Artech House
Author's Guide for Producing
Camera-Ready Copy

Artech House
Author's Guide for Producing Camera-Ready Copy

Artech House
Boston • London

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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.

Proposal review

Artech House sends the completed questionnaire to one or more technical reviewers selected from among acknowledged authorities in the appropriate field. This 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. Reviewers usually ask to see a sample chapter of the proposed book before recommending publication.

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, Artech House will confirm the details in the author's proposal and incorporate them in a formal Publication Agreement.

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 a 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 by which the author is expected to deliver the final, completed project.

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

Periodically, as the book is being prepared, Artech House will check to see if the project is still on target with respect to the financial model.

How CRC production is determined

Prior to issuing a Publication Agreement, a decision must be made as to the suitability of a given project for production as camera-ready copy (CRC). An author may come into the project requesting CRC production because he or she has had previous experience with CRC or feels comfortable working with a page layout program. Artech may approach the author after reviewing the book proposal or manuscript and concluding that its size, complexity, or time-sensitive material is best suited to CRC production. Our editorial and production departments evaluate sample chapters of every project being considered for CRC production, and will provide you with suggestions and instructions based on your sample chapters. Projects not prepared according to the instructions given in Chapter 3 of this guide may not be produced as CRC; in such cases we may assume control of the book's production.

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.

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 will allow time for overseas mail 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 typically 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 be very 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 challenge such changes, they should be incorporated in the final version of your manuscript.

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

Editorial review

Along with a technical review, your completed chapter or chapters will also be evaluated by Artech House staff editors to make sure that your layout, 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.

The role of the executive editor in manuscript development

After your Publication Agreement has been signed and countersigned, you will receive an introductory note from the executive editor. The note briefly outlines general editorial and production requirements and expectations for your project, and directs specific questions or concerns to you. This step brings together the acquisitions, editorial, and production departments to help ensure that any ambiguities or uncertainties are resolved early on and your project proceeds on the right track. It also offers you the opportunity to consult with the executive editor about any concerns or questions that you may have.

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 will receive and be responsible for the project as it goes through the production process. We require this because:

- Without one author to oversee all incoming revisions, the book will lose its continuity and consistency;
- We cannot act as intermediaries between authors or contributors to settle disputes;
- Circulating multiple pages increases the chance that one or more sets will be returned late, thus slowing down the entire project;
- Only one person can receive the original, marked-up manuscript showing all copyeditor flags, queries, and highlighted material.

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.
- Give each author a copy of this guide, and refer them to Chapter 4, *Organizing your text,* 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 duplication of effort, consistency of content, and 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 production process and is aware of the production schedule.
- ➜ Make sure that the necessary permissions have been obtained by your contributors.

Who does what at Artech

Producing a book is a linear process, and you will be working with virtually all our departments as your book progresses. Your project will physically pass from acquisitions to editorial and production to order processing, with intermittent stops with marketing as needed.

Artech House headquarters is in Norwood, Massachusetts, in the United States. We also have an office in London, England, which houses acquisitions, marketing, and financial staff. All book production is done in the United States.

Below is a brief outline of our employees and their functions.

Publisher

The *publisher* is the head of the company and coordinates the activities of the various groups below.

Acquisitions

The acquisitions department will most likely be your first contacts, and your "home base" throughout your book's development, production, marketing, and beyond.

Acquisitions/commissioning editors are responsible for bringing in new projects and identifying industry trends and directions.

The *editorial assistant* and *assistant/development editors* work with the authors and acquisitions/commissioning editors in reviewing, developing, scheduling, organizing, and preparing manuscripts before and after contract issue.

Marketing

Our marketing department is responsible for selling your book through a variety of distribution channels ranging from direct mail to individuals to arranging quantity purchase through wholesalers and retail booksellers. They also create and produce all promotional material such as catalogs.

The *art director is responsible for the design of all promotional material and book covers. The art director will contact you about your book cover.*

Editorial and Production

These departments work with acquisitions as your project is being developed. After your book is launched into production, you will work directly with these departments.

The editorial department handles text, and the production department handles artwork, and both work together in dealing with electronic and style issues.

Editorial

The *executive editor* sets the style standards for the text, evaluates manuscripts in development, and assists authors.

Production editors are the project managers for your book, taking it through the process from manuscript to bound book. A specific production editor will be assigned to you and will work with you through the copyedit to final pages.

Production

Your CRC project will be reviewed by production for layout, quality of art, quality of pages to print, etc.

Order Processing

This department provides order fulfillment and customer service by phone, fax, and e-mail. The staff is onsite at the publisher's office, and works closely with marketing, operations, and production to ensure complete and comprehensive customer satisfaction.

Chapter 2

About CRC production

What is camera-ready copy?

A manuscript is deemed to be “camera-ready” if we can take your final pages and send them to be printed exactly as they have been submitted. Camera-ready copy, or CRC, is basically a formatted manuscript; text and art (figures and illustrations) are integrated onto pages set within specific and consistent margins from Artech specifications.

Essentials of CRC preparation

- ➜ The author is responsible for making all copyeditor changes.
- ➜ The author is responsible for making all layout changes.
- ➜ The author provides ready-for-press pages of actual hard-copy (paper) printout at a resolution of at least 600 dpi, on quality paper, with all artwork intact and integrated.
- ➜ The author provides electronic files of the completed book on disk/electronic media.
- ➜ All editorial changes require Artech approval. Inserting, deleting, or changing material through the production process could potentially introduce errors, cause delays to the schedule, or increase associated production and printing costs.
- ➜ We expect you to complete the requested copyediting changes on schedule. Actual production time is short: about 4 weeks for the initial revisions, and 2 weeks for the cleanup revisions (authors not residing in

the United States get one week longer for each pass to allow for the extra mailing time).

➜ We may stop production if you do not make requested changes to your manuscript.

Our editorial and production departments are always available to answer any questions or address any concerns you may have about your CRC project.

Ten easy steps to trouble-free CRC production

Spell-check your final manuscript

This will allow the copyeditor to focus on style, grammar, and consistency, and save you time during your revision stages.

Keep elements as consistent as possible

Again, this will speed up your revision time, ensure greater accuracy and readability, and will eliminate last-minute style updates.

Keep margins consistent through each revision

This will minimize problems during the printing process.

Type on one side of page only

The ink from one side may show through on the other side during the printing process.

Keep final book size in mind

All text, tables, and figures for your book should fit comfortably within our standard 6" × 9" format. See Chapter 3 for book specifications.

Know our style and editing requirements

This will avoid last-minute and makeshift decisions that could compromise the content. See page 39, *A few points about our editing style*, for guidelines.

Create references that conform to our specifications

We understand that your project may have been written before you signed a contract with Artech. However, following our style guidelines will ensure consistency. (See page 35 for information on references.)

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

Be realistic about your schedule and keep us informed if it changes

We can better accommodate your needs if we have some advance warning of schedule changes.

Avoid making extreme changes to your manuscript once it is in production

This reduces inconsistencies and errors and keeps your project on schedule and on budget.

The production process

Launching your final manuscript into production

- ➜ After your book is launched into production, you will receive a note from the executive editor that confirms the launch, briefly explains the production process, introduces your production editor, and provides a schedule estimating the dates you will receive your edited and revised pages.
- ➜ You must make whatever arrangements necessary with the appropriate courier to ensure that your corrected galleys are returned by the date specified in the production schedule.
- ➜ Please let us know immediately if the schedule is acceptable to you.

