

Prentice Hall

AUTOCAD AUTHOR'S GUIDE

2006



Upper Saddle River, New Jersey
Columbus, Ohio

INTRODUCTION

The *AutoCAD Author's Guide* highlights information specific to AutoCAD manuscript preparation and production. Because of the unique demands of the market, these procedures differ in some significant ways from our standard manuscript preparation and production procedures.

CONTENTS

THE BOOK PLAN FOR AUTOCAD TITLES 1

- Scheduling 1
 - Revisions 1
 - First Editions 1

PREPARING THE AUTOCAD ART MANUSCRIPT 2

- Sample Files for Author-Created Illustrations 2
- Guidelines for Submitting Art for ADI Books 2
 - Deciding What Type of Art to Provide 3
 - Creating AutoCAD Art 3
 - Use of Color 4
 - Creating Screen Captures 4
 - IBM-Compatible 4
 - Apple Macintosh 5
 - Author-Supplied Information 5
 - Saving Your Electronic Art File 6
 - Providing Hard Copy of Art 6
 - Adding Labels to Art 6
 - Sizing Art 7
 - Proofing, Revising, and Correcting Art 7
- Quick Tips on Submitting Your Art Program 8

PERMISSIONS 9

- What Requires Permission? 9
 - Completing the Permission Request Form 9
 - Electronic Rights 10
 - Backup Copies 10
- Completing Your Permissions Work 10
 - Autodesk Permissions 10
- Frequently Asked Questions 11

PREPARING THE AUTOCAD MANUSCRIPT FOR PRODUCTION 13

- First-Edition AutoCAD Manuscripts 13
 - Preparing the Text Manuscript 13
 - Preparing the Art Manuscript 13
- Revised-Edition AutoCAD Manuscripts 14
 - Preparing the Text Manuscript 14

Light Revisions	14
Using Electronic Files from the Previous Edition	14
Preparing the Tearsheet Art Manuscript	14

DELIVERING THE AUTOCAD MANUSCRIPT 15

Is Your Manuscript Ready for Production?	15
--	----

THE AUTOCAD PRODUCTION PROCESS 18

Schedules and Deadlines	18
Copyediting	20
Page Proofs	20
Softproofing PDFs	20
Index	20

APPENDIX: DESCRIPTION OF AUTODESK AUTOCAD[®] SOFTWARE 21

FORMS LIBRARY 22

See the accompanying CD for electronic copies of the forms listed below.

Permissions Request Form
Permissions Log Form
Model Release Form
Manuscript Submission Checklist
Guidelines for Writing a Selling Preface
Author's Guide to Back Cover Copy
CW Templates

THE BOOK PLAN FOR AUTOCAD TITLES

SCHEDULING

The release of new versions of software drives the production of new AutoCAD texts. Writing is planned around the release of new versions of software in order to bring your text out at the optimal time.

Before you begin writing, you and your editor will have determined the features of the text, the need for art samples and permissions, manuscript preparation format and guidelines, manuscript review schedule, and a schedule for the submission of your manuscript.

Revisions

- If your text is a revision, our goal is to have the tearsheet manuscript in your hands by October 1, before the release of the first Beta version of the software in November or December.
- You write to the first Beta version rather than the final version, and submit your manuscript for production by the first week of January.
- You receive page proofs for review, mark your corrections, and hold the page proofs for the final Beta version of the software.
- At that time, you insert/swap any new text or art applicable to the final Beta version and return the page proofs for correction.
- Then you soft-proof the revisions sent to you as PDFs by the compositor.

This accelerated schedule allows your text to be available shortly after the final version of the software is released. (See schedule overview on pages 18–19.)

First Editions

- If your text is a first edition, our goal is to have page proofs ready to work with when the first Beta version releases in November or December.
- You prepare the initial manuscript based on the previous version release of the software and submit it to production by September 1. This manuscript is copyedited and paged.
- You review the page proofs and update them to the first Beta version of the new software.
- The compositor corrects the page proofs and sends you revised page proofs.
- You then update the revised page proofs to the final Beta version of the software and return them for correction.
- Then you soft-proof the revisions sent to you as PDFs by the compositor.

The production process for a first edition will take somewhat longer than for a revised edition because of the additional time required for copyediting and paging the manuscript. (See schedule overview on pages 18–19.)

PREPARING THE AUTOCAD ART MANUSCRIPT

SAMPLE FILES FOR AUTHOR-CREATED ILLUSTRATIONS

Because AutoCAD authors create their own illustrations and the timeline is so tight, it is crucial to provide samples before creating the illustrations in any significant quantity. Creating your own illustrations (whether computer-generated artwork, screen captures from software or the Internet, photographs, or any other author-originated art) presents unique production challenges that you must discuss with your editor.



