or Windows Metafiles — WMF
Word — Word is not a graphics package. Any illustration done in Word will need to be converted twice. This could delay the project.	Word — Office 2007 or earlier
MathCAD — Will need to be saved as EPS (Encapsulated Postscript).	MathCAD — EPS
Miscellaneous — Any other software package used must be able to create a standard format such as EPS or Windows Metafile (WMF). (PDF files are not acceptable as art for print).	EPS, WMF
Line Illustrations should **not be scanned** as this compromises both the printed output and the electronic data. Speak with your Acquisitions Editor if you have line illustrations without corresponding electronic files in a line illustration format.	
WWW images — It is never appropriate to use line illustrations taken from a web site. These images are not meant for print. If you need to use a line illustration from a web site you must contact the web provider and obtain the original source file in an acceptable line illustration format.	
Bitmap/Paint Illustrations (from most preferred to least preferred)	**Format**
Use Adobe Photoshop or Corel Photopaint — submit individual files, properly labeled for all artwork 300 DPI, 256 level gray scale.	Adobe Photoshop — TIFF, JPEG Corel Photopaint — TIFF, JPEG
Paint Shop Pro — submit individual files, properly labeled for all artwork 300 DPI, 256 level gray scale.	Paint Shop Pro — TIFF, JPEG
Windows Paint — submit individual files, properly labeled for all artwork 300 DPI, 256 level gray scale.	Windows Paint — BMP
Screen shots — Set your display to at least 1024 × 768 (Start/Settings/Control Panel/Display/Settings). Capture the screen. Save as TIFF or JPEG. Do not try to size the images.	
WWW images — It is never appropriate to use photos taken from a web site. These images are not meant for print (They will be 72 dots per inch). If you need to use a photo from a web site you must contact the web provider and obtain the original high-resolution source file (300 DPI greyscale) in an acceptable format.	
Should you not be able to provide illustrations in the standard acceptable formats, editorial/production will identify which illustrations cannot be used in the book. These illustrations will need to be redrawn (by the author or by Artech), resubmitted by the author, or cut from the book. Typical redraw costs are $30 per illustration. Should the total cost to redraw be significant some or all may be charged to the author.	

Chapter 5

The production process

Production schedule timeline

→ After your book is launched into production, you will receive an intro-ductory email from your production editor that confirms the launch, briefly explains the production process, and provides a schedule estimating the dates you will receive your page proofs.

→ At each stage you will receive the book chapters in full; we do not batch pieces of your book to you.

→ Let us know immediately if the schedule is acceptable to you.

Why even one day's delay can affect your project

➜ We emphasize speed to market for your projects. Your book is actually in production, including the copyediting, for only about 18 weeks (printing and binding takes about 6 weeks). Our schedules do not typically have extra time built in; each stage is timed to the day. For example, the copyedited manuscript is returned from the copyeditor, checked in-house, and shipped to the typesetter on the same day.

➜ As with any type of project, each stage of book production represents one step closer to the ideal, and so less time and money are allotted to the end stages; correspondingly, it becomes progressively more expensive and time consuming to make corrections as the project moves forward.

➜ Your production schedule is circulated to our in-house staff as well as freelance copyeditors, typesetters, indexers, printers, and warehousers, who schedule time to work on your project and budget for the revenue.

➜ Each stage has a finite amount of time and a deadline, not only for you, but for all of the above people. If you take extra time with your proofs, someone else's time has to be shortened, increasing the chance of errors or delayed publication.

First and second page proofs

What are first page proofs?

First page proofs are the typeset and formatted version of your manuscript text with artwork. Your first page proofs will look like book pages. At this stage the position of all art and tables is approximate.

We usually hand off page proofs in PDF format. You will need to be able to mark up these PDF files with clearly indicated corrections and changes. If you cannot mark up a PDF file we can send you a hard copy to be marked up by hand.

➜ *Do* not make extensive changes. *Sentence-level corrections are acceptable at this stage.* That means no new paragraphs, no rewriting whole sections of text, no introducing new material. Remember, your submitted manuscript was final.

➡ Only use the Comment/Markup tool to make changes to the PDF document. Do not reformat. If marking hard copy, write in small corrections.