The production cycle

- The manuscript will be sent to a copyeditor who checks for spelling errors, sentence and grammar structure, and consistency in elements such as references, numbering schemes, headings.
- Your production editor will check the copyedited manuscript, add design and layout instructions, and forward the manuscript to you.
- You will have roughly 4 weeks to implement the design and editorial changes. Our production editors will guide you through the process and are available to answer your questions and concerns.
- Your revised manuscript is then sent to a proofreader, who will check to ensure that all corrections were made and no new errors introduced during the revision process. This normally takes about 2 weeks.
- Your production editor will then send you only those pages that need final corrections (usually typos and other minor errors), and you will have about 2 weeks to implement those changes and return the revised final pages to us.
- The production editor checks the final pages again, and the book is sent to be printed.

Why even one day's delay can affect your project

- We emphasize speed to market. Your book is actually in production, including the copyediting, for only 16 to 18 weeks (printing and binding take about 6 weeks).

- Each stage has a finite amount of time and a deadline, not only for you but for everyone involved in the production process. If you take extra time with your pages, someone else's time has to be shortened, increasing the chance of errors or delayed publication.

Contact us if you anticipate any delays or problems.

Chapter 3

Layout and specifications

This chapter shows you how to format and compose your pages. We will cover the page layout; text, table of contents, index formatting; and art specifications.

It is best to make pages with standard formatting software that is widely used, such as MS Word, WordPerfect, Ventura, Pagemaker, Quark, Framemaker, and LATeX.

General layout and formatting rules

- ➜ Pages should be balanced (left and right facing pages should align at the bottom, within 2 lines of maximum number of lines).
- ➜ Each element should be consistent in font, type size, and spacing.
- ➜ Avoid bad line and word breaks. Don’t leave words or lines hanging.
- ➜ Flow text around figures and tables, not the other way around. Otherwise, you will have pages with larger-than-normal gaps of white space that may be mistaken for missing elements.
- ➜ Avoid setting more than two successive hyphenated lines. This calls attention to the hyphens and makes it easy for the reader to lose his or her place.

- ➜ Pay attention to the size of art and tables; make them consistent throughout. This will give your pages a neat, professional appearance.
- ➜ Avoid clip-art and decorative scrolls and shapes. They rarely enhance or relate to the text at hand, and are especially overpowering in small-sized books.

General rules for working with fonts and type

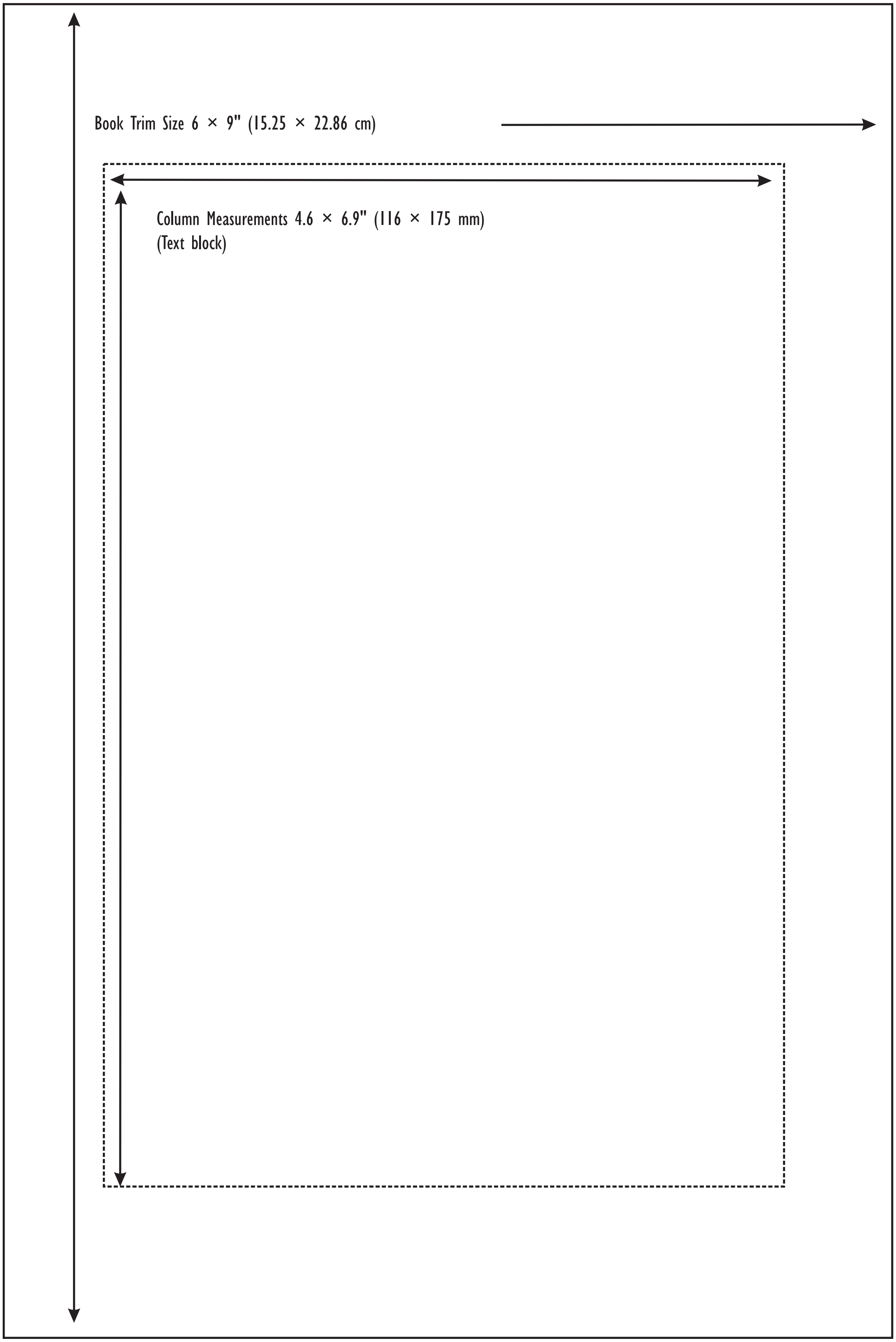
As with page layout, your main objective in selecting typefaces is to make the book easy to read. Type is an extremely influential element; misuse of fonts and formatting will result in overwhelming and fatiguing the reader. Consider these points when selecting and keying in your text:

- ➜ We ask that you use Times Roman, or a similar serif typeface for setting text. Serif faces have strokes at the ends of characters that “anchor” the eyes as they scan a line of type. (You may use a sans serif typeface like Helvetica or Arial for setting display text such as chapter titles, headings, etc.)
- ➜ Use italic type sparingly, for emphasizing words and phrases or when introducing a new term. Use boldface type for heads only. Overuse of italic, boldface, and underscored type clutters up pages.
- ➜ Avoid typing words in all capital letters, and keep exclamation points to a minimum. These elements have the effect of shouting at the reader.

The page

You should set your page to 6" × 9". This is a standard size for technical books. This will allow your pages to go to press at 100% of original size. All elements of your book must fit comfortably within this text column.

The top margin should be 3/4" from the top of the page to the baseline of the running head. The left and right margins should be 11/16". The bottom margin should be 7/8". See page 17 for a template of the text block.


