Prentice Hall General Author Guide

For higher education authors, this general guide provides in-depth information on how to submit a proposal, an overview of the Prentice Hall production environment, and compositor's guidelines.

Table of Contents

Guidelines for Submitting a Proposal

The Prospectus and Outline
The prospectus and outline provide a general frame of reference for your work. It is your book's story.

The Book
Brief description: In one or two paragraphs describe the work, its approach and your purpose in writing such a text. Outstanding features: List briefly what you consider to be outstanding or unique features of the work. Pedagogical features: Will the book include summaries, examples, cases, questions, problems, etc.? Supplements: Do you plan to provide supplementary material such as a teacher's manual, study guide, lab manual, solutions manual, software or the like? Level: For who is the book intended and what is the level? What are the student prerequisites, if any? Has the material been class-tested? If not, will it be?

Your Background
Please provide a description of your background, relevant professional activities, number of times you have taught this course, and other writing experience. Please attach a copy of your vita. Do you have other writing plans when this project is complete?

The Competition
Top three books in the field: How does your book compare and/or contrast with them? Please discuss each competing book in a separate paragraph. Include author, title, publisher, publication date, length, and price (if known). Please focus on comparing topical coverage, organization, level, writing style, art program, pedagogy, and any other relevant similarities and differences between your project and the competing books. Be frank: This information is written for reviewers, providing them with a comparative framework and should accurately reflect your views. Are you aware of any similar works in progress but unpublished?

The Market
What is the primary course for which the book is intended? What other courses would it serve? Would the work be appropriate for international, high school, or trade markets? What is your expectation of the size of the market? If you have done any market research of your own, we would appreciate receiving a brief summary of your findings.

The Outline
The outline provides an overview of the entire work. It is a road map guiding both the reviewer and the publisher along your specific point of view. Chapter heads should be followed by subheads that explain the content at a greater level of detail. Paragraphs should be used as needed to clarify the outline. If revision of the sample material is requested, always provide a revised outline.

The Sample Chapters
The sample chapters should illustrate the strongest and most distinctive aspects of your work. It is best to submit three chapters. Two chapters or less leave the reviewer in doubt and the entire manuscript tends to overwhelm the reviewer. Selected chapters should include what best represents your work's basic idea, its quality, and distinctive features. Do not include the introductory chapter. These chapters do not need to be in sequence. The selected material does not need any illustrations other than rough pencil sketches; remember that the reviewers are your peers and will quickly understand a brief suggestion of an illustration. At the same time, it is crucial to have the suggested illustrations integrated with the manuscript. Prepare the material carefully. If the manuscript is full of typographical or grammatical errors, the reviewers' attention will be diverted from the more important consideration of content. If your manuscript features problems or exercises, please include some samples.

Additional Information
Final pieces of information to round out the proposal. What schedule of completion do you have in mind for your book? What will be the approximate length of your work? Please state whether your estimate is in book or manuscript pages. If dealing in manuscript pages, please describe length in terms of 81/2" X 11" double spaced pages. What kind of art program is needed for you book? What is the estimated number of line drawings and photographs? (Please look at competing books for a frame of reference.) Is the manuscript being prepared on word processing equipment? Some manuscripts can be electronically typeset directly from disk. Please describe the equipment you are using. Please list the names and affiliations of qualified reviewers who could be asked to critique the work. Do you have any other questions or comments?

Where to send blind submissions:
Most of our editors prefer submissions be sent via physical mail to this address:

(discipline name), editor
Prentice Hall
1 Lake Street
Upper Saddle River, NJ 07458 However, we now offer an Online Form to handle blind submissions via electronic mail.

Overview of the Prentice Hall Production Environment

Our Preferred Tools

Although our authors work with a number of hardware systems using a wide variety of software programs, at Prentice Hall we produce our books in a completely Macintosh environment. Most of our books are done electronically in Microsoft Word, QuarkXPress, and FrameMaker. We currently use QuarkXpress and FrameMaker because of their many advantages, but we are always researching more efficient page-assembly programs. During the writing and editing of your book our editors will work with you in the hardware and software environment that you are working in, but eventually your manuscript will be translated into a Macintosh-based format for the production process.

If we are to provide the best product for our customers and the best service for our authors, we need to begin to work together early in the writing process. If a project will be submitted to us electronically, we must test a sample representative chapter on disk as early as possible. A sample file should be sent for each hardware system and/or software program that will be used for the project.