IT IS CRITICAL for you to send 6 to 8 representative samples (files and hard copy) to your editor EARLY for production evaluation. Include at least one art from each category listed below:

- **Screen grab (with and without labels)**
- **Simple**
- **Simple/Moderate**
- **Moderate**
- **Moderate/Complex**
- **Complex**

You are required to do this before preparing your entire art program so that we can identify any problems early and save you valuable time. Your editor has to give you approval to proceed before you can complete your entire art program.

GUIDELINES FOR SUBMITTING ART FOR AUTOCAD BOOKS

Prentice Hall/Columbus publishes a number of AutoCAD books every year. Our books are produced by an experienced partnership of suppliers: a full-service agency that coordinates the production process, and the compositor that pages the book. These instructions are designed to help you prepare your art program properly long before your book comes into production. It is important that you follow these instructions; our experience with the particular difficulties of manipulating and printing AutoCAD art has led us to develop these specific guidelines that are proven to work well. If at any time you have technical questions about preparing your art, please email Karen Bretz at karen.bretz@pearsoned.com

Deciding What Type of Art to Provide

- **To provide files for line drawings done in CAD, save AutoCAD-created DWG files as EPS files**—The idea is to PLOT the drawing to a file, using a system printer that generates EPS (Encapsulated Post Script) files. It is all done in AutoCAD. These are the steps:
 1. Using the PLOTTERMANAGER, install an Adobe (non-physical) printer. Use PostScript Level 1. This printer's drivers come with AutoCAD. Under the Ports screen, select the Plot to file option to avoid doing so thereafter.
 2. Open the Plotter Configuration Editor for the above system printer by clicking the Properties button on the Plot dialog box. Under the Device and Documentation Settings tab, open up the Graphics tree and click Vector Graphics to change its resolution (quality versus image size; use its max. value).
 3. Plot the drawing as you normally do using the PostScript Level 1 system device. It should generate an EPS file ready to be opened with Adobe Illustrator. Provide that Adobe Illustrator file as well as the original .dwg file to Prentice Hall.

To add labels, the best course is to print out the figure and mark the labels/arrows on that hard copy. Otherwise, you will need to resupply the file with added/corrected label(s) if there are any revisions to the labels during copy editing or proofreading. Illustrator converts the type to paths if there are any corrections or setting of labels to the files as prepared above. Otherwise the labels will be done at Prentice Hall in Helvetica, our standard font.

Please indicate which version of AutoCAD generated your art files.

- **Provide TIF, BMP, or JPG screen captures for any menus, toolbars, windows, dialog boxes, or the full CAD screen**—anything that simply demonstrates what the student sees on the screen.
- **Provide TIF or BMP files for rendered 3D images.**

If you are unsure what type of file you should provide or think you have a special case, contact Karen Bretz *before* you start your art program. Autodesk programs are difficult to deal with and to make print properly, so it's very important that you provide things properly from the beginning.

Creating AutoCAD Art

- When possible, work with art on a standard 8-1/2" × 11" page.
- Use a standard screen font that comes with your AutoCAD software and use that font consistently. Tell us what font you've used.
- Do not use hatching unless hatching is being discussed in the text.
- Purge the file to eliminate old data, erased lines, etc.
- Do not freeze or lock layers.
- Save the drawing. If the version of software you are using is quite recent, our vendors that process the files might not have access to it, so please save the drawing in a format that can be opened by a previous version of the software.

- All lines in the drawings will have the same weight (width) unless you give overall instructions for the project or specific instructions for a particular drawing: for example, “The base drawings (on the blue layer) should always be heavier (thicker) than the dimension lines (on the yellow layer).” This distinction should be visible on the hard copy you provide.

Use of Color

- Designate a specific color for lines that should be filled with gray screen; highlighting the area on the hard copy is always helpful. Prentice Hall will add this screen in Illustrator.
- Use specific colors to equal specific line widths.
- Use color only when it corresponds to (1) the second color in the book, if there is one; (2) flagging areas to be filled with screen; or (3) designating thicker lines. Provide a key to your color use in the files (e.g., red = thicker line, green = filled with 40% screen, blue = prints color in the book). Put different colors on different layers.

Creating Screen Captures

- Screen captures can be obtained in two different ways. The first is to use a program written specifically for this purpose. There are many different shareware programs and a few commercial ones as well. The other way, more common and usually easier, is with a key command. The key command is different for IBM-compatibles and Apple Macintosh computers.
- If the hard copy includes more than you want to show in the final version, circle the portion you want to show. If for some reason you cannot crop using the utility, do not try to crop tight to the window by hand; leave at least 10 pixels extra in the image. If something is cut off you will have to resubmit the original file.
- Do NOT change the size of the file. You may print out the screen capture at a reduced size in order to get it to fit on a piece of paper or to show the desired size, but do not change the file itself.

