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## Quick Start Manual

**T**he purpose of this *Author's Guide* is to help you prepare the best possible manuscript, which will help us produce the best possible product. A well-prepared manuscript allows us to concentrate on the competitive and content features of your product. It also helps us minimize time and money spent in production; therefore meeting your market window and our financial benchmarks.

The clearer the manuscript, the more likely we and your reviewers, copyeditor, and typesetter will be able to do a good job. It is in your best interest to take every care with the manuscript at all stages of preparation. A manuscript that is not adequately prepared and well presented will be returned to you for attention, delaying your project and possibly missing out on sales opportunities. Similarly, manuscripts that vary from prescribed lengths (both too short or too long) will be returned for compliance unless you have negotiated the difference with strong market feedback with your Acquisitions or Developmental Editor (see Page Count Issues). Last, but not least, it is also important to take care in preparing your manuscript because it affects reviewers' first impression when sent out for peer reviews.

This guide will help you become familiar with the stages your product will pass through—from writing to reviewing to copyediting to typesetting to art preparation to page proofs to published text or media. We recommend that you first scan the entire guide to familiarize yourself with those sections specific to the type of publication process your project will follow. For instance, if you are preparing a revision, your focus should be on that section versus word-processing guidelines for a new manuscript. Your Acquisitions Editor should also point you to those areas of the guide that will be of vital importance to you.

We have included a glossary and have indicated terminology that is unique to publishing in **bold** throughout the guide. All bold-faced terms can be found in the glossary. This *Author's Guide* should enable you to understand the publishing process generally, while focusing on the publication or delivery of your project specifically.

We require that you supply your manuscript electronically as well as in printed form. This makes the production process easier, for you and us. Because your

manuscript will be typeset using your original keystrokes, there will be fewer errors in your proofs, again minimizing time and money spent in production.

If you have any questions or if any part of this guide is unclear, please contact your appropriate team member (see Your Strategic Business Unit). Remember, we are here to help and look forward to a mutually successful venture!

To get an overview of the processes and procedures, please read through the Quick Start section starting on the next page. You will find in-depth information in specific sections of this guide.

### **CONTACT INFORMATION**

Your Editorial Team consists of an Acquisitions Editor, a Developmental Editor, and an Editorial Assistant. You may reach them at any time by calling 800-998-7498 and their extension listed below, or via e-mail by [firstname.lastname@cengage.com](mailto:firstname.lastname@cengage.com).

\_\_\_\_\_ is your Acquisitions Editor. The Acquisitions Editor (AE) is responsible for signing new products and planning and collaborating on products already in development, as well as promotion and sales planning for new and revised products.

\_\_\_\_\_ is your Developmental Editor. The Developmental Editor (DE) works with you to ensure your product is the strongest it can be. The DE evaluates all market reviews, compiles internal and external feedback, suggests areas for improvement, and gets your manuscript ready for production. For projects that are not assigned to a DE, the AE and EA team assumes this responsibility for the project.

\_\_\_\_\_ is your Editorial Assistant. The Editorial Assistant (EA) provides support to both the AE and DE, coordinates market reviews of your manuscript, and performs other various duties.

## CREATING A CHAPTER TEMPLATE

By preparing a chapter template and following it, you eliminate organizational and consistency problems. Your template will help you present your information clearly, and will also help you find the right mix of text and pedagogy. Think of a chapter template as a road map for each chapter. The content for each chapter will certainly vary, but the way each chapter is presented should not.

First, you should decide what elements you would like to have in your book. Following is a list of common chapter elements (feel free to rename them to your liking):

- ✱ Chapter Objectives
- ✱ Chapter Outline
- ✱ Key Terms List
- ✱ Boldface Terms/Running Glossary
- ✱ Bulleted Lists
- ✱ Numbered Lists
- ✱ Tips
- ✱ Ethical Considerations/Ethical Alerts
- ✱ Vignettes
- ✱ Examples
- ✱ Exercises/Tutorials/Activities
- ✱ Case Studies
- ✱ Sidebars
- ✱ Web Links
- ✱ Chapter Summary
- ✱ Review Questions

There is not a prescribed number of elements to include in your chapter, but you should include enough elements to introduce your readers to an idea, help them along as you explain it, and then summarize and conclude the idea.

Here are a few sample chapter templates:

<b>1. Chapter Objectives</b>	<b>2. Chapter Objectives</b>	<b>3. Chapter Outline</b>
Boldface Terms/Running Glossary	Vignette	Case Studies
Examples woven into text	Ethics Alerts woven into text	Assignment after Case Study
Case Study	Study Tips	Examples
Chapter Summary	Case Study	Boldface Terms/Running Glossary
Key Terms List	Chapter Summary	Chapter Summary
Review Questions	Web Links	Terms to Know
	Assignments	Review Questions
	Practical Applications	On the Web Exercises

Finally, when you include an element in your manuscript, be sure to distinguish it from the actual text of the manuscript. An easy way to do this is to type “Begin Case Study” directly before your Case Study, and “End Case Study” directly after the Case Study. For things like Chapter Objectives and Boldface Terms, where you use bullets or numbering or bold text formatting, you do not need to further distinguish them from the text.

Your Acquisitions Editor and Developmental Editor are happy to work with you to develop a chapter template—so please call upon them for further clarification!

## PREPARING YOUR MANUSCRIPT

As you create your manuscript, invariably you will use different levels of headings as you introduce your material. To help us picture your manuscript as you are picturing it, we ask that you “code” each heading.

### *Heading Levels*

You should code your headings as follows: /H1/, /H2/, /H3/.

Your /H1/ headings are the main topic headings under the chapter title. Any subsequent subheadings under that should be marked /H2/. Subheadings under the subheadings are marked /H3/, then /H4/, and so on. You get it. For ease of reading comprehension, we recommend that you limit your heading levels to three or four levels.

Finally, there should always be some text between heading levels. For example, a manuscript should not look like this:

/H1/ Introduction

/H2/ What Is a Paralegal?

## How to Handle Artwork and Tables in Your Text

All photos and illustrations should be labeled by chapter as “Figures” (e.g., Figure 1-1, Figure 1-2, Figure 2-1, etc.) and a short caption describing the figure should follow the number (e.g., Figure 1-1 Checklist of Paralegal Tasks). Indicate art placement instructions right in the manuscript by double-spacing and typing them on a separate line, following the paragraph where the figure is first referenced.

### Placement of Charts and Tables

Type any charts or tables in the manuscript exactly where they appear in the text. In addition to referencing photos and illustrations in your manuscript (e.g., Figure 7-9, photo of nurse greeting client), insert a copy of each photo or illustration in the text manuscript behind the page on which it is referenced. Because placement is largely dependent upon page layout and flow of copy, never refer to a figure or table as “the table following,” or “the figure below.” We may not be able to keep placement exactly as you request, so it is best to assign consecutive numbers to any figures or tables.

### Word Processing Guidelines

Consistency is important when preparing word processed files. We ask that you complete the *Computer Information Sheet* and send it to your Editorial Assistant early in the process so that compatibility issues (if there are any) can be remedied as soon as possible. Here are a few guidelines to follow while creating your manuscript:

1. The preferred word processing programs are Word 97–2002, NT, XP for Windows. If you are using Word for Mac, save your files as .txt or .rtf files.
2. Set 1-inch margins on all sides.
3. Number the manuscript pages sequentially.
4. Double-space the manuscript throughout.
5. Put two lines between all paragraphs (hit the Enter key twice). Press Enter only at the end of a paragraph (not at the end of a line).
6. Use a single space between words and sentences; do not insert two spaces after a period.
7. Use the special functions on the toolbar to change the appearance of text (i.e., *italic*, **bold**).
8. Boldface only key terms when they first appear in the chapter. They should also be defined at first appearance. Use italics sparingly to emphasize words or phrases. Underlining should not be used.
9. Finally, submit a hard copy of your manuscript and a copy on disk.

## HELPFUL WRITING HINTS

The following are tips and tricks to keep you focused while writing. By adhering to these guidelines, your manuscript will be prepared for the editorial process and you will avoid common pitfalls.

### ***Focus***

1. Write each chapter with the customer in mind. Ask yourself: What can I do to meet the end user's needs 100 percent?
2. Write your text with competing books in mind. Both their strengths and weaknesses can be valuable to the development of your work.

### ***Writing Styles***

1. Write visually.
2. Be direct and concise.
3. Key Terms should be marked in **bold** and defined when they first appear.
4. Use *italic* for emphasis, foreign terms (Latin), and for book and movie titles.
5. Provide learning aids, such as tables or charts.

### ***References***

Be careful not to “date” your work. Use the most up-to-date sources. Unless the source is classic, your references should not be more than four years old.

1. Document and credit all sources and obtain **permissions** where needed.
2. Be sure that all citations called out in the text are listed in full in an end-note section.

### ***Special Considerations***

The following guidelines will help ensure consistency of tone throughout your manuscript:

**Avoid stereotyping.** Writing problems of a sexual, ethnic, and racial nature are usually overcome with minor rewording of a sentence or one word. For example, a draftsman is now referred to as a drafter, and firemen are called firefighters. You may also avoid stereotyping by locating photographs and illustrations that depict all ethnic and age groups of both men and women. Try to incorporate ethnicity in your examples and case studies in names, age groups, and so on. Be sensitive to issues of inclusion and individuals with special needs. Cengage Learning prefers a person-first description (e.g., “the child with disabilities” not “the disabled child”).



**Nonsexist Use of Language.** One dilemma often encountered when writing is the use of “he” versus “she.” Generally, Cengage Learning prefers to address this issue in the following manner: For Chapter 1, use “he”; for Chapter 2, use “she.” Continue to alternate these pronouns throughout your book.

The National Council of Teachers of English has published guidelines for non-sexist use of language that may be useful. The guidelines can be accessed at <<http://www.ncte.org>>. Click on Quick Links at the top of the page, click on NCTE Positions and Guidelines by Category under Grammar, click on Guidelines for Gender-Fair Use of Language.

**Plagiarism.** Please read the following carefully:

1. Plagiarism is the act of using someone else’s writing, ideas, or artwork and claiming them as your own. Plagiarism is illegal and can lead to legal and financial harm to both you and your publisher. Be sure your writing is not identical to the sources you use.
2. Paraphrasing, the adaptation of another writer’s ideas by creatively rewording them, is a method authors use frequently to avoid plagiarism. It is more than just switching words around. When paraphrasing is done well, an idea is changed to convey the special message and meaning you want to convey.
3. Another method you can use to avoid plagiarism is to document all sources. When quoting other writers or expressing their ideas, be sure to acknowledge the source. A simple footnote represents good scholarship.
4. For further information on guidelines regarding plagiarism, copyright, and permissions, see *The Chicago Manual of Style*, 15th Edition.

## REFERENCES AND CITATIONS

All sources must be carefully documented in your manuscript using the proper citations in running text, with the complete references at the back of each chapter or the end of the text. There are different reference formats for the various curriculum areas. See the following list for your subject area and query your editor if you are unsure about which style to use. Included for each reference format are Web site listings summarizing that style along with frequently asked questions and answers. Consult the actual publication for further examples and explanations.