The Production Process

Using an approved disk file, our design department will begin work on the design for your book. The designer will work in QuarkXpress or FrameMaker, and if you have tagged the various elements of your manuscript according to their typographic style (see Electronic Manuscript Tagging later in this guide), conversion from manuscript format to book format will go quickly and smoothly. If we have received your completed manuscript on disk and in hard copy, with Style Tags in place, the manuscript is copyedited. All changes are incorporated into the manuscript and the electronic text file goes directly to composition for page assembly.

Our page-layout programs on the Macintosh provide a full range of design options--type style and size, trim dimensions, interior layout, and color. As pages are being laid out, we incorporate photos, drawings, and any complex math or equations. These visuals will have been prepared separately while the text portion of the manuscript is being prepared. We convert your images--black and white, or color prints, slides or transparencies into electronic (digital) form through a process called scanning to prepare them for use in the electronic page assembly process. We can resize, silhouette, and adjust the color of these images. We can recreate artwork from your rough sketches in our art production department using illustration programs, including Adobe Illustrator. We can also receive editable EPS files. The line art is prepared in electronic form and can be reused for future projects. Once pages are assembled, you will receive your review copy for any last minute changes. At this time, you will also receive proofs of photos and art for review. Once you have returned your proofs to Prentice Hall, we incorporate all editorial and design changes to produce a final document that will be output to film. The film will be used to prepare a final proof for our production editors to verify and approve before actual printing and binding. From this point, it will be only a few weeks before printed books are available and the fruit of your long labor will be in your hands. This overview of the electronic production process has been brief and broad. We now need to fill in the details, ranging from hardware and software requirements to details of manuscript preparation.

Authoring Systems

Hardware Platforms

Most authors are working on a DOS, Windows, or Macintosh platform. When your manuscript arrives, it is evaluated for the way it has been produced: the platform (IBM or Macintosh), the system (DOS, Windows, System 6 and higher), and the software programs. We can work most effectively with files prepared on Macintosh computers using System 6 and higher, and IBM compatibles using DOS, or Windows-based software. Some authors, especially those working on highly technical manuscripts, may be using other systems. Whatever the systems, we need to test sample disks early in the writing process.

Disk Format

We can accept electronic files in the following formats: floppy disks: 3 1/2" (both double density and high density) Optical disks: 128MG, 650MG and 1.3G. (Macintosh systems only) Syquest disks: 44MG, 88MG and 200MG We need to test a sample disk in advance if any type of compression system will be used. We do not accept files on tape.

Software Standard

Electronic manuscripts prepared with the following word processing programs are strongly preferred:

- Microsoft Word for the Macintosh
- Microsoft Word for Windows

We can also accept:

- WordPerfect for Windows
- WordPerfect Macintosh

These software systems are most compatible with the systems that we have installed. If you are using another system or software, please contact your Editor as soon as possible. Your Editor will meet with our Systems Director to verify the compatibility of your equipment and software. We prefer not to accept files from any page makeup programs except FrameMaker, QuarkXpress, or TeX. Please be sure to include information about any macro package used as well. We cannot accept manuscript files saved as postscript. Postscript files are not editable; they are used only for printing. If you have already created postscript files, send us the application files as well.

Manuscript Conversion

If your files are in a format other than those listed in the software standards, we may be able to use a conversion program to translate the information. Conversions, though, are not always accurate and sometimes special characters or formatting can be lost or converted incorrectly. For that reason, it is critical that all special characters be indicated on the hard copy of your manuscript. Art, tables, and equations should be in files separate from the text for the best results during conversion.

Electronic Manuscript Organization

Filenaming Conventions

As your book is being developed and produced, we will be sharing files with each other. It is important, then, that we all follow a consistent filenaming structure so that everyone knows what each file is and where to find it. For each title, create a separate project folder or directory. All folder names and file names related to a project should be consistent. A chapter file name should consist of the letters CH and a 2-digit chapter number (CH01, CH02, etc.). If you create electronic art, always include each piece of art as a separate file. Indicate the placement of the art in the manuscript by typing a reference on a separate line in the text manuscripts. If you need to place art with text to give us visual direction, art components still have to be included separately, in addition to being in the chapter file. The file names for art components should contain three parts. The first part is the letters FIG, followed by a 2-digit chapter number, and 3-digit figure number within the chapter. Example: Figure 17 in Chapter 5 would be named FIG05017.

Directory Structure for Simple Projects

For simple projects with just a few art components, place all chapter files, including text, and art files, in the project folder or directory.

Directory Structure for Complex Projects

For a more complicated project with a greater number of art components, please create a separate folder/directory for each chapter and place every component related to the chapter inside that folder/directory.