IBM-Compatible

- To get a screen capture while running Windows, press the “Print Screen” key on the keyboard. The key is located to the right of “F12”, where “F13” should be. When you do this, the computer copies what is on the screen and puts it onto the clipboard. You then need to paste the screen into a program to be able to save the screen capture. Open up a graphics program. Paint is the easiest, but you can use PhotoShop as well as a few others. When the graphics application opens a new window, press the “Control” and “V” keys simultaneously and the image is pasted into that new document. Then pull the “File” menu down to “Save As...” and save the document as a “.bmp” file (this is the default for Paint). The screen capture is then ready for Prentice Hall to convert so it can be printed as a graphic.

Steps:

1. Get the screen the way you want it to look for the screen capture.
2. Press the “Print Screen” key on the keyboard.

3. Open the imaging program (such as “Paint”).
4. Create a new document.
 - Choose BMP in the File Type window
 - Choose “256 Colors” in the Color window
 - Choose “No Compression” in the Compression window
 - Choose “300 x 300” in the Resolution window
 - Choose “Letter” in the Size window
5. Paste the contents of the clipboard into the new document (Control-V).
6. Pull down “File” to “Save As. . .” and save document as a “.bmp” file.

Note: If you hold down the “Alt” key while pressing the “Print Screen” key, you get a screen capture of only the active window and not of the whole screen. This is very helpful if you have a large monitor and only need a small window.

Apple Macintosh

- After setting up the screen the way that you want it to look, hold down the “Shift” and “Command” keys and press “3.” The Mac makes a sound like a camera’s shutter and places the image from the screen in a PICT file on the hard drive. The name for the first screen capture taken will be “Picture 1” with the number increasing one for each screen capture taken (e.g., the second is “Picture 2,” third “Picture 3,” etc.). The files can be found on the hard drive.

Steps:

1. Get the screen the way you want it to look for the screen capture.
2. Hold down the “Shift” and “Command” keys and press “3.”

Note: If you are running Apple Macintosh system software 7.6 or higher, you can also take screen captures of just a piece of the screen or of just a window. To take a capture of any area of the screen, press “4” instead of “3” and the cursor changes into crosshairs. When you click and drag the cursor, it draws a dotted-line rectangle. Upon release of the mouse, the computer “shutters” and saves only what was within the rectangle. To capture just a window, you need to have the “Caps Lock” key down when you do the “Shift-Command-4” key combination. With the “Caps Lock” key down, the cursor changes into a bull’s-eye. When you click the bull’s-eye over any window, the computer “shutters” and saves only the window with the cursor on top to the file.

Author-Supplied Information Required to Create Screen Captures

- For us to “pull” screen captures for authors we need very specific information. We need to be told absolutely everything about the capture that you have in mind and how it is referred to in the text. We must have the following information to effectively get screen captures for use in books.
 1. Platform (IBM-Compatible or Macintosh)
 2. Operating System (Windows 98, Windows NT, Mac OS 9.x)

3. Application name and version number (example: Microsoft Internet Explorer v. x-x)
4. Any special appearance adjustments to fit with the text or other screen shots (such as monitor resolution (example: 800 x 600 or 1024 x 768) or color settings (example: Thousands of Colors or 256 Colors).
5. If websites are to be captured, a complete valid URL (example: <http://www.engr.uvic.ca/~mcampbel/etym/a.html#alan>). Keep in mind that websites are updated often and may not appear exactly as they did in the past.
6. Any special information that must be captured (example: the mouse pointer dragging a file across the screen).

Saving Your Electronic Art File

- Save your art files in their original formats (.dwg, .bmp, .jpg, .tif, .eps)
- Do not convert the working color space (if it is originally in RGB, do not convert it to CMYK or B&W).
- Save the file at 100% of its original size. Do not alter its width, depth, or dpi.
- Save the file with a name no longer than 10 characters plus the extension. For example, the file you want placed as the fourth figure in Chapter 1 could be saved as follows:

FIG10-4.bmp (5 characters plus 3 extension)

B&WFig10-4.jpg (9 characters plus 3 extension)

Providing Hard Copy of Art

ALWAYS provide a clean hard copy of the art from the correct format; that is, do not provide a printout of a screen capture if the final art is going to be a DWG file. If a decision is made to change the format of some files, you must provide a new hard copy of the figure in that new format.

If the art is in the electronic Word document supplied for the text, be sure that you also provide filenames that appear on the hard copy—especially for art that is not numbered in the manuscript or figures that require more than one art file (a, b, etc.). Saving the images only within a Word document creates an extra step.

If possible, save all art individually in the art formats described above, placing the images in folders named for the chapter they are in (for example, Chapter1Art, Chapter2Art, etc.). Number the files within the folders by the chapter number and consecutive figure number (e.g., 1-1, 1-2, 1-3, etc.). Write the same figure number on the hard copy of the art.

Adding Labels to Art

The first and best option is to mark the labels on a hard copy and submit that along with the electronic file. We will add the labels (identifying parts of the artwork, sometimes with arrows).

For quality reasons, do not add labels or arrows or any explanatory text in the artwork itself unless you have made specific arrangements as part of your sample art review. If you already have artwork with labels included, we will need you to supply an additional version without the labels.