➡ Typos, technical errors, and errors of fact will always be corrected; extensive rewriting or rewording will not.

➡ We proofread the mathematics against the manuscript, but, you need to verify that the math is correct as rendered.

➡ For queries from the editor that you do not address, we reserve the right to delete the associated material. We cannot be responsible for publishing material with unresolved issues.

After your corrected first page proofs are received by Artech House, the production editor will evaluate every change you request, and has the authority to veto changes. Editors will also make their own changes based on style and grammar. The marked-up first pages are then sent to the typesetter for revision.

Note also that by contract, you can be charged back the cost for making extensive or complex changes. The publisher has final say on making extensive changes, especially when the changes are costly or may affect the publication date.

What about my artwork?

Our editorial and production departments will be working on your artwork before and during the first pages. You will be asked to correct errors and also to make the necessary changes, if you have not already done so, so that your artwork conforms to our guidelines, as described in Chapter 4.

What are second page proofs?

Second page proofs represent the final pages of your book with all art and tables in final position, page breaks set, and a formatted table of contents included. The second page proof stage is your final chance to review your book.

Working with your second page proofs

The same general rules for first pages apply to second pages: contact your production editor when you receive and when you are returning your pages; check through the pages carefully; and do not make exten-

sive changes. *At this point, only minor typo-level changes should be necessary.* It is important that you consider the following when reviewing your second pages:

➜ Since the second page proofs represent the final pages, corrections are more costly and there is less time in the overall schedule to do them.

➜ You can be charged back for extensive corrections, and it is Artech House's decision whether to make these changes at all.

➜ Changing even one word can result in adding or losing a line of text, which can result in repagination—where paragraphs, sections, figures, and tables are reflowed to other pages. This will add extra time and money to the typesetting charges, and will necessitate hand-correcting or even redoing the index at a cost. See the next section, "More about indexes," for details on the index process.

➜ Changes to the page proofs are incorporated into the book by the typesetter, and sent to the printer. It generally takes six weeks to print and bind a book.

More about indexes

In order to maintain our production schedules, authors who are creating their own indexes have 1 week after they return their second page proofs to finalize and submit their indexes. Final indexes should be submitted via e-mail as a Word document.

Authors who are having their indexes professionally done through Artech (at cost charged against royalties) will not have the opportunity to proofread the final formatted index due to time constraints.

If you are doing your own index you will use the second page proof PDF to locate the terms in your key word list, collect all terms with corresponding pages numbers into an index text file. Artech will then typeset your index and incorporate it into the book.

A few points about our editing style

Artech House editors created and use an in-house editing style guide. Our in-house editors and freelance copyeditors are expected to adhere to it.

PROOFREADING MARKS

	Style of type	Punctuation	
wf	Wrong font	Period	⊙
lc	Lower case	Comma	⟨
≦	Capital letter	Colon	⊙
ulc	Initial cap with lower case	Semicolon	⌃
0≦	Small caps	Apostrophe	⌄
≦*l≦*	Caps and Small caps	Open quotes	⌄
rom	Set in Roman type	Close quotes	⌄
ital	Set in Italics	Hyphen	=
lf	Set in lightface	Dash, One-em	⊥/m
bf	Set in boldface	Parentheses	(/)
v	Superior letter or figure	Brackets	[/]
⌃3	Inferior letter or figure		
		Position	
	Spacing	Move to right or left	] [
⌣	Close up	Raise or lower	⊓ ⊔
lf#	Equalize space	Center	*ctr*
#	Insert space	Align horizontally	=
□	Space or indention	Align vertically	‖
l/s	Letter-space	Transpose	*tr*
		Transpose space	*tr* #
	Paragraphing		
¶	Paragraph	**Miscellaneous**	
no ¶	Flush paragraph	Broken type	×
run in	Run-in or run-on	Mark off or break	⌐
		Reverse	⊘
	Delete or insert	Push down	↓
e	Delete	Spell-out	(sp)
e	Delete and close-up	Use ligature	⌒
stet	Let it stand	Leaders	⋯
e/	Correct word	Stop mark	/

Here is a list of standard proofreaders marks.