Manuscript Submission Requirements

Disk Files

It is very important that you label your manuscript disk(s). The label on the disk must include the project title, author's name, disk number (for example, disk 1 of N, where N is the total number of disks), and date. Please make sure that you send us a copy of your electronic manuscript. Keep the original files. In addition to labeling the disk, please attach to each a detailed listing of all files included on the disk. You can either use Print Directory/Window command (Macintosh users), or redirect directory listing to the printer: dir > PRN (DOS users).

Hard Copy

Hard copy of the manuscript must be submitted along with electronic disk files. It is critical that the hard copy correspond exactly to the electronic files. The hard copy should include any last minute updates to the disk. If you make last minute changes and do not reprint the hard copy, be sure to mark those changes clearly on the submitted copy of the manuscript.

Electronic Manuscript Submission Form

To help you organize all the information needed for electronic manuscript submission you should complete the Electronic Manuscript Submission form (MS-Word 75k). Communication and planning are critical in the realm of electronic manuscript. The best provision for success is to talk to your Editor. Ask questions early and often, and let us test a representative chapter from your book as early as possible. The chapter should contain all elements (text, tables, equations, footnotes/endnotes, lists, dialogue, art, screen captures, etc.) that are likely to appear in the book. Adding new elements later will delay your book.

Text Input Guidelines

If you follow these guidelines as you keyboard your manuscript, your disks can be converted by page composition systems with a minimum of difficulty.

Line Spacing and Word Spacing

Always double-space your manuscript so that it can be easily copyedited. Type all copy flush left, rag right, including heads. Use a single space between sentences.

Paragraph Indents and Tabs

Use the tab key to indent the first line of paragraphs. If you need to indent to identify an element, such as a multiple column list or extract, use tab settings instead of multiple spaces. Use a paragraph break (return) only when you intend to start a new paragraph. Do not break lines within a paragraph using a return.

Hyphenation and Spelling

Use your word-processing package or Webster's New World Dictionary, third edition for spelling and capitalization standards. Do not hyphenate words at the ends of lines.

Special Character

(Em dash and en dash) If your word processing program and system support true em, and en dashes, use them. If not, use two hyphens (with no space before, after, or between them) to indicate an em dash. In Microsoft Word for the Macintosh, create an em dash by pressing opt+shift+hyphen and create an en dash by pressing opt+hyphen.

Bulleted and Numbered Lists

For bulleted lists, use an asterisk to represent a bullet. Type the asterisk, followed by a tab to the text. For numbered lists, type the number followed by a period, then tab to the text. Do not boldface the numbers.

Tabular Material (Tables)

Prepare tables in a separate file. Indicate within the manuscript the placement of tables and/or art by typing a reference on a separate line after the paragraph where the table or illustration is to be inserted. *** Table 4.1*** (followed by the table's caption) Using asterisks will make them easier to find.

Headers and Footers (Component Name and Page Number)

Number the manuscript consecutively. Each page should be marked with the chapter number and title. Number the frontmatter pages separately and in lowercase roman numerals. Number the footnote pages in Arabic numerals preceded by fn (fn1, fn2, and so on). If the book is to contain parts, be sure pages with part title and number are included in the manuscript and numbered in sequence.

Technical Manuscript

If your word processing program supports an equation program, use it. If not, prepare technical information as a separate part of the manuscript. Keep this technical information in a separate file. Key each bit of technical information to the place in the manuscript where it appears. If technical symbols or accented characters that cannot be keyed in are used, write them in the left margin nearest the reference. Use one space before and after operation signs (+, -, =). If using negative and positive quantities, do not use a space following the symbol (+2, -9).

Footnotes and Endnotes

Use superscript or superior letters to mark footnotes in text and in tables or charts. Type all footnotes double-spaced at the end of each chapter numbered to match the footnote reference (superscript) that appears within the text. Do not use the automatic footnote numbering feature that your word processor may provide.

Miscellaneous Do and Don'ts

Keep the following basic points in mind as you type your manuscript. Make a backup of your files. Keep your original files of the manuscript and send us a backup copy. If your word processor does not support italic use underlining to identify titles of books and periodicals, uncommon foreign terms, and emphasized text. Use bold to emphasize words within paragraphs. Remember to use the number "1" key for the numeral one, instead of the letter "el" (l). Also use the number "0" key for the numeral zero, instead of the letter "oh" (O), to avoid confusion when your material is typeset. When typing fractions, use full-size characters separated by a slash mark (unless you are using an equation editor) . It is not important to make your manuscript approximate a typeset page. Use only default margins. Ignore the impressive capabilities of your word processor, such as justify, automatic footnote numbering, and graphic capabilities. Be consistent with your files and keyboard all elements the same way. Files that contain varying styles for the same elements produce the highest error rate. If the look of the manuscript is important to you as you write, use your word processor style sheets. We can provide a template for you. Remember, you are still responsible for proofreading your manuscript at all stages of production.