If you add labels to an electronic file of a screen capture, keep the labels on a separate layer in the Photoshop file and send a layered .tif or .psd file.

Sizing Art

Always provide a hard copy of all art you submit and write on it the approximate final size you want the art to be. Even though you will be working with an 8-1/2" × 11" Autodesk art, you will not always want these figures to take up an entire page in the book. For that reason, you must indicate whether you want the final images to be 100%, 50%, 30%, etc., of the original size. Instead of using percentages, you may write on the hard copy that a figure should be about 1/3 page or 1/2 page.

The same guidelines apply to screen captures. Only you will know whether everything on the screen must be readable or whether a reduction will suffice because you just want to give the reader a general idea what the screen will look like. The easiest thing to do is to provide printouts of screen captures at about the size you want them to be in the book. **DO NOT** change the size of the screen capture file.

When we create a design for your book, we will assign standard art sizes that correspond well with the text. This means your art will be resized at least slightly unless it happens to be exactly the right size.

If a specific piece of art **MUST** be shown to scale, please draw this to our attention (mention it in your cover letter) in addition to noting it on the manuscript.

Proofing, revising, and correcting art

The conversion of DWG files is not an automatic process and errors do sometimes occur. When you proof your art in pages, watch for:

- elements such as hidden lines or dimensions that may be omitted
- dashed lines that are not rendered correctly
- shaded areas or areas that should be filled with a pattern

If you see a correction or want to make a revision, send a new DWG file (in case it is needed), but also **MARK THE CORRECTION** clearly on the art in the pages. Often we can correct the art directly, which is much quicker than sending the DWG file for conversion again. If you are revising the artwork, provide hard copy of how the new revised art should appear.

QUICK TIPS ON SUBMITTING YOUR ART PROGRAM

It is critical to:

- number the figures by chapter and insert figure “call-outs” in the manuscript to tell the publisher where the illustrations should appear
- clarify special instructions or sizing suggestions for how small or large the illustration should be in the finished book (for example, detailed schematics with many labels that must be easy to read may need to be reproduced larger than other illustrations)
- provide a hard copy of the art and label it with the correct figure number if you are submitting electronic art files. Include sizing and cropping instructions as well.
- place a photocopy of the illustration within the text manuscript on a separate page following its callout. All figures must be referenced within the narrative. Use the following example for figure placement: [Insert Figure X.X here]
- submit the art manuscript for each chapter in a separate folder.
- make and keep copies of your entire art manuscript.



Delivering a complete, well-prepared art manuscript is CRITICAL to the success of your textbook. Missing or misnumbered illustrations, incomplete permissions and/or instructions, poor quality photos, and other problems can delay a project significantly. If you have questions, please contact your editor.

PERMISSIONS

Given the tight schedule for production of AutoCAD texts, it is vital that all permissions are acquired before production begins. Use the standard Prentice Hall permissions form (on the accompanying CD) rather than your own wording. The Prentice Hall permissions form includes all necessary requirements and has been approved by the Prentice Hall legal department.



Authors are CONTRACTUALLY RESPONSIBLE for obtaining ALL necessary permissions. We strongly recommend that you request permission early in the writing process—as soon as you start assembling the illustration program for your book. Allow sufficient time to obtain permission in case more than one source needs to be contacted (e.g., if the publisher requires that you also contact the author of the material). Also, very often people or companies move and it takes time to obtain current addresses. Your manuscript cannot be turned over to production until all necessary permissions are granted.

WHAT REQUIRES PERMISSION?

As a general rule, permission must be obtained for articles, photos, figures, and tables borrowed from other sources, screen captures, use of company logos, and materials downloaded from the Internet. Permission must also be obtained for photo subjects whose faces can be recognized.

In all cases, credit should be given to the source. **Direct quotes** must be enclosed in quotation marks or indented from regular text if it is a long quotation.



Oral permission is NOT acceptable. All permission grants must be in writing. E-mail responses to permission requests are acceptable as long as the permission conditions (as spelled out in the Prentice Hall permissions form) are clearly spelled out (e.g., rights, one edition vs. all editions, electronic rights, etc). Use the electronic version of the Prentice Hall Permissions Form for making permission requests online.

Completing the Permission Request Form

Note: An electronic version of the **Prentice Hall Permission Request Form** can be e-mailed to copyright holders. See the **Frequently Asked Questions** in this section on how to handle permissions via e-mail and fax.

Electronic Rights

Since some components of your text or your entire text will be offered online, electronic rights are a must. A cover letter sent with your permissions form noting your need for electronic rights may save you time later in the permissions process. *If the grant you receive does not include electronic rights, discuss with your editor whether you should continue to pursue electronic rights.*

Publishers may not grant blanket electronic rights and will want to know specifically which rights you need (e.g., CD, disk, or web). Our permission form asks for all.

You **must** renew the Autodesk permission with each new version of your text.