**Note:** When referencing electronic sources, it is not enough to simply cite the Web site in question. You must obtain the same information required for a text or journal citation, including identifying the author and copyright holder and obtaining the proper permission.

***American Medical Association Manual of Style, 9th Edition***

- ✱ Resource for medical titles under the Singular imprint as well as for certain allied health disciplines (check with your Developmental Editor)
- ✱ Helpful Web site (nonofficial): <<http://healthlinks.washington.edu>>

***The Bluebook: A Uniform System of Citation, 17th Edition***

- ✱ Published by Harvard Law Association
- ✱ Resource for paralegal titles under the West Legal Studies imprint
- ✱ Helpful Web site (nonofficial): <<http://www.lawtechnology.org>>

***The Chicago Manual of Style, 15th Edition***

- ✱ Resource for majority of titles under the Cengage Learning imprint
- ✱ Helpful Web site: <<http://www.press.uchicago.edu>>

***Resources: Grammar, Style, and Usage***

*The Chicago Manual of Style*, 15th Edition

*Webster's Collegiate Dictionary*, 11th Edition

*The Elements of Style* by Strunk and White, 4th Edition

*Words into Type*, 3rd Edition

*Taber's Cyclopedic Medical Dictionary*, 19th Edition

*The Cyclopedic Education Dictionary*

*Oran's Dictionary of the Law*, 3rd Edition

*Publication Manual of the American Psychological Association*, 5th Edition

*American Medical Association Manual of Style*, 9th Edition

## FUTURE CONSIDERATIONS

This section presents an overview of the production process, which commences when you submit your final manuscript to Cengage Learning, and a brief introduction to the key elements (outside of your manuscript) that help us produce your book.

### *The Production Process*

You will be working directly with a Production Team or Production Editor, who will introduce himself/herself to you after he/she receives and reviews your final manuscript. The Production Editor will review and identify any missing content or materials that could potentially slow down the production process. Assuming that the manuscript is complete, your final manuscript will be sent out to an external production house. We generally work with production houses that have the capability and expertise to handle complete production. This includes design, copyedit, art rendering, composition, proofreading, and indexing.

When you turn in your final manuscript, you will need to include the following items, which are explained briefly next. We ask that you include these to help us envision, plan, and design your book as best we can for you.

Your Developmental Editor (DE) will assist you in answering your questions and explaining the items further.

- ✱ **Complete Preface to your book.** The preface is an important sales and marketing tool, and includes: an introduction, explanation of the features and organization of text, acknowledgements, listing of supplemental material, and table of contents.
- ✱ **Art Manuscript.** At the time you submit your final draft text manuscript, you must also submit a complete art manuscript. An art manuscript is simply a sequential compilation of all original figures—all art, photographs, and original permissions.
- ✱ **Caption List.** This is simply a Word document that is a sequential list of figures and a brief caption (or description) with courtesy lines if applicable.
- ✱ **Figure Control Sheets.** The Figure Control Sheets (FCS) keep track of every figure in your book. Your DE will give you a set of FCS to fill out and submit with your manuscript. The FCS indicate the order of appearance in each chapter of every figure, identify its type (photograph, illustration, etc.), the permission status, whether it is new or a pickup from another Cengage Learning text, and contain comments or a description of the figure.
- ✱ **Back Matter.** Back matter is made up of appendices (optional), glossary (optional), bibliography (optional), and an index.
- ✱ **Complete Permissions File.** Our production staff, as a rule, does not accept manuscripts without complete permissions files. If you deem the material to be “fair use” or “public domain,” please indicate that this is the case on your permissions grid and sign the grid when you submit it with your final manuscript.

# *Corporate Mission Statement*

**C**engage Learning's mission is to be the leading provider of skills-based solutions and services for educational institutions, businesses, and professionals within the career education, health care, and trades and technology markets. We are dedicated to achieving this through multi-channel growth, technology transformation, strategic alliances and partnerships, and selective acquisitions.

## **MULTI-CHANNEL GROWTH**

We focus on multi-channel growth and look to deliver lifelong learning products and services to customers at all stages of their careers. We help our customers as they manage the learning process toward their desired goals at all stages of their careers—from high school through career school, community college or university, professional certification, and continuing education.

## **TECHNOLOGY TRANSFORMATION**

Our publishing teams continue to migrate from primarily print-based delivery of products to platform-independent content delivery linked to defined competencies and standards. We create suites of content that include print, video, CD-ROM, DVD, and online components that allow customers to choose the product or service that best suits their learning style.

## **STRATEGIC ALLIANCES AND PARTNERSHIPS**

We partner with our customers in order to build timely and tailored solutions that meet their learning needs and work with other Cengage companies to offer customers an integrated solution. We look for distribution partnerships to expand our product and solutions offerings and also strive to establish relationships with distribution experts capable of expanding delivery of our products and services through a variety of broadband options.

## SELECTIVE ACQUISITIONS

For the last decade Cengage Learning has accelerated its growth by acquiring and integrating over 10 companies or publishing lists that provide a competitive advantage and offer new products and services to our growing customer base. We continue to seek strategic acquisitions within our key markets that expand on our lifelong learning mission.

# *The Sales and Marketing Commitment*

**C**engage Learning is organized to take maximum advantage of our multi-channel approach to developing and selling products and services to educational institutions, businesses, and individuals to serve their lifelong learning needs. We look to provide learning products at every stage of a person's career, whether that person is just starting out in high school, attending a higher education institution, or a practicing professional seeking new skills or continuing education credits, or preparing for a professional certification exam.

## **SALES AND MARKETING TEAMS**

Cengage Learning and Delmar Cengage Learning offer the unique combination of their own first class, experienced sales and marketing organization with the vast resources of the Cengage organization to reach every potential market for your product. Across all markets, a combined force of more than 250 sales and telesales specialists is available to help sell your product to the most appropriate customers.

### ***Sales***

#### **Career Education Markets**

The Cengage Learning Career Education Group Sales Force, hosted by Cengage Learning, targets all postsecondary vocational-technical schools, proprietary schools and career colleges, community colleges, and four-year colleges (for select disciplines). In addition, an inside telesales force supports the efforts of the outside sales force, providing additional follow-up and instructor support as necessary. The Career Education sales team is the largest sales force serving these markets.

#### **School Markets**

Cengage Learning's school sales force includes field and telesales representatives as well as specialists in the state adoption markets. It targets the K-12 markets, as well as secondary vocational-technical schools.

## Higher Education Markets

The Cengage Learning Higher Education Group Sales Force includes field and telesales representatives and targets two- and four-year colleges and universities, and graduate programs.

## Professional Channel Sales

Cengage Learning's Professional Channel Sales Force sells products to a wide variety of professional markets including: wholesalers such as Ingram and Baker & Taylor; retailers including Borders, Barnes & Noble, and amazon.com; independent bookstores; educational resellers; health care markets including hospitals and long-term care facilities; correctional facilities; fire houses and EMT departments; private beauty schools; state and federal government; unions and associations.

## Professional Automotive Sales

Cengage Learning also maintains a Professional Automotive Sales Force that is dedicated to providing the automotive aftermarket and original equipment manufacturers with training, reference, and certification solutions for professional technicians.

## International Markets

Finally, the Cengage Learning International Sales Group represents your products throughout the world with sales offices in London, Bonn, Paris, Tokyo, Singapore, Hong Kong, Melbourne, and Mexico City.

## Marketing

Cengage Learning's marketing staff is integrated into our Strategic Business Units, to closely integrate marketing with the product acquisition and development cycle. Marketing staff work very closely with publishers, editors, customers, reviewers, and sales partners to ensure the successful positioning of your products in the marketplace. Products are marketed through the use of targeted, multi-channel sales strategies that optimize the use of the group sales forces. Marketing managers are specialized by sales channel in order to better segment and target professional and educational sales opportunities. Cengage Learning has consistently exceeded industry averages for growth utilizing a combination of direct response advertising, ad placements in key magazines and journals, direct sales, telemarketing, conventions, and publicity.

Cengage Learning also has state-of-the-art, e-commerce capability and hosts more than 20 discipline-specific Web sites as well as <http://www.cengagelearning.com>, and has built proprietary list serve databases including thousands of professionals and educators. Online initiatives include product-specific companion Web sites, the use of online PDF sample pages and chapters, and monthly features to drive online sales.

As part of our effort to ensure that our marketing activities are as comprehensive and timely as possible, you should be sent an Author Questionnaire with your signed contract. This form enlists your help in identifying customers and ensuring that our promotional copy is as accurate as possible (see pp. 17–24 for an example of this form.)

## **MARKET RESEARCH**

Cengage Learning uses a variety of methods to keep a finger on the pulse of the market—formal and informal surveys, Web research, interaction with our field representatives and reviewers, focus groups, editorial or publishing travel, and other means. Depending on the nature of your project and your particular discipline, different market research strategies will be used. Through this research, product needs are defined, and we are able to fine-tune our publishing strategy.



## *Author Questionnaire*

**T**he Author Questionnaire provides marketing information on your project. We will use this information to promote your project and for catalog and promotion copy. It is important for you to complete this form with as much information as possible. When it is close to the time to begin promotion of your project, we will ask you to complete this form and send it to us.

See example on the following pages. A questionnaire will be sent to you from the appropriate Marketing Assistant. Completed forms should be returned to that same assistant.

# AUTHOR QUESTIONNAIRE

## Cengage Delmar Learning

Dear Author,

Cengage Delmar Learning is committed to focusing developmental resources on targeted markets in which we can establish a leadership position. Every product and service contributes to our overall success, whether it is a four-color text, one color supplement, DVD, video or online course. We ensure our success with thorough product planning, market-oriented development to meet customer needs, and well-executed production and marketing plans to maximize the sales potential of each project.

This Author Questionnaire provides the marketing team with critical information for both print and online catalogs, collateral marketing pieces, sales tools, and book cover four. If the time is not taken to complete this form, marketing your product becomes difficult and can possibly hurt the success of your product.

We ask that you complete this Author Questionnaire within two weeks of receipt and preferably return it electronically or US Mail to Erica Conley, CE SBU Marketing Assistant.

Email: [Erica.conley@thomson.com](mailto:Erica.conley@thomson.com)

Mail: Cengage Delmar Learning  
Executive Woods, 5 Maxwell Drive  
Clifton Park, NY 12065-2919

Attn: Erica Conley, Marketing Assistant Career Education SBU

Thank you in advance for your help with this critical stage of the product creation process. If you have any questions, please contact Erica Conley at 1-800-998-7498 x2379 or your editors.

Sincerely,

Career Education SBU Marketing Team.

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## GUIDELINES FOR COMPLETING YOUR AUTHOR QUESTIONNAIRE

### Helpful Tips:

- ❖ use simple, straightforward language
- ❖ complete every section thoroughly
- ❖ submit your Author Questionnaire within two weeks of receipt
- ❖ retain a copy of your completed form
- ❖ send in leads & updates as you see fit, and when your manuscript is complete
- ❖ Think carefully about the ways your book is different and more remarkable than other available books in your subject area

The sooner you respond, the sooner we can begin selling your product! We look forward to receiving your information.