Book Trim Size 6 × 9" (15.25 × 22.86 cm)
Column Measurements 4.6 × 6.9" (116 × 175 mm)
(Text block)

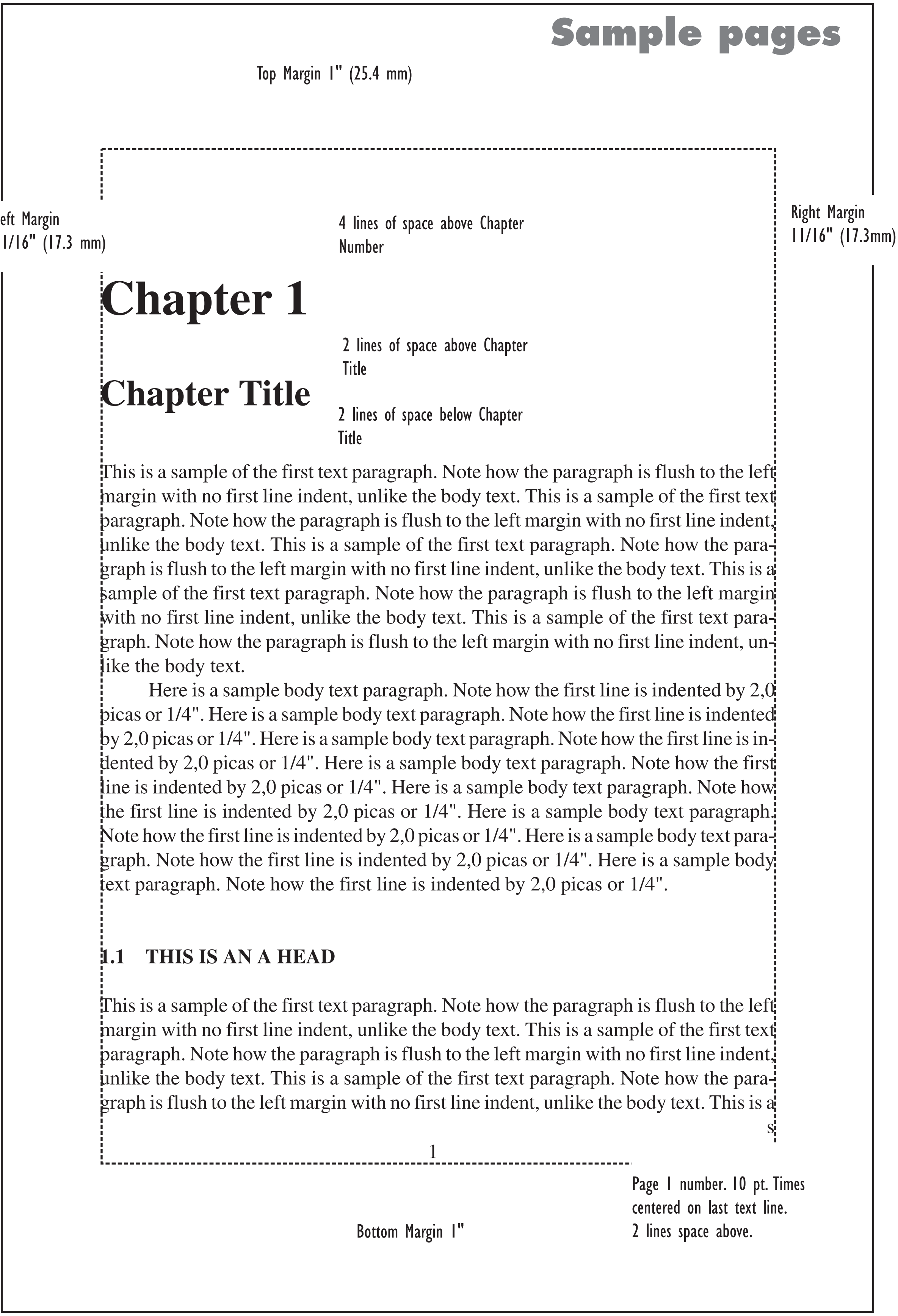
Text formatting

The following is a table of all the major text elements of a book with the necessary specifications. Please refer to this often in setting your book. Clarity and consistency are the goals of these specifications. After the table are several sample pages showing how these text elements should appear in your book.

Standard book elements

Chapter Number	Times Roman 24 point bold. 4 lines down from top of page. Flush left.
Chapter Title	Times Roman 18 points bold. 2 lines down from Chapter Number. Flush left.
Body Text First	Times Roman 10 point with 2 points of interline spacing (leading); justified left and right. 2 lines below Chapter Title.
Body Text No Indent	Times Roman 10 point with 2 points of interline spacing (leading); justified left and right. No first line indent. After every head.
Body Text	Times Roman 10 point with 2 points of interline spacing (leading); justified left and right. First line indent of 2 picas or .25 of an inch.
A Heads	Times Roman 10 point bold uppercase. Flush left. 2 lines of space above. 1 line of space below. Section number (if used) should be followed by a tab of 1 pica or 1/8".
B Heads	Times Roman 10 point bold mixed case (upper and lower). Flush left. Section number (if used) followed by a tab of 1 pica or 1/8". 1 line of space above. 1 line of space below.
C Heads	Times Roman 10 point mixed case. Flush left. Section number (if used) followed by a tab of 1 pica or 1/8". 1 line of space above. 1 line of space below.
D Heads	Times Roman 10 point mixed case italic. Flush left. No section numbering. 1 line of space above. 1 line of space below.
E Heads/E Head text	Times Roman 10 point mixed case bold. Flush left. No section numbering. The following E Head Text is run in with a 1 pica or 1/8" indent following the E Head.
Figure Captions	Times Roman 8 point with 2 points of interline spacing (leading); FL. 24 points space below. Figure number is bold followed by an em space. Figure caption runs over aligned left.
Running Head	Times Roman 9 point. Baseline should be 3/4" from top of page. Center book title on left hand page with page number flush to the outside margin. Center chapter title on right hand page and make italic, with page number (not italic) flush to the outside margin.

Bullets	Times Roman 10 point with 2 points of interline spacing (leading); justified left and right. Indent 1 pica or 1/8" from the left. Start with bullet followed by 6 point indent to text. Text runovers should align on this 6 point indent. Set 6 points of space below. Set 1 line of space above first bullet and 1 line of space below last bullet.
Numbered Lists	Times Roman 10 point with 2 points of interline spacing (leading); justified left and right. Indent 1 pica or 1/8" from the left. Start with number followed by 6 point indent to text. Text runovers should align on this 6 point indent. Set 6 points of space below. Set 1 line of space above first numbered item and 1 line of space below last numbered item.
Table Number	Times Roman 8 point; centered. 1 line of space above, 3 points of space below.
Table Title	Times Roman 8 point with 2 points of interline spacing (leading); centered. 6 points of space below.
Table Column Heads	Times Roman 8 point italic with 2 points of interline spacing (leading); Flush Left; .5 point rule above and below running the width of the table.
Table Text	Times Roman 8 point with 2 points of interline spacing (leading); flush left. There should be 2 lines of space below each table.
Reference Title	Times Roman 10 point bold; centered. 2 lines of space above. 1 line of space below.
Reference	Times Roman 8 point with 2 points of interline spacing (leading); justified on the left and right margin. 6 points (.5 line) of space below.
Footnote	Times Roman 8 point with 2 points of interline spacing (leading); justified on the left and right margins. Set at the bottom of the page where the footnote reference is located. The footnote should start with the footnote number followed by a 1 pica or 1/8" indent to the text. The runovers should align on the 1 pica indent.
Equation	Times Roman 10 point with 2 points of interline spacing (leading); centered on the text block with one line (12 points) of space above and below.
Equation Number	Times Roman 10 point with 2 points of interline spacing (leading); flush right and aligned on the same line as the equation.