Backup Copies

If you do not receive a response to your original permission request, follow up with two requests in writing, then at least one phone call or e-mail (allow one month between follow-ups **unless your book is already in production**). Keep records of all communication to publishers or copyright holders.

COMPLETING YOUR PERMISSIONS WORK

Publishers or copyright holders will return all permission grants to you, and you must catalog them on your permissions log. **Submit all of the granted permissions, your completed permissions log, and copies of the permission forms that are still outstanding with your final manuscript. Keep a copy of all granted permissions for your records.** The copies will serve as placeholders for the production department until you get confirmation information. Your copyeditor will verify that the correct source lines are transferred to the final manuscript.

If you are asked by the copyright holder for the probable number of copies in the first printing, call your acquisitions editor. **Do not prepay fees.** Prentice Hall will pay the permission fees and deduct the amount from your royalties, or in accordance with your contract.

Good luck! If you need additional information, please feel free to contact JoEllen Gohr, Managing Editor at Prentice Hall, 445 Hutchinson Avenue, Columbus, OH 43235, or at 614-841-3726 or joellen.gohr@pearsoned.com.

If you still have questions about permissions when your book is in production, call your production editor, Louise Sette, at 614-841-3749 (louise.sette@pearsoned.com).

For all Autodesk permissions, contact:

Christine Kalb
Trademark, Copyright Specialist
Autodesk, Inc.
111 McInnis Parkway
San Rafael, CA 94903

Phone: 415-507-6744
Fax: 415-507-6128
christine.kalb@autodesk.com

FREQUENTLY ASKED PERMISSIONS QUESTIONS

Q: Can I request permissions through e-mail or fax?

A: Yes. Download and use the Word file of the **PH Permission Request Form**. The copyright holder can then sign the form and fax it back to you. E-mails granting permission (for example, from a website's webmaster) are also acceptable; however, all pertinent information from the Prentice Hall form must be present. Do not create your own form—you must use the Prentice Hall verbiage.

Q: If I have a few things from one source, can I list them all on one permission form?

A: Absolutely! Be sure to note the figure or table numbers of the illustrations in your book in the upper right-hand corner of the permission form.

Q: If I am using material from a Prentice Hall book, do I need to request permission from Prentice Hall?

A: Yes! When you use material from another Prentice Hall book, you must request permission. Direct requests to: Emily McGee, Rights and Permissions, Pearson Education, 1 Lake Street, Upper Saddle River, NJ 07458.

Q: Why do I have to fill out a permissions log?

A: Logging the permission requests you mail out is an important part of the permissions process. It not only allows you to track the permission grants you receive but also alerts you to follow up on requests that you have not received. The permissions log is critical to our understanding of what action has been taken with regard to obtaining permissions, and it **helps you** to know which things need to be followed up. Submit your permissions log and completed permissions with your final manuscript.

Q: What other information should be entered on the permissions log?

A: The following information should be entered on the permissions log:

- 1. Specific credit line.** (Enter this information under "Source.") If the copyright holder includes a credit line on the document, use that credit line. If no specific form is indicated, use a standard bibliographic form followed by "Reprinted by permission."
- 2. Fee.** Prentice Hall policy is to pay the fee after the book is published. If the copyright holder requires the fee before granting permission, forward the document to the Prentice Hall assistant, developmental, or production editor to process payment.
- 3. Copies to be sent.** Some copyright holders want to see a copy of the book after it is printed.

Q: Should I prepay permission fees?

A: No. Prentice Hall pays the permission fees after your book is published. If your contract specifies that you are responsible for permission fees, it will be deducted from your author royalties.

Q: What if the copyright holder asks for payment *before* the book is published?

A: First, make sure you will really use the item. If you are certain that the item will be used in the final printed book, send the request for payment to the editorial assistant or developmental editor and he/she will have it processed by an in-house permissions coordinator.

Q: Can I photograph other people's property (equipment, finished goods for sale, buildings, etc.) without permission?

A: If a person appears in a photograph, a model release is required. Download and use the Word file of the **Model Release Form**. Photos of equipment do **not** require permission, unless they are supplied as a courtesy from a company or manufacturer. Photos of buildings often do require permission.

PREPARING THE AUTOCAD MANUSCRIPT FOR PRODUCTION



If you have any production-related questions, or if you need additional instructions, ask your production editor.

FIRST-EDITION AUTOCAD MANUSCRIPTS

Provide a **manuscript on disk or CD** with accompanying hard-copy laser proofs (text and art) for editing by a copyeditor. The standard word processing software used by our Production Department is **Microsoft Word**.

The content of your electronic and final hard copy manuscript must match exactly. Any changes you make to the hard copy must be made to the disk. Submit all files with the final manuscript and a complete directory of all files sent.

- Each file should contain one complete chapter. Do **not** separate tables and/or their captions, boxes, cases, examples and solutions, references, and other pedagogical elements into separate files apart from their chapter file. **Include only one complete file for each chapter.**
- Label the disk or CD with your name, the software and version used to create your files, and the type of computer (IBM-compatible or Macintosh) you are using.
- To make it easier for us to photocopy your manuscript, do not use staples or paper clips.