### II. Frequent Author Questionnaire Questions & Comments:

1) The editor is familiar with the project, why should I record it all again?

While our Editors and Marketing personnel are conversant with the needs and scope of the markets for your project, we look to you as the content expert. As such, we rely on you to help guide us in the creation of marketing and promotional materials long before the project is "finished."

2) Some of the information may change so should I leave those areas blank?

PLEASE don't leave areas blank. Most products evolve over the course of development, but the core topic and market focus will most likely remain the same. Information can always be updated, but without solid data to begin with, the product faces a disadvantage in the marketplace. The earlier we can accurately promote a title, the better the chance it has to reach its potential, which benefits all involved.

*3) Some of the questions on the form seem repetitive or unnecessary so I skipped them.*

While some of the questions *may seem* repetitive or unnecessary, they really are *not*. We will be looking for many different marketing opportunities for your products, and these questions will help us determine the best opportunities. Please complete all questions as fully and accurately as possible.

*4) My project is a revised edition, is there really a need to fill out another Author Questionnaire?*

This information is almost *more important* for revisions! The Author Questionnaire will help clarify what is new, different & why things changed. This will help us effectively market the product to current users, new markets and develop new sales tools for our sales reps. We also need to give careful consideration to any need in existing competitive titles and this information will help us to position your title against competitors—maximizing take-away opportunity.

*5) I've filled out the form, but only briefly. Delmar can fill in the blanks.*

You are the author and understand this project better than anyone else at this stage. This information is vital in communicating the product's vision and potential to anyone interested in purchasing it! The more thorough the information, the greater chance we have to market your product to existing and new markets for Thomson Delmar Learning.

***We appreciate your investment of time and look forward to the success of this product! Thank you.***

## **I. Book/Product**

1. Title and Edition: \_\_\_\_\_
2. Subtitle: \_\_\_\_\_
3. If your book is part of a series, please indicate the name of the series.

**The information requested below MUST be complete and accurate for marketing purposes.**

## **II. Author/ Co-author Information**

- 1) Please provide your name, along with your school and/or business affiliations, credentials and title, as you think it should appear on product covers, title pages and marketing materials and all Delmar and On-line reseller web sites. (Please write out your title and current school/business affiliation name in full.) Remember to include any titles or academic/professional credentials we should include.

Name: \_\_\_\_\_

Title: \_\_\_\_\_

School and/or Business: \_\_\_\_\_

Credentials: \_\_\_\_\_

- 2) Please list relevant professional/academic distinctions, achievements, or honors, including positions/memberships you may hold with professional organizations.
 

1) _____	4) _____
2) _____	5) _____
3) _____	6) _____
- 3) Your preferred mailing address, indicating any additional addresses and when each address should be used.

Preferred Mailing Address:

Additional Addresses:

- 4) Your home and work telephone number, fax number and email addresses.

Home Phone:

Work Phone:

Home Fax:

Work Fax:

Home Email:

Work Email:

- 5) Please list any and all speaking engagements you have planned for professional groups, organizations, training seminars or other groups for whom your product would be of interest. Please provide the name of the events and the dates. If there are hand out materials, promotional pieces or programs for the event, please include a contact name and an address.

	Event	Date	Marketing Opportunities
1			
2			
3			
4			
5			

- 6) After your book is published, will you be speaking at any events where you will be able to sell or promote your book? If so, please list them.

	Event	Date	Marketing/Selling Opportunities
1			
2			
3			
4			
5			

- 7) Are you interested in being a distributor of your own product?

☐ No

☐ Yes, please put me in touch with the appropriate Delmar/ITP sales representative.

- 8) Please indicate any articles that you have published, columns or articles you write regularly, or publications to which you contribute that might assist us in selling your product. Please provide the publication name and date your articles, etc. will appear, a contact name, address and phone number for each.

Publication Name

Address

Contact Person

Phone #

Dates

### III. Subject Matter

- 1) Please write a long description of your product. (Hint: if you had 5 minutes to tell someone about your product and convince that person to buy it, what would you say?) Be sure to focus on the unique features of your product relative to any and all competition. Do not use phrases like “well-written” or “comprehensive coverage”
  
- 2) Please write a short description of your product. (Hint: if you only had a few moments to tell someone about your product what would you say?)
  
- 3) Please provide 3 or 4 keywords depicting this product in bullet format.
  
- 4) Please identify the primary audience/market for your product. (Is this primarily an education product? What level?)  
☐ Educational—Level: \_\_\_\_\_  
☐ Professional—Target Audience: \_\_\_\_\_
  

If your primary audience is the professional market, can you recommend reviewers for your product who would be willing to provide testimonials/quotes for marketing purposes?

  
- 5) Is there a secondary audience and if so, please identify it? (For example, would your product be useful for a corporate or military training program, an association, or any other target audience etc.)
  
- 6) Does your product have retail bookstore potential? If yes, please explain. ☐ Yes ☐ No

#### 7) Features and Benefits

Please list 5-6 key features (how it works) and the benefits (what’s in it for the reader – how does he/she benefit) of those features for your product. Identify the differentiating factors of your product. Why should someone buy your book instead of someone else’s?

Feature

Benefit (What is in it for the reader? Why do they walk away learning after reading your book?)

- |    |    |
|----|----|
| 1) | 1) |
| 2) | 2) |
| 3) | 3) |
| 4) | 4) |
| 5) | 5) |
| 6) | 6) |

9) For Revisions Only: Please indicate what is new about this edition. Have you changed your viewpoint or approach to the subject matter? Has the organization or presentation of the material changed? Have you added new material, and why? What are the benefits for the reader? What value does it provide for readers? Please be specific.

10) Complete Table of Contents- (Attach TOC to form)

11) Sales Handle (Key selling points – please provide a one-line statement):

12) General Overview (please complete each bullet below):

- **target market:**
- **market size:**
- **market growth:**
- **growing industry trends:**
- **key info on selling the product:**
- **key areas the book will sell:**

#### **IV. The Competition – “Key to Your Product’s Success”**

Please take the time to provide this "market intelligence." It is invaluable for the marketing of your product. If a direct competitor does not exist, please identify the closest competitor, or materials currently used in your target market. Please provide information for 2 – 4 of the closest competitors.

##### **Competitor #1**

- 1) Author:
- 2) Title:
- 3) Publisher:
- 4) Copyright date:
- 5) Estimated market share (the percentage of market using title):
- 6) ISBN:
- 7) Price:
- 8) Special promotions/offers:
- 9) Strengths:
- 10) Weaknesses:
- 11) How your title will be different and better!(list 3-5 key advantages)
- 12) Number of pages, trim size, number of colors, and binding

### **Competitor #2**

- 1) Author:
- 2) Title:
- 3) Publisher:
- 4) Copyright date:
- 5) Estimated market share (the percentage of market using title):
- 6) ISBN:
- 7) Price:
- 8) Special promotions/offers:
- 9) Strengths:
- 10) Weaknesses:
- 11) How your title will be different and better!(list 3-5 key advantages). What will convince a potential customer to buy your book or switch to your book from a competing book?
- 12) Number of pages, trim size, number of colors, and binding

### **V. Opportunities to market your Product**

#### 1) Professional Market Opportunities

Do you know of any professional, consumer, or hobbyist groups that would find your product or a portion of your product valuable? Explain why. Also list any specific features or characteristics of your product that would be especially valuable to these groups and why. Please list any personal contacts you may have within these groups, including name, title and phone number. Indicate if any of them offer bookclubs or buying services to their members.

#### 2) Trade/Journal Advertising

Please name the 3 most relevant professional publications (magazines, newsletters, journals, etc.) which would be most effective in reaching potential customers? Please list any contacts you may have at these publications including name, address and phone number for each. Please indicate whether or not these publications review new books.

	Publication Name	Contacts: (Name, Address, Phone)	Review Book—yes/no
1			
2			
3			

3) Do you know of web sites for trade/professional/industry resources that you feel relate well to your product, or the users of your product? Please provide the URL (Internet address) and the name of the site.

	Web Sites	URL
1		
2		
3		
4		
5		

#### 4) Bulk Sales Opportunities

Do you know of associations, organizations, government agencies or companies, which might be interested in purchasing large quantities or customized portions of your product for seminars, training, premiums, etc? Please list contact names, addresses, and phone numbers for each.

	Organization	Contact Information
1		
2		
3		
4		
5		

#### 5) Mail Order Catalogs

In an effort to better market this product, do you know of any specific mail order catalogs, book clubs, or distributors that might be appropriate for selling your product. Please list contact names, addresses and phone numbers for each.

- 1.
- 2.
- 3.
- 4.
- 5.

#### VI. Promoting your product:

Please list any distinguished, authoritative individuals in your field/profession that should receive a complimentary copy of your product. Please list names, addresses and phone numbers.

***That's it! Thank you for providing this vital information!***

**PLEASE SAVE A COPY OF THIS FORM FOR YOUR RECORDS!**

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#### **If you are returning your PIF on a diskette, please be sure to:**

- Save a backup copy of each PIF word processing file for your records
- Enclose each completed PIF as a separate word processing file and save as a Microsoft Word Document, or a Word Perfect document on the original Delmar PIF diskette that was enclosed
- Print out and enclose a hard copy of each completed PIF word processing file
- Save your PIF using your last name as a file name with the file extension (i.e., .doc.); if you are writing more than one title, designate each file name by number, i.e., Smith1.doc, Smith2.doc, etc.
- Write your last name and title(s) on the diskette label
- Use the prepaid envelope addressed to your Editorial Assistant at Delmar Publishers with the diskette in a protective mailer



## *Your Strategic Business Unit*

**W**elcome to the Cengage Learning Team. We at Cengage Learning have been working in teams—called Strategic Business Units—for several years. We know that by focusing on and learning a specific market or discipline, people are better able to devise products that meet the specific needs of their various customers. We also know that your product will be better developed, produced, and marketed when all members of your team work together from the beginning, sharing ideas and seeing them through to completion. Here are other members of your project team and how their work will help you.

### **ACQUISITIONS EDITOR**

The Acquisitions Editor (AE) is responsible for the overall publishing program in a given discipline. The Acquisitions Editor is responsible for negotiating the contract, managing financial planning, market research, content development, promotion and sales planning, publication scheduling of your project, and the remainder of his or her publishing program.

Your Acquisitions Editor is \_\_\_\_\_

Ext. # \_\_\_\_\_ E-mail: \_\_\_\_\_

### **EDITORIAL ASSISTANT**

The Editorial Assistant (EA) is responsible for providing support in the following areas: preparing contracts, conducting reviews, and coordinating manuscript development with you and your Acquisitions Editor. Acquisitions Editors travel frequently, so your Editorial Assistant is available to answer any questions you may have. Please use this valuable resource.