Sample pages

Top Margin 1" (25.4 mm)

Left Margin
11/16" (17.3 mm)

Right Margin
11/16" (17.3mm)

4 lines of space above Chapter Number

Chapter 1

2 lines of space above Chapter Title

Chapter Title

2 lines of space below Chapter Title

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1.1 THIS IS AN A HEAD

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1

Bottom Margin 1"

Page 1 number. 10 pt. Times
centered on last text line.
2 lines space above.

Sample pages

3/4" (19.1 mm) from top of page to baseline of running head

Left Page Number at outside margin 11/16"

2 This Is the Book Title

ample of the first text paragraph. Note how the paragraph is flush to the left margin with no first line indent, unlike the body text. This is a sample of the first text paragraph. Note how the paragraph is flush to the left margin with no first line indent, unlike the body text. Note how the paragraph is flush to the left margin with no first line indent, unlike the body text. Note how the paragraph is flush to the left margin with no first line indent, unlike the body text. Note how the paragraph is flush to the left margin with no first line indent, unlike the body text.

1.1.1 This Is A Sample B Head

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1.1.1.1 This Is A Sample C Head

This is a sample of the first text paragraph. Note how the paragraph is flush to the left margin with no first line indent, unlike the body text. This is a sample of the first text paragraph. Note how the paragraph is flush to the left margin with no first line indent. unlike the body text.

Here is a sample body text paragraph. Note how the first line is indented by 2,0 picas or 1/4". Here is a sample body text paragraph. Note how the first line is indented by 2,0 picas or 1/4". Here is a sample body text paragraph. Note how the first line is indented by 2,0 picas or 1/4". Here is a sample body text paragraph. Note how the first line is indented by 2,0 picas or 1/4". Here is a sample body text paragraph. Note how

Figure placement at top or bottom of page

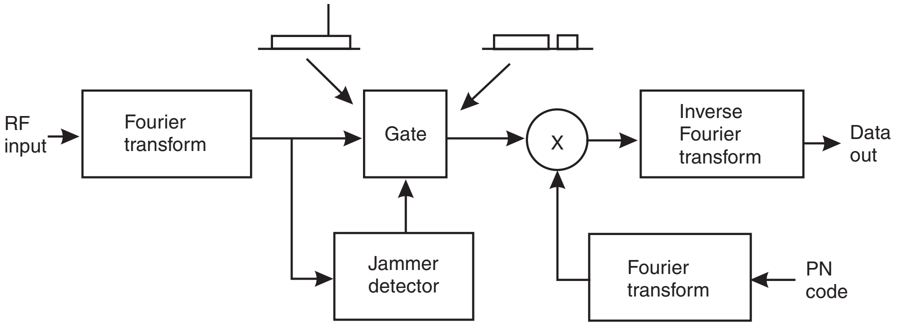
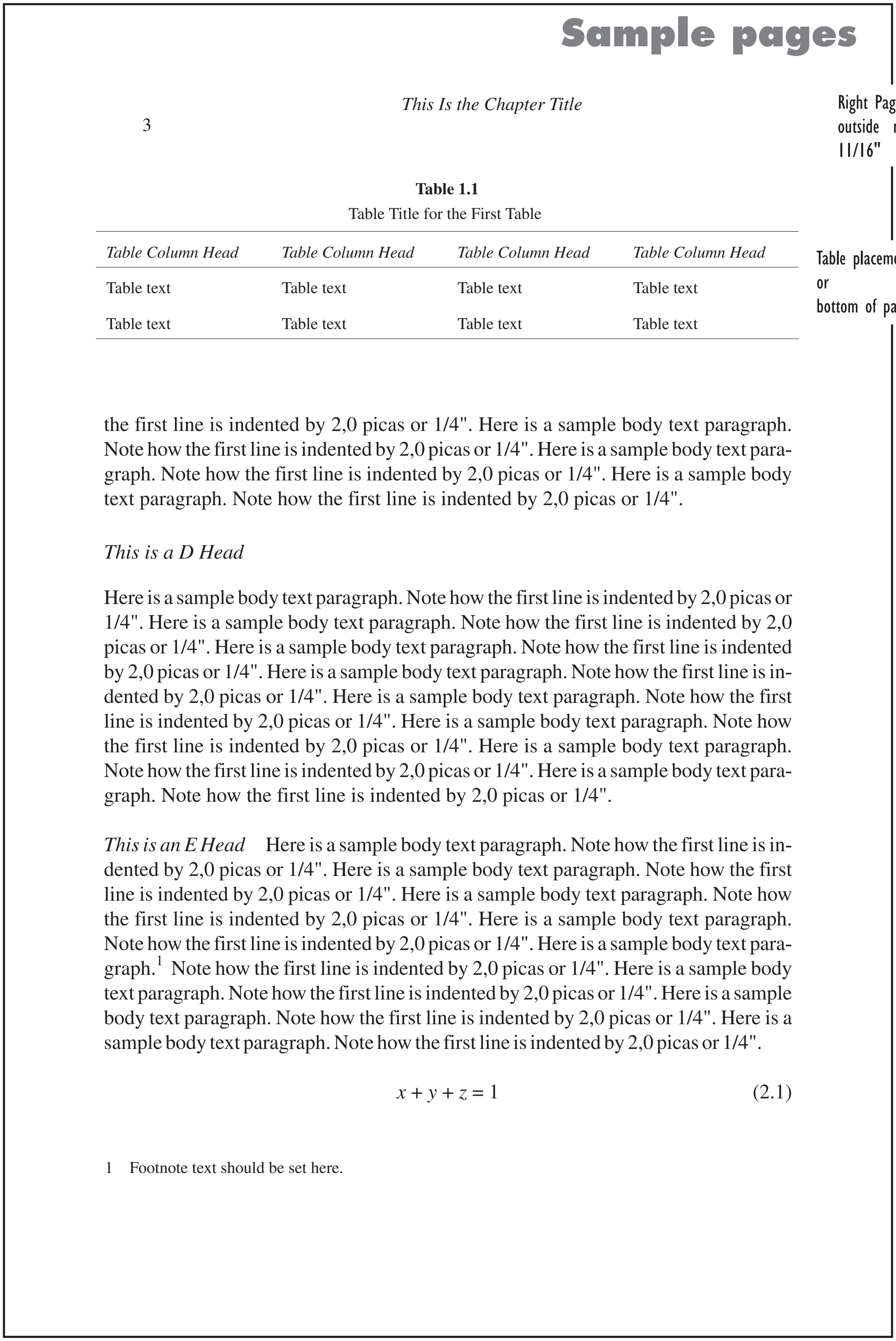


Figure 1.1 Figure caption text.



Sample pages

This Is the Chapter Title

3

Table 1.1

Table Title for the First Table

Table Column Head	*Table Column Head*	*Table Column Head*	*Table Column Head*
Table text	Table text	Table text	Table text
Table text	Table text	Table text	Table text

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$$x + y + z = 1 \tag{2.1}$$

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[1] Footnote text should be set here.