Preparing the Text Manuscript

The standard word-processing software preferred by our Production Department is **Microsoft Word**. If you are not using Microsoft Word, contact your editor and provide a sample file for evaluation before you write your entire manuscript.

The Production Services department is able to convert a number of word-processing programs to our house standard (Microsoft Word). Sending files in your original word processor program's native file format will help the copy editor and also help us to preserve the integrity of your book.

Be sure to make a backup file (both electronic and hard copy) of each chapter for your records.

Preparing the Art Manuscript

- Refer to **Preparing the AutoCAD Art Manuscript** on pages 2–8 for detailed instructions on how to prepare your art manuscript.

- Submit your complete art manuscript (in a separate folder for each chapter) with all the necessary permissions forms and log.

REVISED-EDITION AUTOCAD MANUSCRIPTS

Preparing a manuscript for a revised edition is a unique procedure. Essentially, your job is to revise, update, delete, and/or add text to the previous edition in such a way that reviewers, editors, and compositors can tell what goes where.

Preparing the Text Manuscript

Light Revisions

If you are preparing a light to moderate revision (small sections added to existing text, some new illustrations, perhaps a new feature, chapters resequenced without major revisions within the chapter), Prentice Hall will send you a tearsheet copy of your book to use in preparing your new edition. **You will receive separate tearsheet text and art manuscripts.** We ask that you work with the tearsheet manuscripts that we provide so that reviewers and typesetters can easily tell what is new, what has been deleted and/or added, and so forth. If you are ready to begin work but have not yet received your tearsheet manuscript, please contact your editor immediately.

Using Electronic Files from the Previous Edition

The manuscript from the first printing of the latest edition is provided in Microsoft Word format. The manuscript is formatted to PHHE manuscript submission standards, including double spacing, 1" margins, and Times Roman font. (Where possible, tables and math have been included from the published edition.) Hidden in the document is coding used to facilitate paging of the next edition. **Do not alter the codes deliberately.** Keeping "invisibles" off in the document will help keep this coding intact.

Authors will need to:

- Use Microsoft Word 2000 or higher (PC or Mac)
- Enable Track Changes (go to Tools > Track Changes)
- Keep "invisibles" off (do not enable the paragraph button on the default toolbar)

We prefer that you use these files only for those sections or chapters that will require extensive revisions. **Your electronic files should match your hard copy.**

Preparing the Tearsheet Art Manuscript

Use the art tearsheets for figures to be picked up from the last edition. The art manuscript should be kept separate from the text manuscript and does not have to be page numbered. Indicate any additions, deletions, or corrections that should be made to the figure or illustration. If the figure number changes from the last edition, indicate that on the manuscript as well, unless you are moving a whole chapter to a new location. *Do not cover or "white out" old figure numbers. We need them for reference.*

DELIVERING THE AUTOCAD MANUSCRIPT

IS YOUR MANUSCRIPT READY FOR PRODUCTION?

The checklist below refers to the final draft of your manuscript and is intended to help make the transition into production a smooth one. If any of the conditions in items 1 through 7 is not met, the production schedule of your book will be adversely affected and your manuscript may have to be returned to you for further work.

1. COPIES:

- Submit your original manuscript and disks/CD (if you've prepared your manuscript electronically) and keep a copy for yourself.
- Submit the original in its clearest and darkest form, with normal letter spacing.

2. ELECTRONIC FILES:

- The content of your final disk and final hard copy manuscript must match **exactly**.
- Each file should contain one complete chapter.
- If you created your own illustrations, submit the art files separately.
- Label the disk with your name, the software and version used to create your files, and type of computer you are using.
- Provide us with a complete directory of all files in the book and all files sent (text, illustrations, photos).

3. COMPLETENESS: To be complete, your manuscript must contain or be accompanied by:

- Preface
- Detailed Table of Contents (showing chapter titles and at least one major level of text heading)
- All text
- Illustrations and photos
- All footnotes and bibliographic information
- All pedagogy (i.e., key terms, summaries, boxed features, marginal notes, end-of-chapter exercises, programming exercises, case studies, etc.)
- Appendices, author information, and glossary (if applicable)
- Answers to selected problems, plus any artwork for answer section
- A completely filled out Manuscript Submission Checklist

4. PERMISSIONS:

- ❑ Submit a complete permissions file (for text, line art, and photographs). Keep a copy for your file.
- ❑ Submit the completed Permissions Log. Note pending requests on the log. Keep a copy for your file.
- ❑ Submit Model Release forms, if applicable.

5. CONDITION: To be in good condition, your manuscript must be:

- ❑ Numbered consecutively throughout (not chapter by chapter).
- ❑ Double-spaced for first-edition manuscripts or downloaded file from previous edition.
- ❑ Typed, on one side only, with 1-inch margins on 8 ½" × 11" paper.
- ❑ Free of handwritten changes. (First editions only.)
- ❑ Made up of pages that are all the same size. Pages should not be stapled together.
- ❑ Headings should be in a consistent style.