Your Editorial Assistant is \_\_\_\_\_

Ext. # \_\_\_\_\_ E-mail: \_\_\_\_\_

## DEVELOPMENTAL EDITOR

For projects that are assigned a Developmental Editor (DE), he or she will help you organize your manuscript, ensuring that the content is as comprehensive, market-oriented, and up-to-date as possible; coordinate market and team reviews; and help get your manuscript ready for our production staff. The Developmental Editor works with you to maintain writing schedules and helps you ensure that your manuscript is the strongest product it can be, addressing the attributes of the competition, answering all the needs of the marketplace, and assuming the desired position in the market.

Your Developmental Editor is \_\_\_\_\_

Ext. # \_\_\_\_\_ E-mail: \_\_\_\_\_

## PROJECT EDITOR

The Project Editor (PE) is responsible for quality control; coordinating and managing freelancers for the copyediting, proofreading, and indexing stages; and ensuring that your manuscript is complete and organized, including permissions.

Your Project Editor is \_\_\_\_\_

Ext. # \_\_\_\_\_ E-mail: \_\_\_\_\_

## PRODUCTION EDITOR/COORDINATOR

The Production Editor/Coordinator acts as a liaison with typesetters, production houses, and printers, who will ultimately ensure your published product is created. The Production Editor/Coordinator is responsible for ensuring that your project is kept on schedule and for managing the assigned budget.

Your Production Editor/Coordinator is \_\_\_\_\_

Ext. # \_\_\_\_\_ E-mail: \_\_\_\_\_

## ART & DESIGN COORDINATOR/SPECIALIST

The Art & Design Coordinator is responsible for managing the production of the art program for your work. They are also responsible for coordinating the interior text design and cover design through printing.

Your Art & Design Coordinator is \_\_\_\_\_

Ext. # \_\_\_\_\_ E-mail: \_\_\_\_\_

## CHANNEL MANAGER

The Channel Manager provides key information in the planning stages of your project and develops and manages the implementation of a marketing plan for the team's publishing program. The Channel Manager acts as a liaison with the various sales channels by communicating product information to sales representatives and customers through which your finished project will be sold. If your product will sell to multiple channels, you may have more than one Channel Manager.

Your Channel Manager is \_\_\_\_\_

Ext. # \_\_\_\_\_ E-mail: \_\_\_\_\_

## TECHNOLOGY PROJECT MANAGER AND TECHNOLOGY SOLUTIONS TEAM

Many projects require additional input from a special project manager and members of our Technology Solutions Team, particularly software, CD-ROM, and on-line projects. They provide a vital link in keeping our business units up to date on the latest technology and trends.

Your Technology Project Manager is \_\_\_\_\_

Ext. # \_\_\_\_\_ E-mail: \_\_\_\_\_

# *The Publishing Cycle and Production Process*

## **UNDERSTANDING THE PUBLISHING CYCLE**

This section explains the stages of the publishing cycle and introduces you to each step taken to ensure a smooth production process for your work. Not every title will follow this publishing cycle exactly. Some will have shorter schedules, and some will have longer. Consult your Acquisitions Editor for the specifics for your project.

### ***Starting Manuscript Preparation***

At the start of your project, you need to develop an initial table of contents and outline, paying special attention to the competing titles in the market. You should obtain copies of the main competitors' titles to review. You will need to draft and submit two or three sample chapters for review. These chapters are to include both text and any referenced figures. You will need to supply your chapters electronically (on disk, CD, or via FTP) with files for each chapter saved by chapter number, as well as a hard copy printout of each chapter numbered sequentially.

### ***Submitting Sample Chapters***

Once you have submitted your sample chapters, they will be reviewed by the assigned project team at Cengage Learning. They will also be reviewed by outside experts in your field. You will be supplied with the names of the individuals assigned to your project shortly after you receive your counter-signed contract from Cengage Learning. This project team will provide you with feedback on the preparation of your sample manuscript. They will identify any preparation concerns that need to be addressed prior to submittal of subsequent drafts of your manuscript to ensure that the manuscript is properly prepared to facilitate a smooth production process.

### ***Submitting First Draft***

Once you have reviewed the feedback supplied on your sample chapters, your next step is to complete and submit a first draft manuscript, which will then be sent out for content review. Either your Developmental Editor or Acquisitions Editor will contact a number of instructors and/or peers throughout the market to review and critique the content of your manuscript. Authors are encouraged to suggest key individuals or programs as reviewers. Reviewers are

generally given three-to-five weeks to complete a manuscript review. Once all reviews have been received at Cengage Learning, we will complete a manuscript review analysis. This analysis, as well as copies of the specific reviews, will be sent to you for evaluation. Your editor is familiar with the competing titles/products, and will discuss the reviewer concerns with you, and assist you in determining what changes must be made to make your manuscript market ready. We will also make recommendations for final manuscript preparation based upon our internal review of your first draft manuscript, similar to the feedback we supplied at sample chapters.

### ***Submitting Final Draft***

Once you and your Acquisitions and Developmental Editors agree on the proper direction, you will then complete the revision of your manuscript according to the market direction, and make the necessary changes. During this stage, the Cengage Learning in-house project team finalizes the plan for the production of your project. The delivery of your final draft manuscript initiates the production process.

## **THE PRODUCTION PROCESS**

At the time you submit your final draft text manuscript, it must include a complete art manuscript, inclusive of all original art, photographs, and original permissions. The Cengage Learning project team will then review your final manuscript. They will review and identify any missing content or materials that could potentially slow down the production process. Assuming the manuscript is complete and acceptable, your final manuscript will be sent out to an external production house. We generally work with full production houses that have the capability and expertise to handle complete production. This includes design, copyedit, art rendering, composition, proofreading, and indexing. Vendors having vast experience with a particular type of project or subject matter may be selected to aid us in completing your project quickly and efficiently. You may be working directly with a Full Production House after we send your manuscript out. They will contact you to introduce themselves and to establish a schedule with you based upon the end delivery date Cengage Learning has agreed to.

### ***Copyedit***

Either a Project Editor or Production Editor/Coordinator will manage the copyediting of your manuscript. He or she will work with either a freelance copyeditor or the production house to copyedit your manuscript. You will be given a schedule of the copyedit. As your manuscript is copyedited, a copy of the copyedited manuscript will be forwarded to you to review and answer any questions and make minor corrections.

Please adhere to the following guidelines while reviewing the copyedited manuscript:

1. Review all changes made by the copyeditor. If you disagree with any change, note it on the specific manuscript page.

2. The copyeditor may include a list of questions for you to answer. If you do not understand a specific query, ask your contact person. Be sure to answer all queries before returning the reviewed manuscript. Any unanswered questions will delay your project and production may need to be halted.
3. If there is any rewriting you need to do, or new material you must add, now is the time to do so. **This is your last opportunity to make substantive content changes to your manuscript.** You should limit these changes to correcting inaccuracies and updating information (break-through technologies, new cases, legislation, and so on). Only critical changes will be made at this point.
4. Use red pen for all changes. Type larger inserts separately and label clearly.
5. If the copyedit and review are being done electronically, you will be notified by your editor in advance.

### **Copyeditor/Proofreader Marks**

Copyeditors and proofreaders use a number of specific symbols while marking a manuscript or proofing typeset pages. Because copyedit review and/or review of the proofread pages will be among your responsibilities as author, you should familiarize yourself with these symbols (see Table 1). Please note that this is just a sampling of the most commonly used symbols. If you come across symbols that you do not understand while you are reviewing the manuscript or pages, be sure to contact your Project Editor, Production Coordinator/Editor, or Developmental Editor.

### ***Art and Design***

Either an Art & Design Coordinator/Specialist or Production Editor/Coordinator will be assigned to manage your art manuscript. He or she will work with the illustrators to produce your art. He or she may contact you directly to clarify questions to ensure that your art is being correctly rendered. Usually, when the illustrator completes the rendered art, copies will be sent to you to review, answer any questions, and make any necessary corrections. The Art & Design Coordinator/Specialist or Production Editor/Coordinator will also work with a freelance designer or production house on the concept for your cover and the design for your text. If you have any suggestions for style of art, manufacturers to contact for original art, or ideas concerning cover or text concepts, submit them to your editor with your final draft manuscript. Your suggestions are important and will be considered.

### ***Composition and Proofreading***

The copyedited manuscript and art program will be sent to the Compositor/Full Production House by the Production Coordinator or Production Editor. Once your manuscript is put into **pages**, a set of **page proofs** will be submitted to you, either electronically or as hard copy, for a final check. This step happens simultaneously with the proofreading of the pages. You will receive a schedule for the flow of the pages for your project from the production house.

**TABLE 1 COMMON PROOFREADER MARKS**

**Operational Signs**

	Delete
	Close up; delete space
	Delete and close up (use only when deleting letters within a word)
	Let it stand
	Insert space
	Begin new paragraph
	Move right
	Move left
	Center
	Move up
	Move down
	Flush left
	Flush right
	Align vertically
	Transpose
	Spell out

**Typographical Signs**

	Set in italic type
	Set in roman type
	Set in boldface type
	Set in lowercase
	Set in capital letters
	Set in small capitals
	Wrong font; set in correct type
	Insert here or make subscript
	Insert here or make superscript

**Punctuation Marks**

	Insert comma
	Insert apostrophe or single quotation mark
	Insert quotation marks
	Insert period
	Insert question mark
	Insert semicolon
	Insert colon
	Insert hyphen
	Insert parentheses

Please follow these guidelines when reviewing your pages:

1. Mark all your corrections in red pen.
2. Check to ensure that no copy/content is missing or has been dropped by the typesetter.
3. Check all art for proper positioning and correct figure number, caption, and credit line.
4. **This is not the time to rewrite.** Limit changes to content accuracy only.

After the proofread/author review of pages is complete, the production house makes the page corrections and sends the final page files to the printer. A bound book is generally complete within 8 to 10 weeks after you have reviewed page proofs.

The publishing cycle will vary according to the size and complexity of the work. The various stages of the publishing cycle are outlined in the time line in Table 2. Some teams work with fast cycle projects and all schedules are adjusted accordingly.

**TABLE 2    *UNDERSTANDING THE PUBLISHING CYCLE STAGES***

**Working with Your Editor:**

Sample Chapters reviewed	2 months*
First Draft submitted	2–12 months*
Reviews and review analysis of the First Draft	6–8 weeks
Manuscript revised into a Final Draft	2–6 months*

**Working with Your Production Team:**

PROJECT EDITOR AND/OR PRODUCTION EDITOR

Copyedit of the manuscript	4–8 weeks
Your review of the copyedited manuscript	1–3 weeks

ART & DESIGN COORDINATOR/SPECIALIST and/or PRODUCTION EDITOR/COORDINATOR

Rendering of the final art	4–8 weeks
Your review of the art	1–4 weeks

PRODUCTION EDITOR/COORDINATOR

Copyedited manuscript submitted to the typesetter	1–2 weeks
Typesetter produces pages	6–12 weeks*
Your review of the pages	1–2 weeks*
Proofreader reviews the pages and art	2–4 weeks*
Bound Book—printing and binding	3–8 weeks*

\* Schedules vary according to the size and complexity of the manuscript and overall need of the project (i.e., software release-dependent projects).