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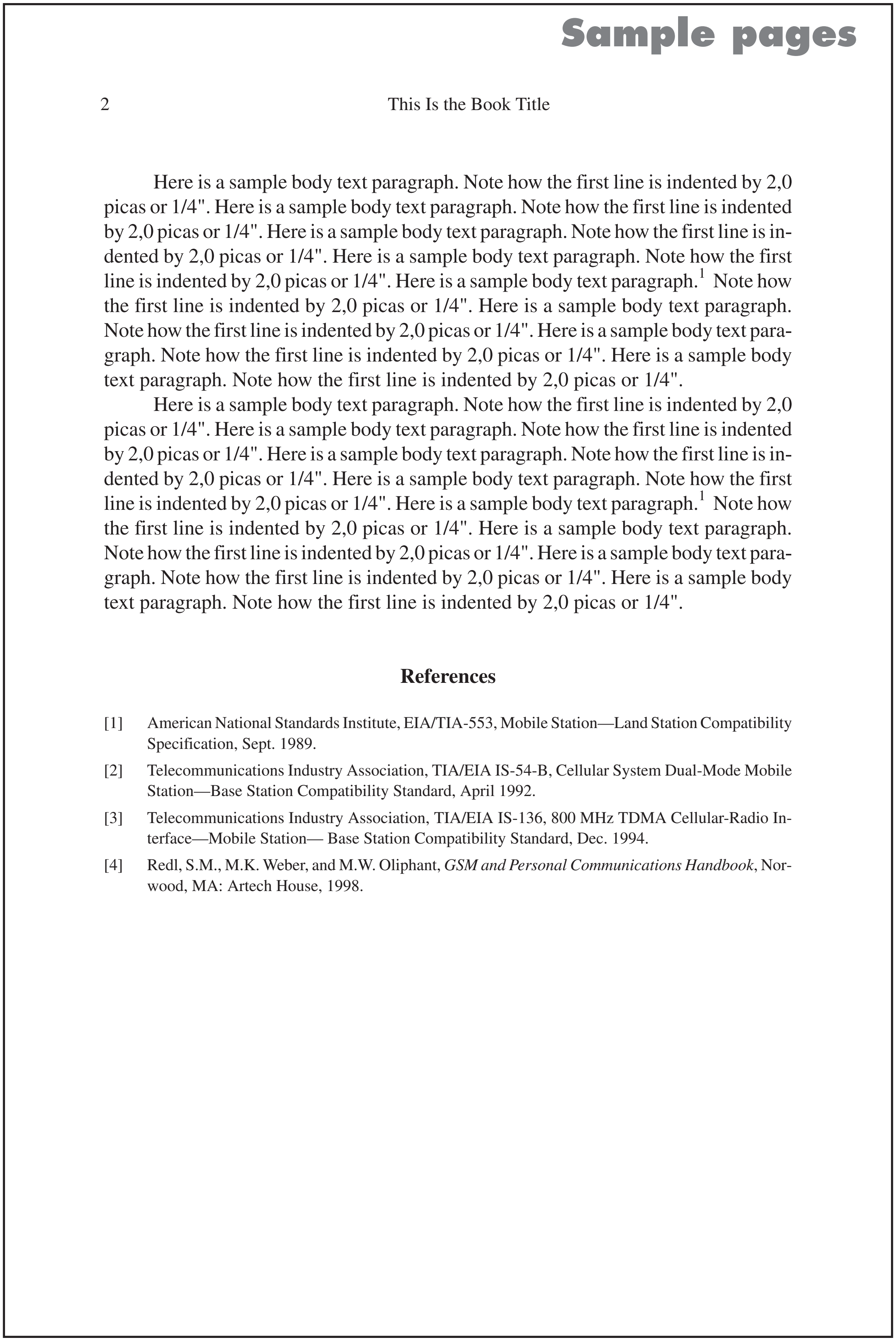
Table placement at top
or
bottom of page



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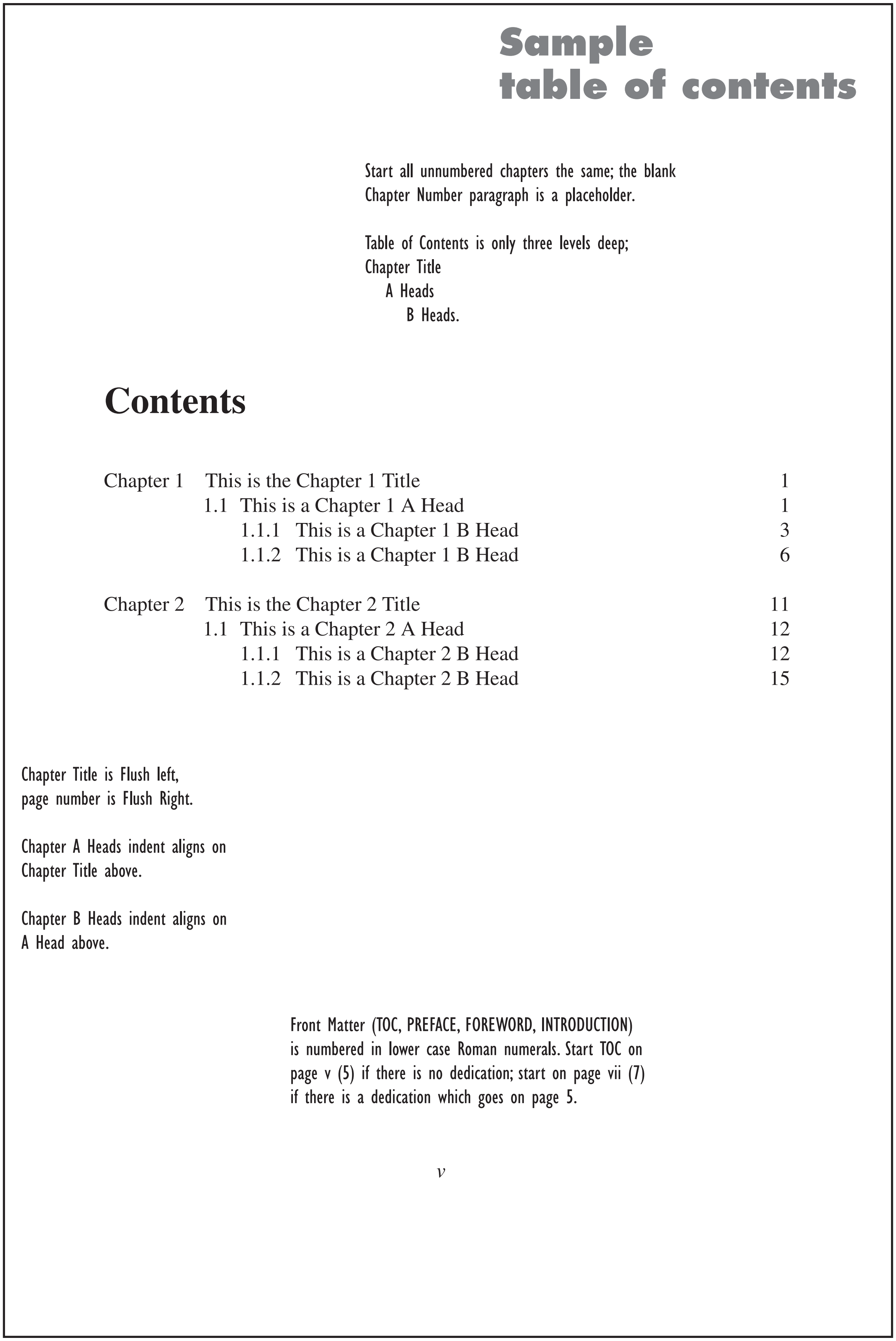
References

[1] American National Standards Institute, EIA/TIA-553, Mobile Station—Land Station Compatibility Specification, Sept. 1989.

[2] Telecommunications Industry Association, TIA/EIA IS-54-B, Cellular System Dual-Mode Mobile Station—Base Station Compatibility Standard, April 1992.

[3] Telecommunications Industry Association, TIA/EIA IS-136, 800 MHz TDMA Cellular-Radio Interface—Mobile Station— Base Station Compatibility Standard, Dec. 1994.

[4] Redl, S.M., M.K. Weber, and M.W. Oliphant, *GSM and Personal Communications Handbook*, Norwood, MA: Artech House, 1998.