6. ILLUSTRATIONS: Our Production Department should receive:

- ❑ Legible sketches (if Prentice Hall is to prepare art).
- ❑ Hard copy of all author-provided electronic art.
- ❑ Indicate in the manuscript where the illustration should be placed, i.e., [Insert Figure 1-1 here]. A copy of the illustration and the figure number and caption should follow the text page that it should appear on and should be numbered consecutively (i.e., if Figure 1-1 should appear on text page 15, a copy of it should be on page 16.)
- ❑ Include credit lines where applicable (obtained from permission documents).
- ❑ Submit only one version of an illustration.
- ❑ *For figures to be scanned:* Printed pages (rather than copies of pages) for any figures that are to be reproduced from other published material.
- ❑ All illustrations should be numbered sequentially and gathered in folders by chapter.

7. PHOTOS:

- ❑ Submit actual prints for photos rather than printed pages or photocopies of photos. Whenever possible, photos should be 5" × 7" or larger black and white glossies (for one-color books) or color prints (for four-color books).
- ❑ Label the back of each photo. Do not use ballpoint or felt-tip pen. Write on a piece of tape and put the tape on the photo.
- ❑ Files in acceptable format for digital photos or screen captures (if applicable).

- ❑ Indicate in the manuscript where you'd like the photo to appear. Put a photocopy of the photo in the manuscript. Be sure to include credit lines where applicable (obtained from permission documents).
- ❑ Place the labeled photos for each chapter in a separate envelope (i.e., all photos for Chapter 1 in an envelope labeled Chapter 1 Photos).

THE AUTOCAD PRODUCTION PROCESS

Now your manuscript is finally in production. A production editor is assigned to your project, and he/she will be your Prentice Hall contact throughout the process until your book is in print.

Your text will be assigned to a project editor in a full-service agency that specializes in the production of AutoCAD titles. The project editor will be your primary contact during production, will supervise the copyeditor and proofreader, and will coordinate efforts of all suppliers until your book is sent to the printer. The Prentice Hall production editor will monitor the production schedule to ensure that all phases are completed in a timely manner, but won't have hands-on involvement. You will still receive copyedited manuscript (if a first edition) and page proofs to review, but they will be channeled through the full-service agency rather than through the Prentice Hall production editor. Don't hesitate to call your Prentice Hall production editor, however, if you have concerns about schedule or quality during the production phase.

SCHEDULES AND DEADLINES

The publication date for your book (when it is available to potential adopters) is tied to its market and its projected sales. Whether your editor has signed you to write a new book or whether you are working on a revision, both types of books need to be published in a timely manner in order to maximize marketing and sales opportunities. For an AutoCAD text, the desired date of publication is the release of the final version of new software.

Your project editor will provide you with a detailed production schedule for your manuscript. The following table will give you an idea of the time needed for each phase of production. Specific times for each phase will vary, depending on whether your text is a first edition or a revised edition, the length and complexity of the text, and number of Beta versions. Please keep your project editor informed of any vacations or other personal plans that will affect the schedule.

First Edition	Revised Edition
Step 1 Draft manuscript received in production September 1. <ul style="list-style-type: none"> • Manuscript is written to the previous version of the software. • Manuscript is sent to reviewers at the same time it is put into production. 	Step 1 Revised manuscript received in production January 1. <ul style="list-style-type: none"> • Tearsheet manuscript is sent to author by October 1, eight weeks prior to release of first Beta. • Reviews are started at the same time. • At release of first Beta (November 30), the author incorporates the changes into the tearsheet manuscript and prepares new art files, if needed. • Author submits manuscript by January 1.
Step 2 Design completed. <ul style="list-style-type: none"> • Sample pages set and approved (6 weeks). Takes place during copyediting stage. 	Step 2 Design completed. <ul style="list-style-type: none"> • Pick up design from the previous edition (no extra design time required) or allow 6 weeks for significant design revision with sample pages.