Text Permissions

All quotations of more than 500 words require permission. Quotations containing fewer than 500 words may require permission. It is important that you send your completed permission forms along with your final manuscript so that we may begin production of your book. For more information on the procedures for obtaining text and art permissions, contact the Acquisition Editor assigned to your manuscript.

How to Prepare the Art Manuscript

Three main categories of art appear in college textbooks: rendered art, hand-drafted or computer-generated line art, and photographs. As you work on your manuscript, you need to plan your illustration program as carefully as you do the verbal portion of your book. What follows is a description of each type of art and what you needs to do to help us get the best results.

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Rendered Art

Rendered or reflective art is what most people would think of as the creation of an artist. Full-color or black and white drawings, and paintings are in the category of rendered art. This kind of art is created by an artist using traditional media--watercolor paints, oils, pastels, and so forth. Such illustrations are used most frequently for covers, and part, or chapter openers in highly illustrated texts. Because this kind of art is essentially in final and generally unchangeable form once it's prepared, an author needs to give clear instructions on exactly what is needed before the artist begins work. Photocopies of similar illustrations or rough sketches, along with written instructions, need to accompany the manuscript. The Art Director will interpret these instructions and get samples from a number of artists. Once an artist is approved for the project, the Art Director or Designer will write art specifications, taking into consideration the author's vision as well as the artist's capabilities and style.

Line Art

Line art is the most common type of art used in college textbooks. Most charts, graphs, and other simple illustrations are considered line art. Though the word "line" is used to describe this art, a variety of tints and textures, often in color, may be used. Today, line art is increasingly generated on a computer and output in digital form or on paper. As with rendered art, the author of a manuscript needs to provide the clearest possible guide to the artist. Rough, but clear sketches often are enough for simple pieces, but you may want to supply photocopies of similar illustrations from magazines or books. If the art is to be picked up from a previous edition of a book, you should be aware that art cannot be picked up from film. If the art from the previous edition is not electronic, the original image will be needed for scanning into a digital format or new art will need to be created. In addition to supplying art sketches, authors should provide some comments on the overall function of the line art program so that the Design Director or Designer can give specific style direction to the artist. The author must supply titles, clear label copy, and captions as needed for the line art program. If photocopies of existing illustrations are provided, the author should edit existing titles, labels, and captions as necessary or indicate that the entire piece should be used exactly as previously published. This material will be supplied to the computer artist. If you are creating art or having it created, submit a sample disk as early as possible for evaluation. All art files created electronically on either the DOS or MAC platform should be saved in one of the following file formats: EPS, TIFF, or PICT (only as a last option), with a preview header if available. Include a printout of all art pieces created. Creating art in Adobe Illustrator either on a PC or MAC is preferred.

Photography

Photography falls into two subcategories: contract photography and stock photography. Contract

- **Photography**
  Contract photography involves hiring a photographer to shoot photographs for the book. For contract photography, you should include in the art manuscript appropriate settings and moods, ages and ethnic background of models (as necessary), and any technical information needed so that the photography will accurately reflect the intent of the subject matter. This information and photo specifications will be forwarded to an approved photographer. Should you provide actual photography (photographed by a person other than yourself) the original source information must be provided so that permission can be obtained.

- **Stock Photography**
  For stock photography, you should supply photocopies (preferably color laser prints) or tearsheets of the images with the appropriate source information. In lieu of a visual representation of an image, include a full description of the photo and the original source, if known. Photographs will be obtained by our in-house image department and the researcher will secure permissions and information on any restrictions on our ability to size, crop, bleed, surprint, or drop out type, and graphics. In all cases, the author must supply captions for photographs.

The Key Link between Art and Text

It is important to have visual representations of each image, both line art and stock photographs, so that the Design Department can use this material in layouts while waiting for the computer artists to render the art and the image department to research the photography. Color is an important element of design and color choices for design/layout can be made early in the design process if tearsheets of art and photos are available. If we know that a large percentage of images can be found in a previous edition, we can arrange to have that book on hand to refer to for design issues. If you need to use screen captures of computer screens, we can provide you with the best programs and guidelines to use for your system Electronic Manuscript Tagging Advantages of Using Templates and Styles Tags in Microsoft Word

Microsoft Word utilizes Styles. When Styles are used to format your manuscript, there will be consistency in your design. Changes can be applied to the Styles to make reformatting the document automatic.