## Helpful Writing Hints

**T**his section shows the finer details of manuscript preparation and provides you with some helpful writing hints.

### RESOURCES: GRAMMAR, STYLE, AND USAGE

- ✱ *The Chicago Manual of Style*, 15th Edition
- ✱ *Webster's Collegiate Dictionary*, 11th Edition
- ✱ *The Elements of Style* by Strunk and White, 4th Edition
- ✱ *Words into Type*, 3rd Edition
- ✱ *Taber's Cyclopedic Medical Dictionary*, 19th Edition
- ✱ *The Cyclopedic Education Dictionary*
- ✱ *Oran's Dictionary of the Law*, 3rd Edition
- ✱ *Publication Manual of the American Psychological Association*, 5th Edition
- ✱ *American Medical Association Manual of Style*, 9th Edition

### GETTING STARTED

If you are an experienced author, you know how to proceed. If you are a new author, the following writing hints may be helpful.

#### **Organization**

- ✱ To help you organize your thoughts and focus your writing, prepare a detailed table of contents (TOC) and outline. The detailed table of contents includes part or section numbers and titles, chapter numbers and titles, and all levels of heads (see Figure 1, p. 34). As you can see from Figure 1, if your TOC is highly detailed, the TOC can function as an outline for your manuscript. When you are creating the detailed TOC, strive to keep the chapter titles and heads concise (two to five words, not sentences). Be sure to include appendices and other back matter (glossary, bibliography, and so on) in your detailed TOC.

# ***The Modern Garde Manger: A Global Perspective***

**By Robert Garlough and Angus Campbell**

**Dedication**

**Foreword**

**Preface**

**Acknowledgements**

**About the Authors**

## **Part I: Foundations in Garde Manger**

### **Chapter 1: Perspectives in Garde Manger**

- **Historical Perspectives**
  - **The Craft Guilds and Livery Companies**
    - **Training with Craft Guilds**
    - **In the Larder: Keeping to Eat**
  - **The Classic Kitchen Brigade System**
    - **The Chef's Uniform**
- **Roll of the Modern Day Garde Manger**
  - **Personal Characteristics**
    - **Organizational Leadership Abilities**
    - **Technical Abilities**
    - **Artistic Abilities**
    - **Business Management Abilities**
  - **Business Organizational Structures**
  - **The Job Descriptions and Standards**
- **Focusing on Professional Development**
  - **Product Knowledge**
  - **Preparation Techniques**
  - **Classics and Trends**

### **Chapter 2: Global Awareness and Menu Development**

- **Increasing Cultural Awareness**
- **Internationalizing the Menu**
  - **Using Indigenous Ingredients**
  - **Varying the Cooking Styles**

***Figure 1. Sample Detailed Table of Contents***

Keep in mind the course, professional, or consumer requirements and the strengths and weaknesses of the competing books when you are creating your TOC. Be sure that your TOC includes content related to all topics covered in the course or scope of your project. You should also address strengths and weaknesses of the competition (your Developmental or Acquisitions Editor can provide an assessment of the competition based on analysis of the products and market feedback). For example, if one of the weaknesses of a competing text is that it does not include review questions and activities, you should include them in your book.

- After you have prepared the detailed TOC, prepare a chapter template. You will need to identify elements (such as chapter objectives, case studies, review questions, and references) that will appear in each chapter. Some examples of chapter templates follow:

Chapter Objectives	Chapter Objectives	Chapter Objectives
Case Studies	Vignette	Chapter Quote
Assignment after Case Study	Caution alerts woven into text	Practical Application
Examples	Research Focus	Boldface Terms
Boldface Terms/Running Glossary	Procedures	Examples
Chapter Summary	Chapter Summary	Chapter Summary
Terms to Know	Web Links	Key Terms list
Review Questions	Review Questions	Review Questions
On the Web Exercises	References	Activities
	Case Study	

The template will act as a guide to help you present your content in a consistent format throughout the manuscript.

## Focus

- Check your contract to see how many manuscript pages you have committed to submit. If you vary substantially from the agreed-upon page count, you may have to add or delete content because this impacts the cost of production and may impact sales.
- Write each chapter with the customer in mind. Ask yourself: What can I do to meet the end user's needs? For example, if your product is aimed at students with little or no previous experience with your subject matter, be careful not to assume knowledge on their part. Clearly explain all concepts and terms before you expand on them. If your product is aimed at an experienced professional, briefly indicate the assumed level of the reader and then focus on adding advanced knowledge and features designed to make the professional an expert.

- ✱ Write your text with the competition in mind. Both their strengths and weaknesses can be valuable to the development of your work.
- ✱ Be responsive to the suggestions of market reviewers of your sample chapters and first draft. The market reviews give you an opportunity to craft a product that meets the needs of your market. This can result in increased sales of your product.
- ✱ Prepare your art manuscript while you are writing each chapter. You will need to complete Figure Control Sheets describing each figure, whether it is new or will be picked up from another title, and whether or not we have permission to use it. It is your responsibility to request permission to use artwork and text from other sources. If the figure is an illustration that will be created by an artist, you will need to provide a rough draft of the illustration for the artist to work from. If a photo shoot is planned, you will need to complete photo script sheets describing each photo.
- ✱ Don't forget your supplements! If you're writing an educational product, think about what pieces of the supplements you can work on while you are writing the core manuscript. For example, if an instructor's manual is planned for your book, write the answers to review questions when you are writing the book manuscript. Publishing the supplements at the same time as the core product helps secure sales, and enables instructors to work from your product immediately.

## Writing Styles

- ✱ Write visually. Choose active verbs over passive verbs. An example of active and passive versions of a sentence follow:  
  
Active: When assessing the client's home environment, consider both the physical and psychological aspects.  
  
Passive: The physical and psychological aspects are considered when assessing the client's home environment.
- ✱ Be direct and concise. Avoid wordiness by keeping sentences fairly short.
- ✱ Key Terms should be marked in **bold** and defined on their first usage. (Verify that all Key Terms are in the glossary and any chapter listing in either alphabetical order or order of appearance depending on the level of your book's market).
- ✱ Use *italic* for emphasis, foreign terms (Latin), and for book and movie titles, and sparingly for emphasis.
- ✱ Be sure to code all your chapter head levels. Again, use your TOC as a guide to mark the /H1/, /H2/, and /H3/ heads (see Parts of a Text).
- ✱ Provide learning aids, such as tables or charts. (Be sure to number sequentially and keep a separate typed, running list of captions and courtesy lines.)

## References

Be careful not to “date” your work. Use the most up-to-date sources (update editions and dates respectively). Unless the source is classic, your references should be no more than four years old. If you are unsure whether a book you are referencing is the latest edition, you can double-check it on the publisher’s Web site.

- ✱ Document and credit all sources and obtain permission where needed.
- ✱ Be sure that all citations called out in the text are listed in full in the end notes section. You should be sure that the material is still included in the new edition as well.

## Things to Avoid

- ✱ Overformatting. Keep all formatting to a minimum (bold, italic, underlining, etc.). Excess formatting slows down the production process and could affect your publication date.
- ✱ Do not attempt to box items, add rules to tables, use reverse type, or insert icons or graphic images, and so on.

## Revisions

(See the Revisions section for a more detailed explanation.)

- ✱ When inserting new material, do not write on the original tear sheets, unless the insert is less than one brief sentence. Use red pen.
- ✱ Number your inserts in a consistent manner using the prior edition page number and an alpha listing if more than one insert per page (e.g., 36A, 36B, 36C = three inserts on page 36). If an insert is longer than one page, number the pages as follows: 36A-1, 36A-2, and so on.
- ✱ Be sure to code your head levels in the inserts.
- ✱ Do not forget to define all new Key Terms and add to the Glossary and Key Terms list in each chapter.
- ✱ Update all figure numbering and supply a new caption list with your final draft.

## SPECIAL CONSIDERATIONS

The following guidelines will help ensure consistency of tone and appropriate language throughout your manuscript.

### Stereotyping

Avoid stereotyping. Problems of a sexual, ethnic, and racial nature are usually overcome with minor rewording of a sentence or one word. For examples, a draftsman is now referred to as a drafter, and firemen are called firefighters.

You may also avoid stereotyping by locating photographs and illustrations that depict all ethnic groups of both men and women. Try to incorporate ethnicity in your examples and case studies in names, age groups, and so on.

Be sensitive to issues of inclusion and individuals with special needs. Cengage Learning prefers a person-first description (e.g., “the child with disabilities” not “the disabled child”).

### ***Nonsexist Use of Language***

One dilemma often encountered when writing is the use of “he” versus “she.” One way to address this issue is: For Chapter 1, use “he”; for Chapter 2, use “she.” Continue to alternate these pronouns throughout your book. This method resolves this dilemma effectively, without requiring the reader to stumble over the sometimes awkward he/she combination.

The National Council of Teachers of English has published guidelines for gender-fair use of language that can be useful to you in your writing: <<http://www.ncte.org>>. Click on Quick Links at the top of the page, click on NCTE Positions, click on NCTE Positions and Guidelines by Category. Under Grammar, click on Guidelines for Gender-Fair Use of Language.

### ***Plagiarism***

Plagiarism is the act of using someone else’s writing, ideas, or artwork and claiming them as your own. Plagiarism is illegal and can lead to legal and financial harm to both you and your publisher. Be sure to credit any sources you use in your manuscript. If you use a direct quote from another source, enclose the passage in quotation marks and credit the author. If you are quoting a significant amount of text from another work, it may be necessary to request permission from the copyright holder.

Paraphrasing (summarizing or rewording another writer’s ideas) is a method frequently used by authors. It is important to credit the source when paraphrasing to avoid presenting another writer’s ideas as your own. According to *The Chicago Manual of Style*, 15th edition: “Traditional copyright doctrine treats extensive paraphrase as merely disguised copying.”

*The Chicago Manual of Style*, 15th edition and the *Publication Manual of the American Psychological Association*, 5th edition are good sources of information on plagiarism, copyright laws, and permissions. If you are unsure about whether or not to request permission or cite a source, consult your Developmental Editor.

## References and Citations

All sources must be carefully documented in your manuscript using the proper citation in running text, with the complete reference at the back of each chapter or the end of the text. There are different reference formats for the various curriculum areas. Review the information provided here for your subject area and query your editor if you are unsure about which style or edition to use. Included for each reference format are Web site listings summarizing that style along with frequently asked questions and answers. Consult the actual publication for further examples and explanations.

**Note:** When referencing electronic sources, it is not enough to simply cite the Web site in question. You must obtain the same information required for a text or journal citation, including identifying the author and copyright holder and obtaining the proper permission.

### ***American Medical Association Manual of Style, 9th Edition***

- ✱ Resource for medical titles under the Singular imprint as well as for certain allied health disciplines (check with your Developmental Editor)
- ✱ Helpful Web site (nonofficial): <<http://healthlinks.washington.edu>>. Search HealthLinks for AMA style guide: Type “ama style guide” in the blank search box and press Enter. Then click on Health Sciences Libraries: AMA Style Guide.