Sample table of contents

Start all unnumbered chapters the same; the blank Chapter Number paragraph is a placeholder.

Table of Contents is only three levels deep;
Chapter Title
  A Heads
    B Heads.

Contents

Chapter 1 This is the Chapter 1 Title 1
  1.1 This is a Chapter 1 A Head 1
    1.1.1 This is a Chapter 1 B Head 3
    1.1.2 This is a Chapter 1 B Head 6

Chapter 2 This is the Chapter 2 Title 11
  1.1 This is a Chapter 2 A Head 12
    1.1.1 This is a Chapter 2 B Head 12
    1.1.2 This is a Chapter 2 B Head 15

Chapter Title is Flush left, page number is Flush Right.

Chapter A Heads indent aligns on Chapter Title above.

Chapter B Heads indent aligns on A Head above.

Front Matter (TOC, PREFACE, FOREWORD, INTRODUCTION) is numbered in lower case Roman numerals. Start TOC on page v (5) if there is no dedication; start on page vii (7) if there is a dedication which goes on page 5.

v

Sample index

Index is set up with three levels of entries. The second entry is indented 1 pica or 1/8". The third level is indented 2 picas or 1/2". Runover lines should be indented 3 picas or 3/8".

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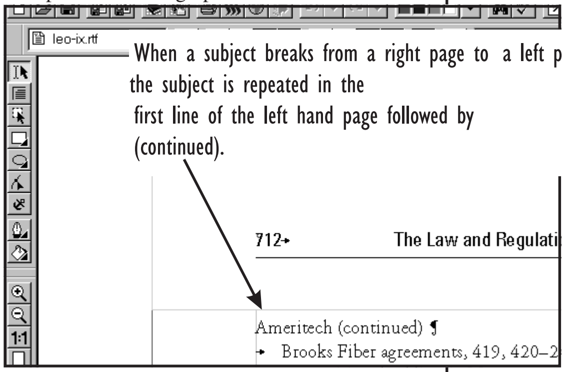
When a subject breaks from a right page to a left page the subject is repeated in the first line of the left hand page followed by (continued).

leo-ix.rtf

712→ The Law and Regulati

Ameritech (continued) ¶
→ Brooks Fiber agreements, 419, 420–2

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Chapter 4

Organizing your text

This chapter will assist you in writing, organizing, and submitting your CRC 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 the 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.

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.

Introduction
Designed to set the scene. Not essential; if not too lengthy, 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

Text is organizd into chapters and formatted as specified in Chapter 3, *Layout and specifications*.

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
Indexes for CRC projects are the author's responsibility. The index is generally created by the author along with the text; however, Artech can arrange, at cost, for a professionally rendered index. See "A word about indexes" on page 39 at the end of this chapter for more information.

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 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 The First Level Of Headings**
> This is an "A" head.

2.1.1 The Second Level of Headings
This is a "B" head.

2.1.1.1 The Third Level of Headings
This is a "C" head.

The Fourth Level of Headings
This is a "D" head, and note that it is the same as a C head, but italic and without numbers.

The Fifth Level of Headings. This is an "E" head. It appears on the same line as the text.

Sections always begin with the chapter number followed by 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 incorporating figures, see Chapter 5.

➜ Each figure must be mentioned in the text. Otherwise, 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.

Creating and numbering tables

The first rule when creating tables is: 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.
- ➜ 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.
- ➜ Do not use punctuation marks in equations.
- ➜ Equation numbers should 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 is 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:

$$\begin{aligned} E_k = c^2\, p^2\, [1 &+ \cos (2k \times 1) + D_k + 1 \\ &\times 2 \cos 2 + \cos (k + 1) \end{aligned}$$

References

Incorrectly styled and cited references are one of the most time-consuming elements to fix. They shift both the author's and copyeditor's focus and effort away from the text material. Queries from the copyeditor to the author about references generally get resolved during the later stages of production, where 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 are styled consistently throughout and conform to our standards as much as possible.

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 at the bottom 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

- ➜ Each chapter must have its own list of references.
- ➜ If the same reference is repeated in another chapter, it is incorporated into the new chapter as a new reference.
- ➜ Personal communications are not included as references. Instead, cite the source in text, like this: “The data storage system is easily accessed (John Smith, personal communication, July 15, 1997).”
- ➜ 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, J.M., et al.

Books

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

Dodge, M. S., et al., *Antennas and Radar*, Norwood, MA: Artech House, 1997, pp. 32–47.

Edited Books

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

Periodicals

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

Conference or Symposium Proceedings

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.

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- ➜ 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).

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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*").

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- ➜ Tables generally have less strict permissions requirements 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.

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:

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- ➜ 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. We recommend that you begin this process at the earliest possible date. Artech House will not put your book into production until all necessary security clearances have been obtained.

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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.

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A word about indexes

Authors generally create and produce their own indexes. We request this for a number of reasons: to ensure style and formatting are consistent with the rest of the book, to maintain production and printing schedules, and to keep overall production costs to a mininum.

Contact our acquisitions department if you prefer to have Artech arrange for a professionally rendered index. We use indexers who have worked for several years with Artech and had a hand in developing our index style. This service will be charged against your royalties at a cost of $3.00 per book page. Note, also, that due to time constraints, authors will not have the opportunity to proofread their indexes.

A few points about our editing style

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

- The style guide, and our general editorial style, is based on the following sources:
    1. *The Chicago Manual of Style*, 14th ed., Chicago: University of Chicago Press, 1993.
    2. *Webster's Ninth New Collegiate Dictionary*, Springfield, MA: Mirriam-Webster, 1989.
    3. Ellen Swanson, *Mathematics Into Type*, Providence, RI: American Mathematical Society, 1986.
- 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. "Which" is replaced with "that" to avoid ambiguity (more common in the United States). Use "which" in sentences containing phrases that stand alone and can be set off by commas. So, "The book that belongs on the shelf is on the table," and "The book, which belongs on the shelf, is on the table."
3. Units of measurement. Units of measurement are spelled out when no quantities are specified; when quantities are specified, units of measurement are abbreviated. So, "the decibel level was high," but "4 dB of noise was noted."

If you have any specific requests regarding spelling, grammar, or style, please inform the acquisitions and editorial departments during manuscript development, and include your request in writing when you submit your final manuscript.

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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Please tell me whom to contact if you do not control these rights in their entirety:

____

____

Your prompt consideration of this request will be greatly appreciated. For your convenience, a release form is given below and a copy of this document is enclosed for your files.

Sincerely yours,

____

I (we) hereby grant permission for the use of the material requested as above stipulated.

Date ____________________ *Publisher* ____________________________

Chapter 5

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.

What you should know before you create 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 or fix any 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 artwork that we determine to be unacceptable.
- 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.
- We do not accept photocopies as final art.

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 hardcopy artwork should be submitted camera-ready, incorporated into the page layout. Hard copy artwork, whether original or borrowed from another source, should be first-generation originals of laser-print quality (minimum 600 dpi).
- All electronic artwork should be incorporated into the electronic files to be submitted when the book is complete.
- Do not send loose artwork to be pasted down.
- Do not submit tables or lists as figures.

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 4-⅝ inches across by 7-¼ inches long (11.75 cm across by 18.5 cm long). Use the text block template (on page 17) 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 callouts 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 nonprofessional alike create clear, legible artwork.

- ➜ 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 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.
- ➜ Handwritten elements are not acceptable. Do not hand-draw arrows, lines, shapes, rules, or letters on photographs or line drawings.