Electronic Manuscript Tagging

Advantages of Using Templates and Styles Tags in Microsoft Word
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Consistent Formatting in Long Documents
Styles allow you to set up your document formats in advance of keying in text. You can name each Style and determine its font, point size, and spacing. When you want a Style to be used (l-head, 2-head, text, etc.), you just specify it in Microsoft Word and then begin typing. All the attributes that you have set up in that Style take effect. Your Editor can give you a list of the preferred Styles. When you use Styles to format your document, you can globally change the specifications for that style. If you want to change the font from Times Roman to Palatino or a font size from 12 pt to 14 pt, you can go into the Styles used and change it. The entire document will reflect that change. You can also search for paragraphs formatted with a particular Style and replace them with another Style using the search and replace feature.

You Can Merge Styles from One Document into Another
Any documents made prior to a format change can be merged with the newer document's Styles so that you won't have to make the changes again in the older documents.

Increase Efficiency as You Work
Styles help you move quickly through your document. Once you have the Styles defined, you won't have to use the pull-down menus to reformat paragraphs. You won't have to remember if you used 2 or 3 paragraph returns between entries.

Stationary Files or "Templates" Cannot be Overwritten
Once you have set up a template file for your manuscript, you begin a new chapter with the same set of Styles as your last chapter. You won't ever have to worry that Chapter 4 has a 24-pt l-head and Chapter 14 has a 30-pt l-head.

Print List of Styles
Microsoft Word also allows you to printout your Styles as a visual record of what you have created.

Our Page Makeup Programs Use Styles Tags
Once your formatted document arrives at Prentice Hall, we can immediately use your manuscript and begin making pages for your approval. We can assign new fonts, point sizes, and spacing to your Styles and produce well constructed, visually appealing pages.

Correction Cycle and Final Submission
Based on the recommendation of your Acquisitions Editor, once your manuscript is complete we will either copyedit or proofread it. It will then be returned to you for your review. The most important ingredient in any project is early contact between you and Prentice Hall. The best production schedules occur when all production issues are addressed at the outset. You are required to submit a double-spaced printout of your manuscript along with the disks. The hard copy should match exactly the contents of the disks. Label each disk with the author's name, book title, hardware and software (include version number) used. Example: Hardware: Macintosh Software: Microsoft Word 5.1.

Indexing

An important component of your book is the index. Readers refer to it constantly and reviewers often comment on its adequacy. A book's usefulness--and consequently its sale-- can be increased or diminished by its index.

Who Compiles the Index?

As the author, you are responsible for providing the index. You may find it worthwhile to have a professional indexer do the job. If your book is technical or scientific in nature, we urge you to prepare the index yourself, or at least have a colleague do it for you. Most professional indexers will not have the technical knowledge to do justice to such an index. Many word processing systems allow you to create your own index as you prepare the manuscript. As you go along placing index markers, you may wish to create a reference file of your main headings and the style of your entries. This step will help you avoid redundant headings. As with any electronic file operation, check with your Editor to make sure that the index created with your software will be compatible with the software used for the final version of the book.

When to Index

Because the index is the last part of the book to be set in type, any delay in preparing it may delay publication. Begin indexing as soon as you have read the first batch of page proofs and keep the index up to date as further batches arrive.

What to Index

The first thing to consider is what to index. If you, as a reader would be likely to look something up, include it in the index. If not, don't include it. If it's a "maybe," put the item in. Break down every main idea into the individual details readers are likely to look for; they will seldom look in the index for the subject of an entire section or chapter, which appears in the table of contents. Obvious items to index are names of people, organizations, institutions, events, places, and so on. Always look for the key word and index every item under its key word. Frequently, an item contains more than one key word. In such cases index the item under each key word.

Important Rules

- Alphabetize items beginning with Mc or St as though the full form - Mac or Saint - were used.
- Alphabetize entries beginning with figures as though the figures were spelled out - "400 Club" under the Fs.
- Alphabetize abbreviations of government agencies, broadcasting companies, publications, etc. according to the order of letters in the abbreviation, not as though the names were spelled out.
- Alphabetize subentries according to the first principal word, ignoring any preceding prepositions and articles.
- Capitalize the first word of each main entry; all remaining words should be lowercase unless they require capitalization for other reasons.
- Separate each entry from its page number(s) by a comma; use a colon after an entry without a page number if it is followed by a group of subentries.
- Make sure no entry consists of an adjective standing alone.
- Edit the entries to make them as concise as possible, striking out prepositions that are not absolutely necessary to the meaning.
- Combine similar entries and provide cross references where necessary. Using cross references avoids unnecessary repetition.
- Keyboard the index electronically one column to a page, double-spaced. Then check the accuracy of the index. Send the index file with a hardcopy printout to the Production Editor. As soon as the Production Editor receives the index (from you or from the indexer who has been commissioned to prepare it for you), it is sent to the compositor to be set directly into pages.