### ***The Bluebook: A Uniform System of Citation, 17th Edition***

- ✱ Published by Harvard Law Review Association, Gannett House. <<http://www.legalbluebook.com>>.
- ✱ Resource for paralegal titles under the West Legal Studies imprint
- ✱ Helpful Web site (nonofficial): <<http://www.lawtechnology.org>>. Click on Hot Resources, then click on Uniform Citation.

### ***The Chicago Manual of Style, 15th Edition***

- ✱ Resource for majority of titles under the Cengage imprint
- ✱ Helpful Web site: <<http://www.press.uchicago.edu>>. Click on Chicago Manual of Style Web site

**Publication Manual of the American Psychological Association  
(APA),  
5th edition**

- ✱ Resource for health care, early childhood education, and hospitality, travel, and tourism titles under the Cengage imprint
- ✱ Resource for titles under the Milady imprint
- ✱ Helpful Web site: <<http://www.apa.style.org>>

Following are some tips and shortcuts for APA formatting (**bold** for emphasis):

- ✱ When listing two or more authors, place commas between them and use an ampersand, not the word “and,” before last author’s name.  
**Note:** Separate initials with a space (do not run them together).

Strunk, W., Jr., & White, E. B. (1999). *The elements of style* (4th ed.). New York: Macmillan.

- ✱ Dates following authors’ names go in parentheses, followed by a period. List year first, then month. **Note:** The title of the book is set italic and only the first word of the title and subtitle (if there is one) and any proper nouns are capitalized. The edition is set Roman and abbreviated. The period follows the edition if there is one (otherwise it follows the title).

Strunk, W., Jr., & White, E. B. (1999, July). *The elements of style* (4th ed.). New York: Macmillan.

- ✱ For journals, the volume number should be italicized and be next to the issue number (in parentheses, set Roman). Journal title, journal/issue number, and pages are separated by commas. **Note:** Capitalize each word in the journal title.

Richards, T. (1999, May). The Pekingese: Beguiling bravery. *Journal of Cute Dogs*, 8(6), 22–28.

- ✱ Include the publication city, state abbreviation, and publisher. For Cengage titles, insert “Cengage Learning.”

Clifton Park, NY: Cengage Learning.



- ✱ When publishing city is NYC, you need to spell out the city. (There is no need to include the state with major cities like Boston, Chicago, New York, etc.). District of Columbia is DC without periods.

Strunk, W., Jr., & White, E. B. (1999). *The elements of style* (4th ed.). New York: Macmillan.

- ✱ When the publisher IS the author, insert the word “Author” in place of a publisher’s name.

**Children’s Defense Fund.** (1992). *The state of America’s children*. Washington, DC: **Author**.

- ✱ When the author is the editor, the abbreviation for “editor” comes before the date, in parentheses.

White, E. B. (**Ed.**). (1999). *The elements of style* (4th ed.). New York: Macmillan.

- ✱ When citing an article or chapter in an edited book with two editors, list the article/chapter information first. For the edited book, note that the editors’ names are written initials first, followed by the last name. Place a comma after the abbreviation for “editors” and italicize the title of the book. Enclose page references in parentheses followed by a period. Provide the place of publication and publisher information as usual.

Stevens, P. A. (2002). Weeding out addiction: A personal recovery. In **A. S. Edgar & W. L. Cesta (Eds.)**, *Addictive behavior: Predictors and pitfalls* (269–282). Rockville, MD: National Institute on Drug Abuse.

## Deep Linking

**D**eep linking is the practice of citing an entire URL for a page within a Web site—for example, referring readers to a Web page such as `<http://www.ncte.org/positions/nonsex.html>`. Cengage Learning discourages linking to Web sites in text because Web sites frequently change, making this sort of link obsolete, and because the use of links can result in a significant increase in the number of hits at the Web site. Some points of the official Cengage Learning policy on deep linking follow.

Because many style guides require the use of the entire URL in references, it is acceptable to use deep links when necessary.

- ✱ All links in printed products are strongly discouraged, unless the site is a Cengage site or else a stable page from an established third-party site. By limiting print links we substantially reduce the risk that we would need to spend material funds (by destroying inventory, etc.) to remove any link if we were forced to do so.
- ✱ Deep links are permitted without obtaining permission in electronic products, so long as they are used in a manner such that they may be reasonably removed and/or updated, except in the following cases (where permission must be obtained):
  - a. The deep link bypasses any registration or password protection that would be required if the link was made to the main page.
  - b. The deep link bypasses all advertising of an advertising-based site.
  - c. The deep link bypasses the site's use guidelines, and the guidelines are only accessible from the main page.
  - d. The site's use guidelines prohibit all linking to the site without obtaining prior permission.
- ✱ Some sites prohibit all linking to the site without obtaining prior permission. You must obtain this permission if you wish to link to those sites. A statement that the site does not permit commercial use of its content, or does not permit linking for commercial use, should not, by itself, be interpreted to prohibit linking.

- ✱ No linking is permitted to a competitor's site without permission, unless the site's use guidelines permit links explicitly, or unless clear industry practice by other competitors is to link to the applicable pages from the site without complaint from the site owner.
- ✱ No linking is permitted, without permission, where the content is used as an integral part of an assignment or activity in course materials, rather than as additional resources, information, illustrations, or comparisons. Though it may be more likely to find links that are an integral part of an assignment or activity in course materials that are included in salable products, such as an online course, all materials—whether salable or not—are subject to these policies.
- ✱ No linked material should be framed or otherwise presented as Cengage Learning material.
- ✱ All links should be immediately broken where a site owner requests that we do so.
- ✱ Notwithstanding the above, in determining whether to link, always ask yourself whether you would expect or permit a third party to link to a Cengage Learning Web site for the same purpose without permission. If not, then you should not link without permission.
- ✱ This policy is subject to revision from time to time based on industry practice or changes in the current law.

# *Contributed Books*

## **RESPONSIBILITY**

If you are the lead author of a contributed project, we expect you to take responsibility for managing your contributors throughout the writing and production of the project unless otherwise specified by your Acquisitions Editor or Developmental Editor.

### ***Guidelines for Preparing a Contributed Book***

1. The first step in authoring a contributed project is to find and hire the contributors. All contributors will need to sign a Contributor Agreement. This is a contract outlining their responsibilities as a contributor, their schedule, and the fee they will be paid. Once you have determined who your contributors will be, send to your Acquisitions Editor a list of the contributors, their contact information (address and phone), the chapter(s) they will be writing, the dates by which they are to submit the chapter(s), and the fee agreed to. Cengage Learning will draw up the Contributor Agreements and send them to the contributors for their signature. All Contributor Agreements will also have to be signed by you (the author).
2. It is important that contributors use the same style of spelling and punctuation and the same reference system. We will send them a copy of this Author's Guide with their Contributor Agreement. Before they begin writing, send all contributors a **style sheet** (this outlines the language and spelling that will be used in the text) and chapter **template** (this outlines all of the features that are to be incorporated into each chapter and the format of each chapter). You should work with your Developmental Editor to develop both of these tools.
3. Request that the contributors send their chapters to you on disk, with a hard copy, and include a separate Computer Information Sheet for each contributor. You should review and edit each contributed chapter before submitting the chapter to Cengage Learning. As the author you should check each contributed chapter to be sure that the format and style of each chapter are correct. If the contributor has not followed the style sheet and template, you, as the author, should make the necessary revisions to the chapter to ensure that it does follow the prescribed format that you have agreed upon with your Developmental Editor.

4. If you need to consult with the contributors during the copyedit review or page review cycles, we expect you to work with them separately and compile one set of changes for us or the Full Production House. Do not ask contributors to contact us directly. Everything should be channeled through you.
5. Similarly, we will send proofs to you and expect you to send them to contributors if necessary. Review and check their corrections before returning them to us or the Full Production House handling your project. If contributors fail to return their proofs to you within the specified time, we expect you to read proofs on their behalf and inform them of this.

## Parts of a Text

**A** book is made up of three parts: front matter, text, and back matter. Each of the elements contained within these three parts is described in detail and outlined in Table 3. **Note:** Not all books contain all of the elements listed in the table.

**TABLE 3 FRONT MATTER, TEXT, AND BACK MATTER ELEMENTS**

Front Matter	Text Copy	Back Matter
Half-title (optional)	Parts or Sections (optional)	Appendices (optional)
Title Page	Chapters/Units	Notes (optional)
Copyright Page (Cengage provides)	Chapter elements	Glossary (optional)
Dedication (optional)	Art	References (optional)
Table of Contents	Insert (revisions)	Bibliography (optional)
Detailed Table of Contents		Index
List of Illustrations/Tables/ Procedures (optional)		
Foreword (optional)		
Preface		
List of Contributors (optional)		
About the Authors (optional)		
To the Student/Reader/Learner (optional)		
Acknowledgments (optional)		
How to Use This Book (optional)		

## FRONT MATTER

The front matter is a guide to the contents and nature of the text. Front matter consists of the first pages of a manuscript or finished text. Pages are numbered with lowercase Roman numerals rather than Arabic numbers.

### ***Half-Title Page***

The half-title page contains the book's title only; no subtitle, edition number, or authors' names are listed on this page.

### ***Title Page***

The title page contains the book's complete title (including subtitle), edition number, authors' names, and affiliations. Cengage Learning adds logos and countries of publication for Cengage.

### ***Copyright Page***

The copyright page is prepared by Cengage Learning. It contains our Notice to the Reader, Cengage Learning staff, addresses, Internet address (if space is available), and all pertinent copyright information.

### ***Dedication***

This is an optional element provided by the author. You determine its content.

### ***Table of Contents***

The author is responsible for preparing the table of contents listing all Part, Section, Chapter, and/or Unit titles. If a detailed table of contents is to be compiled, it may also contain chapter subheads (level /H1/ to /H3/), procedures, tables, and so on. Ask your Developmental Editor how detailed the table of contents should be. It also includes all front matter and back matter listings. The table of contents must agree in wording and capitalization with the chapter headings in the text. The typesetter will fill in the page numbers.

### ***List of Illustrations/Tables/Procedures***

This list is used in heavily illustrated books. The list contains figure numbers and captions for all illustrations contained in the text.

### ***Foreword***

A foreword is written by someone other than yourself, who is respected and well-versed in your book's subject matter. A foreword can serve as an endorsement. It is an optional page.

## ***Preface***

You provide the preface. The preface is an important marketing and sales tool, because it informs would-be buyers about the book's background, features, and benefits, as well as how it can be used.

### **Cengage Learning Preface Guidelines**

The following guidelines were developed to help you write a Preface that will present a content overview for those using and selling your text. Your Preface should define for whom this book is written, how you came to write and develop this book, and how it is different/better than the competition. Your Preface is also one of the most important selling tools available. Most instructors will read the Preface of a book before deciding whether to use a text. Our sales and marketing staff always read the Preface so that they can sell your book to the right audience, so that they know what the book is about, and so that they know what makes your product special and unique.