Callouts in line drawings

- ➜ Callouts 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 for callouts or they 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 in a callout, like this:

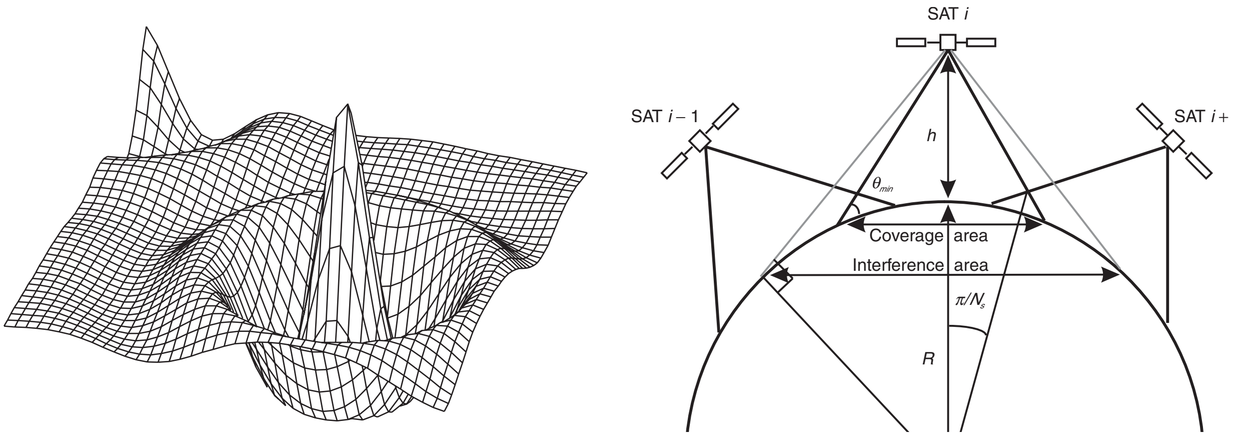
  Types of antennas

- Proofread your callouts for typographical errors and inconsistent spacing. Note that Artech books conform to American spelling and grammar standards.

Computer-generated art

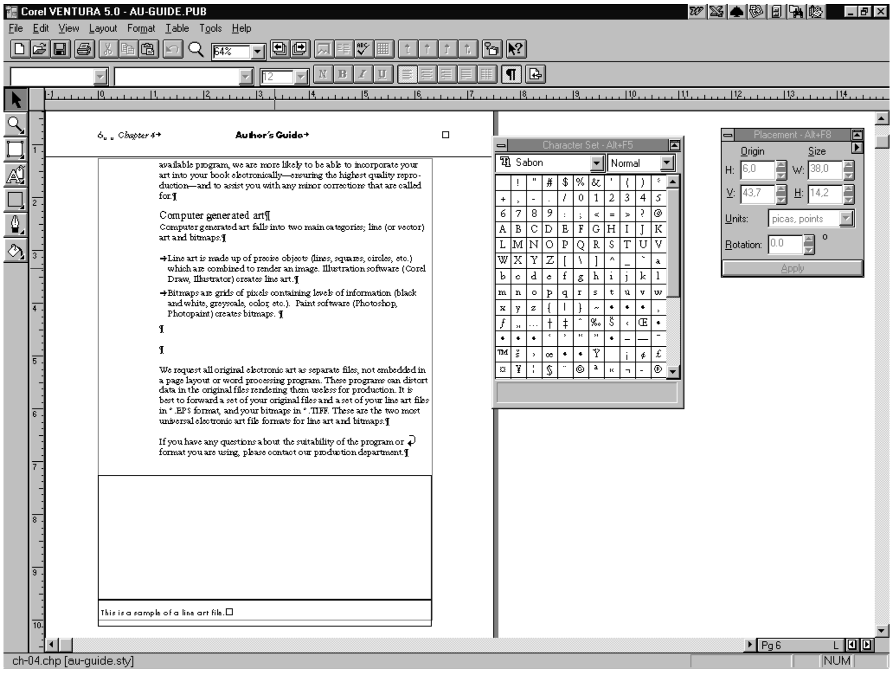
Computer-generated art falls into two main categories; line (or vector) art and bitmaps.

- 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.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H: 14,2
Units: picas, points
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6 *Chapter 4* **Author's Guide**

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.¶

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→Bitmaps are grids of pixels containing levels of information (black and white, greyscale, color, etc.). Paint software (Photoshop, Photopaint) creates bitmaps. ¶

¶

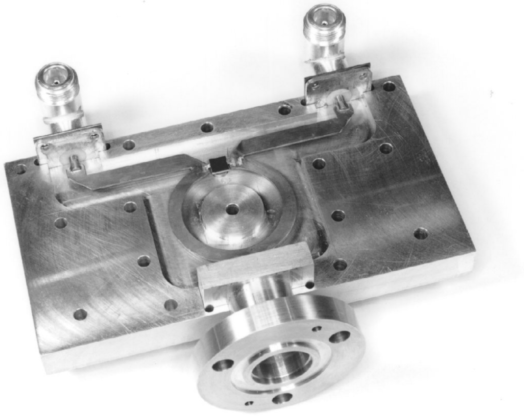
¶

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. 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.¶

This is a sample of a line art file.

All screen shots are bitmaps.



All scanned photos are bitmaps.

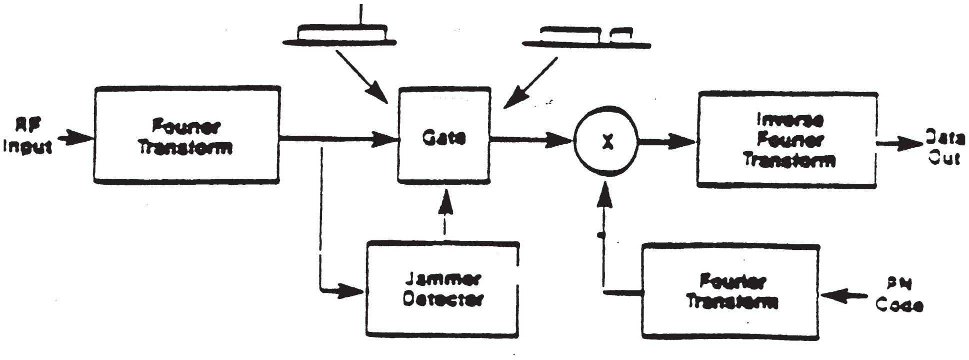
If you have any questions about the suitability of the program or format you are using, please contact our production department.

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.


RF
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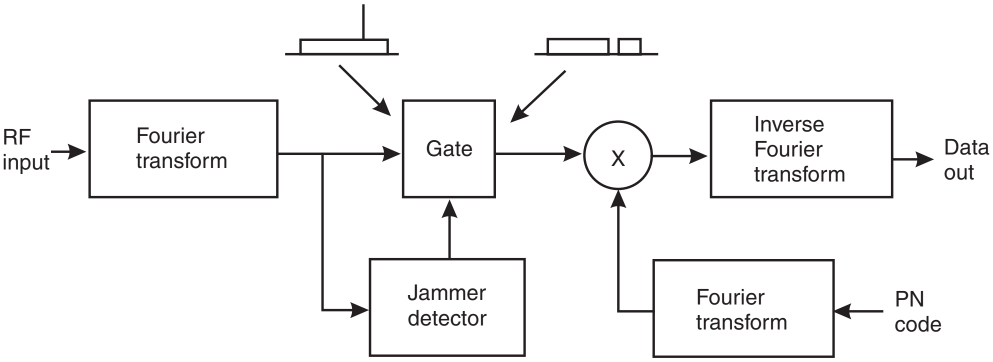
Fourier
Transform
Gate
x
Inverse
Fourier
Transform
Data
Out
Jammer
Detector
Fourier
Transform
PN
Code