Author's Checklist
- Review of Edited Manuscript Answer all queries posed by the Copyeditor.
- Give careful thought to editorial suggestions-if the Copyeditor has misunderstood a concept so might the reader.
- Make all minor changes on the manuscript.
- Write changes of sentence length on paper attached to the side of the manuscript page at the specific point needed.
- Type longer changes on a new page.
- Use a pencil of different color than that used by the copyeditor.
- Note the due date for return of your manuscript- you must complete your work on time for the book to remain on schedule.
- Resolve any outstanding permission or art problems.

Illustrations: Artwork/Photo Research
- Go over each aspect of the artwork and carefully check labels, figure identification, and accuracy.
- Return the copies as soon as possible with changes clearly indicated.
- Verify that photos correspond to text material.

Page Proofs
- Note the time allotted by the Production Editor for you to proofread each batch of proofs.
- Do not make lengthy revisions, but correct typographical errors.
- Answer all queries on the proof, placing answers directly on the proof.
- Check facts, dates, statistics, spelling, and punctuation.
- Make sure all technical material and equations have been executed correctly.
- Complete each proof, initial it, and then return the batch and corresponding manuscript to us as it is checked.
- Check that errors have not been introduced into any lines reset as a result of corrections.
- Confirm that illustrations are positioned properly in relation to the text.
- On each page, check the running head, and page number, and read the proofs one last time.
- Try to eliminate costly changes that affect the number of characters on a line and the number of lines on a page.
- Use the duplicate page proofs to record all corrections and (if applicable) to prepare your index.
- Return the master set of page proofs to us.

Frontmatter Page Proofs
- Check the spelling of your name and affiliation.
- Check the names of those you've acknowledged.
- Check the accuracy of all other information.
- Any errors? Call your Production Editor immediately.
- Return the Master Set of page proofs to us and keep the duplicate proofs for your files.

Index
- While you are proofreading, underline on the duplicate page proofs key terms that should appear in your index.
- After returning the master page proofs to us refer to your marked duplicate proofs to prepare your index.
- Keep the reader in mind and make the index simple but thorough.
- Type the index and make a copy.

Proofreader's Marks

Style of Type

- (wf) Wrong font (size or style of type)
- (lc) lower Case letter
- (lc) Set in LOWER CASE
- C capital letter
- (Caps) SET IN capitals
- (c+lc) Set in lower case with INITIAL CAPITALS
- (sc) SET IN small CAPITALS
- (c+sc) SET IN Small Capitals with initial capitals
- (rom) Set in roman type
- (ital) Set in italic type
- (ital caps) SET IN ITALIC capitals
- (lf) Set in lightface type
- (bf) Set in boldface type
- (bf caps) Set in boldface CAPITALS
- Superior letter
- Inferior figure

Position

- Move to right
- Move to left
- (ctr) Center
- Lower letters or words
- Raise letters or words
- Straighten type (horizontally)
- Align type (vertically)
- (tr) Transpose
- (tr) Transpose (order letters of or words)

Spacing

- (ld in) Insert lead (space) between lines
- Take out lead
- Close up: take out space
- Close up partly: leave some space

Insertion and Deletion

- (Eq #) Equalize space between words

Insertion and Deletion

- the/ Caret (insert marginal addition)
- Delete (take it out)
- e Correct letter or word marked
- (stet) Let it stand (all matter above dots)

Paragraphing

- Begin a paragraph
- (no ¶) No paragraph
- (run in) Run in or run on
- (flush) No indention

Punctuation (use caret in text to show point of insertion)

- ⊙ Insert period
- Insert comma
- Insert colon
- Insert semicolon
- Insert quotation marks
- Insert single quotes
- Insert apostrophe
- (set) ? Insert question mark
- ! Insert exclamation point
- =/ Insert hyphen
- Insert one-em dash
- Insert parentheses
- Insert brackets