If you have any questions about these guidelines after you have reviewed them, talk to your Developmental Editor or Acquisitions Editor.

✓ = required component

◆ = optional component

### ***Preface Elements***

1. Introduction (preferably this will be an untitled section with adaptable headings)
  - ✓ Who is the target market? (Consider primary and secondary markets. For example, the primary market for your book may be the community college market, but there may also be potential for sales in the high school market.)
  - ◆ What are the latest trends in this market?
  - ◆ What is the current state of the discipline (i.e., changes, evolution of new procedures, processes)?
  - ◆ Introduction to the series (if applicable). What part does this text play in the overall series concept? Rationale for the series, list of titles in the series.
2. Why I wrote this text/Author's development story (heading needed plus subheads as necessary)
  - ✓ Conceptual approach to text development.
  - ◆ How does this text respond to market needs and emerging trends?



- ◆ Methods of research (focus groups, surveys, class testing, or the like).
- ◆ Prerequisites/basic assumptions about knowledge needed prior to using this text.
- 3. Organization of the text (heading needed)
  - ✓ Outline general organizational considerations from broad overview to unit/chapter detail.
  - ◆ Describe the overall scheme and the rationale behind it. (Is this scheme common to the discipline?)
  - ◆ Provide a template reflecting chapter structure. (If some chapters do not fit the template, explain why these chapters are different.)
- 4. Features (heading needed plus subheads as necessary)
  - ✓ Describe new features (required if a revision).
  - ◆ Describe special features found consistently throughout all chapters (i.e., icons and other bells and whistles).
  - ◆ Describe pedagogical features (learning aids).
- 5. New to this edition (for revisions) (heading needed)
  - ✓ Describe and explain new or significantly revised content (by chapter if necessary).
  - ◆ Specifics about the broad trends mentioned in the introduction.
  - ◆ How new material reflects changes required by new legislation or regulations if appropriate.
- 6. Road map of text/how to use (heading needed)
  - ◆ This could be a multiple-page spread displaying features (for appropriate markets) or a general description of the features. Number of pages as appropriate to content or discipline.
  - ◆ Explain how a student would use the text elements for best benefits, if applicable.
- 7. Supplement package/ancillary material (if applicable)
  - ✓ Learning package for student: List each supplement with a short description.
  - ✓ Teaching package for instructor: List each supplement with a short description.
  - ✓ Explain how the text correlates with the supplementary materials to create a complete learning package.

8. About the author

- ◆ Explain who you are and why you are qualified to write this product. Provide credentials, educational background, and experience. For comprehensive or core books, an author photo may be appropriate. (Required in small books; larger books may have a separate section).

9. Acknowledgments

- ✓ Acknowledge anyone who has provided technical expertise, made any kind of contribution, or in any way provided author assistance for producing the text or art. Include all reviewers that you worked with directly for feedback on some or all chapters. Your Developmental Editor will add the reviewers who were contacted by Cengage Learning. (Some texts may have a separate section for reviewers.)

10. Avenue for feedback

- ◆ Explain how the user can contact the author or publisher with questions, suggestions, or comments about the text or supplements. Include e-mail address or other pertinent information.

11. Author Signature

- ◆ Author name(s), printed

### ***Acknowledgments***

The acknowledgment section includes reviewers, contributors, suppliers of photographs, and anyone else you would like to acknowledge. Cengage Learning will supply the list of reviewers. If this section is brief, it may be included as part of the preface. If the acknowledgment section is more than two book pages, it can stand alone as a separate section.

### ***List of Contributors***

Some books include a list of contributors and/or reviewers of the material. It helps to show the market all that went into producing the project and is sometimes looked for when purchasing.

### ***About the Author(s)***

Some books carry a separate section or page outlining the author's background, training, credentials, accreditations, and so on.

### ***To the Student/Reader/Learner***

An optional element providing hints to the student on the use of text and supplements.

## ***How to Use This Book***

This section specifically shows instructors and students the special features/elements of the text and how they can learn/study/teach from them. It usually includes visuals using reduced pages from the text.

## **TEXT**

This is the body of the book. It contains all material exclusive of the front matter and back matter.

## **BACK MATTER**

Back matter is made up of the appendices (optional), notes (optional), glossary (optional), references (optional), or bibliography (optional), and index.

## ***Appendices***

Appendices help the reader to utilize the book more effectively. They may contain tables, listings of organizations, documents, forms, or answers and solutions to text problems. (See Page Count Issues and Guidelines.)

## ***Glossary***

The glossary is an alphabetical listing of definitions of key terms that are used in the text. Your Developmental Editor will help determine if one is appropriate for the market and how to cross-reference within the text body if needed.

## ***References/Bibliography***

References cite works that specifically support the text. The bibliography cites works for background or further reading. They should be complete, including the authors' full names, book, journal or article titles, publishers, places and dates of publication, volume numbers, and page numbers (if applicable). Your Developmental Editor or Acquisitions Editor will instruct you on the correct style of references to use. The references/bibliography sometimes appear at the end of each chapter for some markets. Your Developmental Editor or Acquisitions Editor will help you determine which is more appropriate for the market. It is important to have up-to-date references unless they are historical. Keep in mind that the publication year used will sometimes impact an instructor's buying decision.

## ***Index***

You are responsible for the preparation of the index (unless otherwise noted in your contract). We encourage you to let us hire a professional indexer to complete this important selling tool.

# *Preparing the Manuscript*

## **PREPARING AN OUTLINE**

The first step will be to prepare an outline of the book/section/chapter. The outline is the foundation on which you will build your book. By preparing an outline and following it, you eliminate organizational problems and inconsistencies by introducing a thought, explaining it, and then expanding upon it in subsequent text. Your outline will direct you on presenting information in a logical and consistent manner that engages and helps the reader understand the subject matter.

## **HEAD LEVELS**

Each level of the outline coincides with various levels of heads (H1, H2, H3, H4) within the manuscript. First-level heads (H1) are general topics that support the chapter topic or main idea. Each level of head should be followed by text before another head is introduced. Make sure that you do not create an outline so in-depth that you cannot expand it with textual material. Limit the levels of your outline to three or four subheads/categories.

Second-level heads (H2) should support or further break down the first-level head. Third- and fourth-level heads (H3, H4) are more condensed treatments of the subject matter.

All levels of heads should be typed in uppercase and lowercase letters flush left and on a separate line from the text. Type a code at the beginning of the head: /H1/ or /H2/ and so on depending on the level desired. It is not necessary to put a code at the end of the head; the hard return (Enter) will indicate the end. Fourth-level or higher heads should only be used in the most complex titles because they tend to make the text look more like an outline. You should check with your Developmental Editor to see if a Word template is available for you to use in the creation of your manuscript.

## TEXT ELEMENTS

Your Developmental Editor will work with you to develop a chapter template that delineates the different types of elements to be included in each chapter, such as Chapter Objectives, Case Studies, Review Questions, Activities, and References (see Table 4).

Every time you include an element, you need to distinguish it from other elements and the main text. For longer elements like a boxed article or vignette, you need to indicate where the element begins and ends.

There are several other elements contained in a manuscript. Following are details on two commonly used elements.

### ***Lists***

Lists can be numbered, unnumbered, bulleted, or alphabetized. They are used to set off certain portions of text or to introduce a step-by-step method of understanding something. Set off lists from text copy with a double space before the first entry and after the last entry.

**TABLE 4 LIST OF COMMON CHAPTER ELEMENTS**

Chapter Objectives	Unnumbered Lists	Activities
Chapter Outline	Display Math	Examples
First-Level Heads (H1)	Caution	Problems
Second-Level Heads (H2)	Safety Tips	References
Third-Level Heads (H3)	Tips	Bibliography
Fourth-Level Heads (H4)	Vignettes	Web site addresses
Equations	Case Studies	Specialty Boxes
Extracts	Notes	Figures
Key Terms	Footnotes	Tables
Terms to Know	Running Glossary	Captions
Bulleted Lists	Summary	Quotes
Numbered Lists	Review Questions	Exercises

## **Text Tables**

Include any tables (or figures) that do not require any special art treatment (i.e., they can be typeset) in your text manuscript. (Include a copy of the table or figure in the art manuscript for reference.) Type tables at the point you want them to appear in the text or prepare them as inserts. If you have used any special formulas to set up the tables or figures, let us know on your Computer Information Sheet (see page 100.)

## **WORD PROCESSING GUIDELINES**

Consistency is critical in the preparation of word processed files. Become familiar with proper word processing techniques, and use them. Your main focus is content. Although ideas you may have about design and page layout are important to communicate to your Developmental Editor, do not attempt to depict layout when developing your word processed files. If you have not already done so, complete the Computer Information Sheet and send it to your Developmental Editor immediately. Compatibility issues can be remedied if noted early in the publishing cycle.

- ✱ The preferred word processing programs are Word 97, 98, 2000, 2002, NT, or XP for Windows. If you are using Word for Mac, save your files as .txt or .rtf files. If you are using a program other than those listed, notify your Developmental Editor immediately.
- ✱ Double space the manuscript. This allows the copyeditor room to work.
- ✱ Set 1-inch margins on all sides.
- ✱ Number the manuscript pages sequentially throughout. You can number by chapter for sample chapters and first draft (1-1, 1-2, 1-3, etc.), but the final draft needs to be numbered sequentially from start to finish (1, 2, 3, 4, etc.).
- ✱ Double space between all paragraphs. (Hit ENTER twice.)
- ✱ Use only one space between words and sentences.
- ✱ Use the special functions of the word processor to change appearance of the type (e.g., *italic*, **bold**, ***bold italic***). Avoid choosing a font (for example, Helvetica Italic).
- ✱ Press ENTER only at the end of a paragraph.
- ✱ Do not press ENTER at the end of a line—just keep keying; the word processor automatically carries text to the next line.
- ✱ Set your text alignment to “align left.” Do not set “justified.” This would make it difficult to tell if extra spaces have been keyed into your files.

- ✴ Use one TAB to separate columns of tabular material, such as tables and charts. Do not use the space key. If the word processor allows, use the table function.
- ✴ To align indented text, use the INDENT feature of your software. Do not use spaces or tabs to align indented material. This is very important as it can cause misalignments and additional cleanup when we are in page proofs.
- ✴ Key all levels of heads in uppercase and lowercase letters, flush left on a separate line with a /HX/ code in front of the copy to indicate the head level. For example:

/H1/ Medical Terminology (A-level head)

/H2/ Medical Terminology (B-level head)

/H3/ Medical Terminology (C-level head)

(and so on for additional levels of heads)

- ✴ You may have special text elements in your text, such as sidebars, excerpts, or quotes. Names of such elements vary from book to book. You should discuss naming conventions with your Developmental Editor. In any case, when such elements are being used indicate the beginning and end. For example:

<sidebar start>

The beginning of a sidebar starts here and ends after  
this sentence.