➜ The style guide, and our general editorial style, is based on the following sources:

> 1.   *The Chicago Manual of Style*, Chicago: University of Chicago Press.
>
> 2.   *Webster's New Collegiate Dictionary*, Springfield, MA: Mirriam-Webster.
>
> 3.   Ellen Swanson, *Mathematics Into Type*, Providence, RI: American Mathematical Society.

➜ Our books are copyedited to American English spelling and grammatical standards detailed in the above reference works.

➜ Our copyeditors are experienced in working with technical material, but they are not experts in highly specialized subject areas. Therefore, it is crucial to keep terminology consistent throughout.

Here are some copyediting conventions that are most frequently questioned by our authors:

1. Hyphenation. A specific unit of measurement is not hyphenated unless it is followed by a modifying word. So, "The noise level was 4 dB," but "The noise was at a 4-dB level."

2. That and which. The current trend, particularly in the United States, is to replace "which" with "that" to avoid ambiguity in sentences that cannot be set off by commas. So you would say, "The book that you want is in the library," but "The book, which John read to pass the time, is in the library."

3. Units of measurement. Unspecified units of measurement are spelled out; specific units of measurement are abbreviated. So, "the decibel level was high" but "4 dB of noise was noted."

An important note to authors outside of the United States

American spelling, grammar, and style rules are very different from their British counterparts. An obvious difference is in spelling, such as "color" instead of "colour, "fiber" instead of "fibre," and "organization" instead of "organisation." However, be aware that other distinctions exist, such as:

➜ *Punctuation and quotation marks*. In American English, punctuation is placed inside quotation marks, like this: "This is the end."

➜ *Use of commas*. Americans tend to insert commas more frequently in sentences to set off phrases.

➜ *Date and time*. Americans place month before day: September 12, 1997, and denote time in 12-hour increments: 2:35 a.m., 10:40 p.m.

➜ *Colloquial words and phrases*. You may be asked by the copyeditor to define or replace these.

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Chapter 6

Other Services

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Glossary of common publishing terms

bad break   In page composition, any arrangement of type that is not in sync with the rest of the page, such as a line consisting of only a word or two at the top of a page or column, a heading that falls at the bottom of a page, or a word that is incorrectly hyphenated at the end of a line.

press-ready pages   Page printouts of text and graphics that are of sufficient quality to be photographed by the printer for final reproduction without further alteration.

character   A letter, number, symbol, or punctuation mark.

codes   Tags that are assigned to specific elements of a manuscript by the copyeditor for the compositor.

flush left   Text that is aligned on its left margin but whose right margin is ragged.

flush right   Text that is aligned on its right margin but whose left margin is ragged.

font   A complete assortment of letters, numbers, and punctuation marks of a given size and design.

folio   The page number; usually appears in the running head at the top of the page. A drop folio is a page number that appears at the bottom of the page.

galley proof   Typeset but unpaginated version of the manuscript's text without the art integrated.

hard copy   A version of the manuscript printed out on paper.

justify   To line up text on both the right and left margins by adding extra space between words or characters.

landscape   A page that is designed to read normally when the book is turned ninety degrees.

leading   The vertical space between lines of type.

margin   The space surrounding the printed area of a page.

page makeup   The combining of text, artwork, running heads, and folios to create the book's final pages.

pagination   In computerized typesetting, the electronic assembly of all elements to make up a page.

page proof   Proof version of the book's final pages with the art integrated.

PDF   Portable Document Format. Adobe's industry standard final page file format.

permission   Approval from the holder of the copyright for a piece of text or artwork that is reproduced in another publication.

pica   A unit of measure used by printers and typographers when specifying width or depth. A pica is equal to 12 points or approximately one-sixth of an inch (4 millimeters).

point   A unit of measure used by printers and typographers to specify width or depth. One point is equal to one-twelfth of a pica or approximately one-seventy-second of an inch (.3 millimeters).

PostScript   Adobe Systems' electronic page description language used by many laser printers and phototypesetters.

preface   Introductory remarks written by the book's author.

recto   A right-hand book page.

sans serif   Typefaces that lack serifs (e.g., Helvetica or Arial).

serif   A small, decorative strokes at the end of lines of characters, or a typeface possessing these strokes (e.g., Times Roman).

verso   A left-hand book page.