Miscellaneous

- ⊗ Replace broken or imperfect type
- Reverse (upside down type)
- (sp) Spell out (twenty lb)
- (au)/? Query to author
- (Ed)/? Query to editor
- Mark off or break, start new line

Compositor's Guidelines

Specifying Color

- When creating gradients or blends, be aware of the limitations of postscript. Banding can occur in Illustrator or Quark generated blends depending on the colors and length of the gradation.
- Create gradations in Photoshop and add some noise to diminish possible banding.
- When printing spot colors, disable process separation in Quark's Edit/Colors menu. In FrameMaker move the PMS color into the spot color column in the Print menu/print separations dialog box.
- In Quark, when creating CMYK colors, enable process separations in Edit/Colors menu. Colors created in CMYK mode without process separation checked will separate as a spot color. When creating CMYK colors, name the colors based on their components and shade ie: M50, Y20.
- In FrameMaker apply color to text with the paragraph or character designer, this is the only way to make a global color change if needed.
- In FrameMaker, only graphic elements that are on a reference page and set up as a property of a paragraph format can have the colors changed on the reference page and updated where it is used.
- All scans should be saved in CMYK mode for film output.
- Spot colors will process separate when created in Photoshop in CMYK or RGB mode. Files that contain only the PMS color can be created in duotone mode using the monotone model.
- Gradations created in Photoshop that consist of a PMS blending to a process color (ie: PMS #314 to Yellow), must be created as two process colors to correctly output two pieces of film (ie: created as cyan and yellow).
- When creating gradations or blends remember how each program handles color separation:

Quark Gradations:
*PMS to PMS separates correctly - 2 plates generated
*PMS to one process color separates correctly - 2 plates generated
*PMS to white separates correctly - 1 plate generated
*PMS to 2 process colors (70M, 30Y - separation on), separates correctly - 3 plates generated

Illustrator Gradations:
*PMS to PMS separates correctly - 2 plates generated
*PMS to white separates correctly - 1 plate generated
*PMS to one process color - generates process plates

Illustrator Blends
*PMS to PMS - process separates
*PMS to white - process separates
*PMS to process - process separates

Creating Line Art
- Before drafting submit sample files for evaluation.
- Draft art to size.
- Use Adobe Fonts #1-360 only. If circumstances call for additional fonts, check with a Production Coordinator or Editorial Production Manager before using them.
- If using an uncommon font as part of the illustration only (not in the page layout as text), consider creating outlines of the font so it will not be needed to output the file.
- Reflective line art should be scanned at 800-1200 dpi, Streamlined when appropriate and re-drafted in Adobe Illustrator.
- If using alternative vector line-based illustration programs, save the art in an .eps format and remember to supply the original native versions of the file along with the .eps file.
- Trap all art that is 2 color or more within the illustration program. Traps should be .25 pt. unless specified otherwise by the printer. If creating a stroke around an element to be the trap, make the stroke .5 pt. (because a stroke draws from the center out, only .25 pt. will overprint the background.)
- Set black text and rules to overprint if it prints over a tint. When appropriate, large black objects, text and rules over a tint should have a stroke trap set instead of overprinting.
- Delete all custom colors not used within the illustration.
- Define colors used in art files with the same name and values as colors defined in the page layout files.
- If importing any raster images into vector illustration files, be sure they are hi- resolution, converted to the CMYK color space and supplied when submitting final files.
- Set labels and leaders on a separate named layer for editorial purposes.
- Group masked objects.
- Do not mask objects from different layers.
- Name all files and graphics according to Prentice Hall's filenaming conventions. If you have not received a copy, please request one from the Project Coordinator.

Creating Raster Art
- Before drafting any art, submit sample files for evaluation.
- Scan black and white photographs in grayscale mode not halftone.
- Hi-resolution images should be scanned at 1 1/2 to 2 times the output line screen resolution and 100% of the output image size. NOTE: With all hi-resolution scanning or digital separation for print media, issues such as gain on press should be taken into consideration.
- All images rendered in raster-based image programs should be created at 1 1/2 to 2 times the output line screen resolution and 100% of the output image size.
- When rendering 3-Dimensional images for print media be sure anti-aliasing is set to medium or highest.
- When supplying CAD files that may require editing or corrections, save them as DXF file format and supply all associated color scheme and texture files. If files are considered final save them as TIFF or EPS.
- Be sure the final image files are created or converted to the appropriate color space for intended use, such as CMYK for print media. Be certain the final image files can be opened by Adobe Photoshop.
- Placed hi-res Photoshop files should not be enlarged more than approximately 120% in the page layout program.
- Reduce placed hi-res images in Photoshop instead of in the layout program. The files will be easier to process, image, and transport.
- Increasing the resolution of an already scanned image does not make it hi-res. It has to be rescanned at the higher resolution.
- Name all files and graphics according to Prentice Hall's filenaming conventions. If you have not received a copy, please request one from the Project Coordinator.