<p>Step 3 Copyediting (5-8 weeks).</p> <ul style="list-style-type: none"> • Light or moderate edit of complete manuscript. Author reviews copyedited manuscript. • Author adds any necessary changes from reviewers at copyediting stage. • Art is prepared for printing simultaneously with copyediting. 	<p>Step 3 Copyediting (2-3 weeks).</p> <ul style="list-style-type: none"> • Light edit of new material only. Author answers queries from copy editor but does not review entire copyedited manuscript. • Art is prepared for printing simultaneously with copyediting.
<p>Step 4 First-Pass Page Proofs (3-6 weeks from release of manuscript to compositor).</p> <ul style="list-style-type: none"> • Pages begin 2-3 weeks after copyedited manuscript is submitted to compositor and end 2-3 weeks after compositor receives the last batch of manuscript (complete by November 30, the approximate release date of the first Beta version). 	<p>Step 4 First-Pass Page Proofs (3-5 weeks from release of manuscript to compositor).</p> <ul style="list-style-type: none"> • Pages begin 2-3 weeks after copyedited manuscript is submitted to compositor and end 2-3 weeks after compositor receives the last batch of manuscript.
<p>Step 5 Author Reviews Page Proofs.</p> <ul style="list-style-type: none"> • Author reviews first-pass page proofs, updates the page proofs to the first Beta, marks other corrections, and returns pages to project editor at full-service agency. • Compositor corrects first-pass page proofs and sends revised pages to author, who holds pages for the release of the final Beta version. The editor may determine which Beta version to use for finalizing page proofs. 	<p>Step 5 Author Reviews Page Proofs.</p> <ul style="list-style-type: none"> • Author reviews first-pass page proofs, marks corrections, and holds pages for the release of the final Beta version. The editor may determine which Beta version to use for finalizing page proofs.
<p>Step 6 Index</p> <ul style="list-style-type: none"> • Professional indexer prepares index during review of first-pass page proofs 	<p>Step 6 Index</p> <ul style="list-style-type: none"> • Author updates index during review of first-pass page proofs.
<p>Step 7 Final (or approved) Beta version released.</p> <ul style="list-style-type: none"> • Author updates revised pages to the final Beta release (or the release approved by the editor by March 1) and submits new art files, if needed. ONLY those updates will be accepted at this time. • Author keeps copy of changes to check when softproofing. • Author reviews and updates index if necessary. • Compositor makes corrections and submits PDFs to author and project editor for soft proofing. PDFs soft proofed in 1-2 working days. • Final files sent to the printer by mid March. 	<p>Step 7 Final (or approved) Beta version released.</p> <ul style="list-style-type: none"> • Author updates pages to the final Beta release (or the release approved by the editor by March 1) and submits new art files, if needed. ONLY those updates will be accepted at this time. • Author keeps copy of changes to check when softproofing. • Compositor makes corrections and submits PDFs to author and project editor for soft proofing. PDFs soft proofed in 1-2 working days. • Final files sent to the printer by mid March.
<p>New software released.</p> <ul style="list-style-type: none"> • The text is in stock shortly after the final version of the software is released. 	<p>New software released.</p> <ul style="list-style-type: none"> • The text is in stock shortly after the final version of the software is released.

COPYEDITING

If this is the first edition of your text, you will be sent copyedited manuscript for review. Review copyedited manuscript carefully. Copy editors do not have a technical background in AutoCAD software, but are familiar with AutoCAD terminology; that is, they cannot check the technical accuracy of the manuscript, but will edit for sense, correct any typos or grammatical errors, and impose a consistent style.

Additions and or deletions to the manuscript should also be made at this stage and not during pages. It is the author's responsibility to point out any inconsistencies and correct factual errors in the copyedited manuscript.

If this is a revised edition of your text, the copy editor will concentrate on the new material and changes to the text. You will answer specific copyediting queries rather than review the entire edited manuscript. You will have a chance to review any copyediting changes in page proofs.

PAGE PROOFS

You will receive first-pass page proofs for review. At the same time, a professional proofreader will proof the pages against the copyedited manuscript. If you are working on a first edition, the compositor will provide you with corrected page proofs by the time the final Beta version of the software is released. For revised editions, all corrections will be made to first-pass page proofs when the final Beta version is released.

Softproofing PDFs

After you update your page proofs to the final Beta version, the compositor will make the corrections quickly. You and the proofreader will then soft-proof a PDF (an electronic copy of the page proofs) rather than hard copy proofs. (You will receive instructions on soft-proofing PDFs beforehand.) Handling this process electronically will help to bring out your text in a timely manner.

INDEX

A professional indexer will be hired to compile the index for a first edition so that you can concentrate on reviewing page proofs. If you are working on a revised edition, you will be responsible for updating the page numbers and adding any new entries to the index.

APPENDIX: DESCRIPTION OF AUTODESK AUTOCAD[®] SOFTWARE

Following is the official Autodesk description of Autodesk AutoCAD[®] software. Please use this information if you describe the software in your preface or elsewhere in your text.

- **Autodesk AutoCAD[®]**

Create and explore your ideas with these AutoCAD features:

- Create the design of your dreams, or your client's, with creation, editing, and navigation tools that take your vision to a new level of precision and aesthetic presentation.
- Visualize your ideas like never before with lighting effects, materials libraries, walk-through animations, and stunning rendering capabilities.
- Document your design quickly and easily with sectioning and flattening tools, dynamic blocks, and enhanced tables to create clear and accurate sets of construction documents.
- Share design information across extended teams with powerful tools for exchanging data.
- Migrate easily with tools that help you upgrade while preserving customization of toolbars and menus.

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Model Release Form

Manuscript Submission Checklist

Guidelines for Writing a Selling Preface

Author's Guide to Back Cover Copy

CW Templates