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.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Gate
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Inverse
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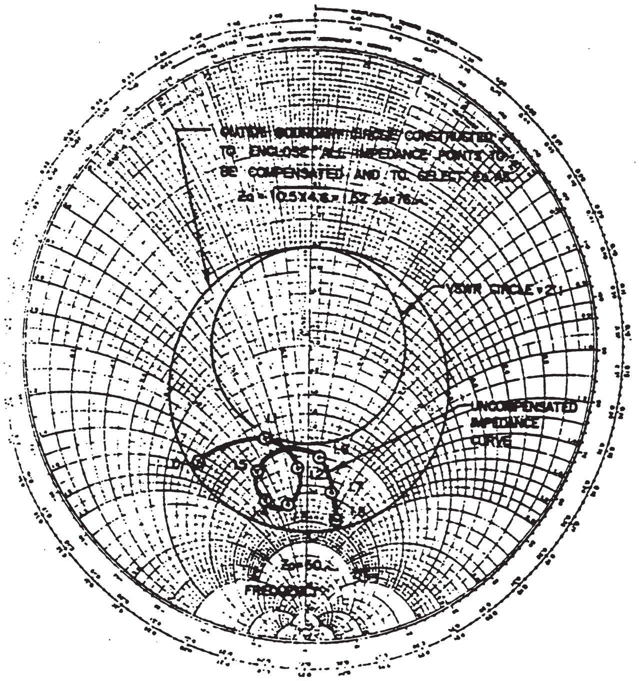
Data
out
Jammer
detector
Fourier
transform
PN
code

Sample 1 redrawn

Sample 2

This sample is unacceptable for the following reasons:

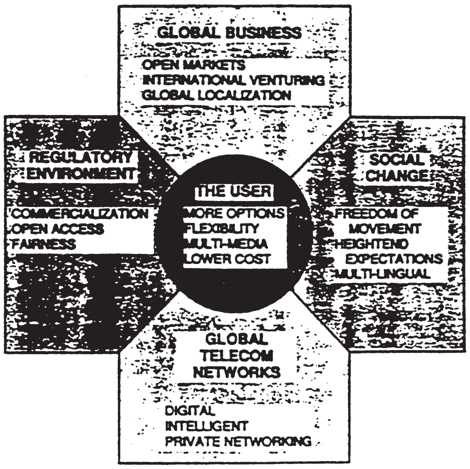
- ➜ The graph lines are not solid enough and are dropping out.
- ➜ The callouts are in all capital letters and are unreadable.
- ➜ Callouts have been placed on top of graph lines.



Sample 2

Sample 3

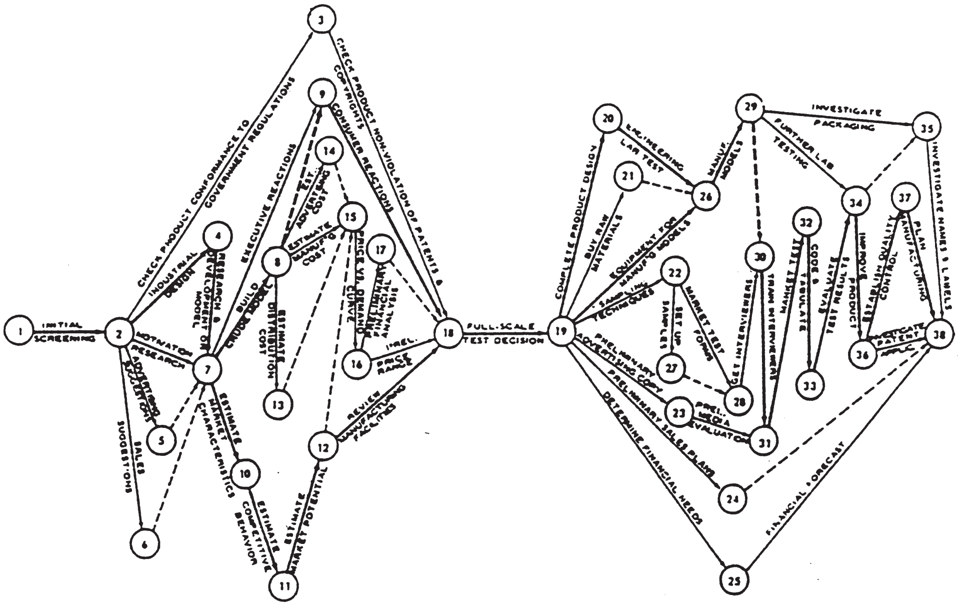
Avoid using screens or tints in your figures. Sample 3 shows the problems of reproducing screens.


GLOBAL BUSINESS
OPEN MARKETS
INTERNATIONAL VENTURING
GLOBAL LOCALIZATION
REGULATORY ENVIRONMENT
COMMERCIALIZATION
OPEN ACCESS
FAIRNESS
THE USER
MORE OPTIONS
FLEXIBILITY
MULTI-MEDIA
LOWER COST
SOCIAL CHANGE
FREEDOM OF MOVEMENT
HEIGHTEND EXPECTATIONS
MULTI-LINGUAL
GLOBAL TELECOM NETWORKS
DIGITAL
INTELLIGENT
PRIVATE NETWORKING

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.


INITIAL SCREENING
CHECK PRODUCT CONFORMANCE TO GOVERNMENT REGULATIONS
CHECK PRODUCT NON-VIOLATION OF PATENTS & COPYRIGHTS
CONSUMER REACTION
EXECUTIVE REACTIONS
INDUSTRIAL DESIGN
MOTIVATION RESEARCH
SALES SUGGESTIONS
ESTIMATE MARKET CHARACTERISTICS
ESTIMATE COMPETITIVE BEHAVIOR
ESTIMATE MARKET POTENTIAL
REVIEW MANUFACTURING FACILITIES
ESTIMATE DISTRIBUTION COST
PRICE VS. DEMAND CURVE
FULL-SCALE TEST DECISION
COMPLETE PRODUCT DESIGN
BUY RAW MATERIALS
ENGINEERING LAB TEST
INVESTIGATE PACKAGING
FURTHER LAB TESTING
INVESTIGATE NAMES & LABELS
PRELIMINARY SALES PLANS
DETERMINE FINANCIAL NEEDS
FINANCIAL FORECAST
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Sample 4

Chapter 6

Other Services

Promotion

Artech House will conduct an energetic sales and marketing campaign on behalf of your book through direct-mail brochures, press releases, advertising, and contacts with the book trade. Artech House maintains extensive mailing lists compiled from well-defined target audiences of engineers, scholars, and administrators in many fields.

We will also enlist well-known experts to review your book in professional journals, and our representatives attend conferences and seminars throughout the world to make available information about our authors and their books.

How to order

Artech House offers a special 30% discount to authors who purchase their own books or any other Artech House titles. If you or your colleagues adopt your book for a course, a special 30% bulk discount is also available.

Send your orders to:

Artech House
685 Canton Street
Norwood, MA 02062
Toll-free tel: 1-800-225-9977 (within the U.S. and Canada only)
Tel: (781) 769-9750
Fax: (781) 769-6334
artech@artech-house.com

Orders for Europe, the Middle East, and Africa should be sent to:

Artech House Books
46 Gillingham Street
London SW1V 1AH
Tel: +44(0)171 973 8077
Fax: +44(0)171 630 0166
artech-uk@artech-house.com

Find us on the World Wide Web at: www.artech-house.com

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.

callout Any text included within a figure.

camera-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.

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.