Screen Captures

- Use screen capture as a technique for saving image files only when appropriate. Never substitute screen capture for actually saving your image files in an appropriate format in the native image application software.
- The quality of color screen captures is determined by many factors including the video card installed in the computer being used to do the capturing, the color model, the capabilities of the capture program, and conversion and sizing methods. For every project that includes screen captures, testing of sample files should be performed prior to production process.
- HiJaak for Windows as the capture program, using either SCREENCAPTURE, Blues, or Windows Default color models, yields acceptable color results. Be aware that other color models may yield an unsightly screen patterning or Moiré. From a design point of view, it should be decided which color model is to be used.
- Capture all screens at 100% of full screen or window size, taking care not to resize or input an interpolated higher resolution than the typical monitor default of 72 DPI (MAC) or 96 DPI (Windows) in the capture program. Be consistent when capturing if one has control over the window size.
- The most preferred file format for screen capture is color PICT, the least preferred being PCX.
- Screen captures need to be converted for print media via Adobe Photoshop. The captures should be converted to either Grayscale or CMYK color mode.
- Screen capture Black text - If the project is a CMYK project, it should be decided what kind of black text is appropriate - black text consisting of 100% black only, or black text consisting of CMYK values.
- CMYK black text, a result of the Photoshop default conversion to CMYK, is sometimes preferred because it tends to appear "heavier" when printed on press. It appears heavier because registration on press is never perfect enough to print small elements containing multiple tints.
- Some feel CMYK screen capture text is simply "blurry" and prefer 100% black only text. To generate 100% black text in a screen capture, the Preferences, Separation Setups in Photoshop need to be set to Black Generation MAXIMUM before the conversion to CMYK.
- Converted screen captures should be saved as either TIFF or EPS file format. There is no need to resize the screen capture in Photoshop, scaling the screen capture down in the page layout program yields acceptable results.

Electronic Production Standards

- Our page layout programs of choice are QuarkXpress and FrameMaker. The preferred illustration program is Adobe Illustrator. If any other program has to be used, it must first be approved by the Production Manager. At Prentice Hall, all electronic files received from authors are converted into a Macintosh format for production. Files can be accepted from DOS, Windows and Macintosh platforms as long as they are saved in an appropriate file format. Page Layout
- Text files with Style Sheets applied can be imported into the page layout program. Preferred word processing programs are Microsoft Word and WordPerfect.
- Do not perform extensive formatting and page layout functions in the word processing program, most of it will not translate correctly during the conversion process or when importing into the page layout program.
- Build documents in QuarkXpress or FrameMaker to trim size of project.
- Bleed elements off the document by .125" (in FrameMaker enter a minus -.125" in the graphic properties).
- Build document by chapters. Make sure the H&J settings are the same for all chapters.
- Have "Convert Quotes" checked when importing ASCII documents.
- Run "Spell Check" on all documents.
- In Quark, check "Picture Usage" in the Utilities menu. Update all missing or modified graphic elements.
- Use Find/Change to delete extra spaces.
- Check overflow boxes for hidden text.
- Check for widows and orphans.
- Use Adobe Fonts #1-360 only. If circumstances call for additional fonts, check with a Production Coordinator or Editorial Production Manager before using them.
- For printed projects, use Postscript fonts, not TrueType fonts.
- Delete all unused colors from the color menu.
- Set trap amount in QuarkXpress to .25 pt. in Edit/Preferences/Trapping. Turn off process trap.
- Group text and graphic overlay objects to art.
- Name all files and graphics according to Prentice Hall's filenaming conventions. If you have not received a copy, please request one from the Project Coordinator.

Final Files

- Supply 100% final hard copy with disk.
- Supply color hard copy for color projects.
- Mark FPO on scans that are "For Position Only".
- Make sure only files needed for final output are on the disk. QuarkXpress has a "Collect for Output" option. A new folder can be created and all elements needed for the project will be collected into the folder, assuring that only what is needed will be on the disk.
- PreFlight your files by printing separated laserprints to make sure the files separate correctly before sending your disk for film output.
- Adobe allows their fonts to be sent to vendors if they already own them. Sending screen and printer fonts guarantees that the project will be output with the correct versions of the fonts used. Check with the vendor before sending them the printer fonts.