<sidebar end>

- ✴ **Boldface** only key terms and heads. Never underline. Use *italic* sparingly when emphasizing. (The emphasis loses its effect if italics are used too often.)
- ✴ Use white paper only.
- ✴ Use a good quality, new printer ribbon/toner cartridge. Print in high-quality or letter-quality mode and not draft mode.
- ✴ With all drafts, submit your disks along with a hard copy printout. Be sure they match. Save files often when keying.
- ✴ Maintain a current backup file on another CD or disk(s). The file should be the exact copy of what you supplied the publisher. This is very important in case your system crashes or if the files become lost or damaged in shipping.

## ***Electronic File Organization and Submissions***

### **Disks**

Use single-, double-, or high-density 3.5-inch disks, ZIP disks, or CD. Avoid using Jazz cartridges as they are an unstable medium. Do not use data-compression software without consulting with Cengage Learning. You may also transmit files using a File Transfer Protocol (FTP) site—a much better option over e-mail, which can corrupt large files.

### **Text**

Save each text chapter individually as a separate file. Do not combine chapters. (See Naming Files later in this section.)

### **Art**

Do not embed your art into the text word files, even if the art is generated electronically, unless you are contracted to prepare a camera ready text. The art manuscript must be separate from the text manuscript.

Do not create electronic art if it is easier to provide a sketch or drawing for an artist to render. If contracted to prepare final art files, save them in EPS or TIF format. Provide an application file. Save art produced electronically on a separate ZIP/CD disk (please do not use Jazz cartridges as they are not stable) to accompany disks for the text manuscript. Note “Art” on the disk label. Save each figure as a separate file. Integrate the hard copy of the art manuscript with the hard copy of the text manuscript for reference. You do this by placing a copy of each figure in the text manuscript directly behind the text page that lists the figure. Remember, you should also have another hard copy of the art manuscript that is separate from the text, which is accompanied by Figure Control Sheets.

### **Sidebars, Diagrams, and Tables**

Type sidebars, diagrams, and tables in the chapter manuscript exactly where they appear in the text. If the table contains a photo or art requiring rendering, label it as a figure, and place a copy in the art manuscript. Never refer to a table as “the table following.” It may not be possible to place it exactly where it is in the manuscript when we are typesetting pages. Refer to it as “Table X-X.”

### **Figure Placement Instructions**

Indicate figure placement instructions in the manuscript by double spacing and typing the instruction on a separate line, following the paragraph where the figure is first cited. For example:

[Fig. 1-1 here]



**Caption List**

Create a separate file for captions. All figure captions including courtesy lines can be keyed into one file. Name the file using the first three letters of your last name, followed by “cap.” For example, if the author’s name is Hannan, save the caption list files as Hancap. It is very important that the caption list be accurate at final draft. The final captions are copyedited and typeset from the caption list. If the caption list is long, you may want to save each chapter as a separate file and indicate the chapter number. For example, chapter 3 captions for Hannan would be saved as Hancapch03.

**Footnotes**

Key footnotes at the end of each chapter, unless directed otherwise by your Developmental Editor.

**Spell Check**

Run the spell check function on your manuscript files before printing out any version of your manuscript.

**Naming Files**

For text, use the author’s name (shortened, if necessary) and the chapter number. For example, if the author’s name is Hannan, save Chapter 1 as Hannan01, Chapter 2 as Hannan02, and so on. For art, name the file by figure number (e.g., Fig. 1-1). Please be consistent so that your disk directory is easy to follow.

**Disk Preparation**

Copy files onto the disk(s) sequentially, write file name(s) on disk labels, and supply a printout of the disk directory list of files. Erase all redundant or back-up files. Do not change extensions on file names. When burning a CD, make sure to use a format that can be read by another computer and not just your own.

**Computer Information Sheet**

You should have already filled out a Computer Information Sheet. If you change your hardware or software during the process, you will need to submit a revised Computer Information Sheet. Check the Computer Information Sheet for accuracy before you send each draft.

**Disk Label**

Include the following information on the disk label: author name, title of the work, ISBN # (ask your Editorial Assistant for this number), type of draft (sample chapters, first draft, final draft), date, chapter numbers, and word processing program.

### **Printout**

Submit a hard copy of the material. The printed manuscript must match the disk exactly. To ensure this, save first; then print. Each art figure should be printed on a separate page.

### **Backup Disk**

Keep a copy of the manuscript on disk(s) as a backup should the original be damaged or lost. Do not rely on your hard drive for backing up your material.

## **YOUR ART MANUSCRIPT**

Compiling an art manuscript is probably the hardest and most time-consuming part of completing your project, but a complete and well-prepared art program adds incredible value to your text in the market.

### ***Getting Started***

You should review your contract to determine how much art you were contracted to include, and then start with your chapter outline.

As you outline each chapter, brainstorm for possible figure ideas by asking yourself:

1. Would an illustration help the end user understand this concept?
2. How much art is needed to be competitive?
3. What type of art (photo, illustration, etc.) is necessary?

Create a list of all possible figures, concentrating on the proper quantity.

### ***Establishing Art Standards***

Here are a few questions to ask yourself to help identify the standard of art required to compete successfully in the given market.

1. Examine the competition.
2. Is there a written analysis of the competition's art? (This would be available from your Acquisitions or Developmental Editor.)
3. What type of art was used? (Technical diagrams? Illustrations? Photographs? Cartoons? Charts? Graphs?)
4. Determine what you like and do not like about the art used in the competition's book.

5. Approximately how many figures were included per chapter?
6. How many colors in the competition's art (1-color, 2-color, or 4-color?)
7. Are there any special needs for the customer/market?
8. Is any pickup art available from the publisher or other sources? Review the quality.
9. Will obtaining permissions present a problem? Start requesting permissions early in the process because sometimes they take a long time to obtain, sometimes they are denied, or sometimes they are too expensive for your budget. You do not want a figure deleted due to permission issues.
10. Is a certain style of art required? (Dimension? Shaded? Tonal?)

### ***Gathering Your Artwork***

As you refine each chapter, consolidate the figure list by responding to these questions:

- ✱ Have you identified each figure as a photograph, line illustration, or typeset figure?
  - ✱ Have you identified the figure's original source?
  - ✱ Can an original copy of the figure be obtained for reproduction?
  - ✱ Is permission required? Do you have copies of Cengage Learning's standard permission form? Do you have Model Release forms?
  - ✱ Is there is a fee involved to obtain the art? Are there any restrictions in using the art? For example, a restriction on electronic usage would prohibit use in a computerized test bank or Online Companion. Is there a fee for every time the art is used? Can the art be purchased outright? Can another piece of art be used instead if the fee is excessive?
- Note:** Most permission fees are charged against royalties. You should check your contract or call your Acquisitions Editor with any questions.
- ✱ Have you properly identified the art with a figure number? Did you include a **caption** with a **courtesy line** identifying the source on the separate caption list?
  - ✱ Are you tracking to the number of illustrations and photographs stated in your contract requirements?
  - ✱ Have you prepared pencil sketches for any new **line art** to be rendered?

Did you attach a photocopy or tearsheet example for the artist as a reference if your sketch is not clear? Note on the included example, “For Reference Only,” because a direct pickup requires permission. We look to you, as the content expert, to give the artist guidance. Your sketch or representation is the beginning of the process. If you find a representation that is not totally accurate, please note on the copy what is wrong and how it should look.

- ✱ Have you provided appropriate representation of cultural diversity?
- ✱ Have you photocopied figures from other sources? If you did, provide all source information (include title, author, ISBN, publisher, copyright year, figure number, and page number for reference. For other types of publications, also include the specific company and year published). Avoid using competitive titles for examples.
- ✱ Have you completed a Photo Specification Sheet for photos to be taken or acquired? (Choose whichever is more appropriate.) This is to be done whether you are responsible for obtaining the photos or Cengage Learning is hiring a photographer. You must include all essential props, safety issues, and any other requirements to be depicted in each photo (see Figure 2).

**Note:** For any photograph or line art to be picked up from another source, you must request a glossy print, slide, transparency, stat, or electronic file to use or if available, a digital file such as a Kodak® Photo CD, EPS, TIF, or a 300 dpi (dots per inch) JPG file. The original can be duplicated and returned to the manufacturer if a duplicate cannot be supplied to us. You must also request that a permission release form be signed and returned with the artwork.

**Note: Digital images must be high resolution** (hi-res). The pixel range should be  $1500 \times 900$  pixels. This correlates to  $3 \times 5$  at 300 dpi and  $12.5 \times 20$  at 72 dpi. (The number sequence can reverse depending on whether the image is horizontal or vertical.)

- ✱ Have you consulted with your Developmental Editor to find out whether you can make use of existing art in other Cengage Learning titles?
- ✱ Have you marked “top” on any figure when orientation may not be obvious to someone unfamiliar with the subject? Do not write directly on the original art or photograph; write on the Figure Form or a copy of the photo.

- ✱ Are you certain that camera-ready line art is of reproduction quality, and that you have included a signed Permission Release Form? **Note:** If you are unsure whether a piece of art is camera-ready, submit the original piece along with the signed Permission Release Form. (Photocopies cannot be evaluated properly.) Cengage Learning can determine whether the art supplied is usable.
- ✱ Four-color art: When requesting 4-color art from manufacturers, have you asked for one of the following: (1) transparency; (2) 35 mm slide; (3) glossy print; (4) tearsheet; or (5) 300 dpi electronic files? Reproduction quality will be highest with a transparency or slide and lowest with a tearsheet. When a tearsheet is all that is available, it must be reviewed by Cengage Learning to determine its usability.
- ✱ Have you included a hard copy of the entire art manuscript?
- ✱ Have you written the manufacturer's file name on the art manuscript page?
- ✱ Have you included a disk report for CDs with art, as well as accompanying figure numbers and hard copy output?
- ✱ Have you e-mailed a sample of the electronic art for the Art and Design Specialist/Coordinator to review?

### ***Organizing the Art Manuscript***

- ✱ When you have prepared a draft of the art manuscript, begin preparing the Figure Control Sheets (see Figure 3).
- ✱ Prepare a Caption List including each figure with figure number, figure caption (description), and source/courtesy. Submit one copy of the caption list with your text manuscript and a duplicate with the art manuscript. The caption list for all figures in the text should be saved in one complete file, separate from the text files. If the caption list is long, you may save the captions for each chapter as a separate file. For example, Chapter 3 captions for Hannan would be saved as Hancapch03.
- ✱ Two- or 4-color art: On a photocopy of the art, use markers or colored pencils to identify any pedagogical use of color. Use of color helps students understand the material more clearly. Cengage Learning may create a color palette for 4-color books. Avoid writing or marking on anything that might be considered camera-ready art, or photographs. Do not use tape or paper clips on photographs. Note all desired cropping and addition of type on a photocopy.

## **PHOTO SPECIFICATIONS (FOR SHOTS AND ACQUISITIONS)**

Author: \_\_\_\_\_ Title: \_\_\_\_\_

Fig #: \_\_\_\_\_ Date needed: \_\_\_\_\_ Cengage Learning reviewer: \_\_\_\_\_

Description: \_\_\_\_\_

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Props required: \_\_\_\_\_

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For shoot only—props to be supplied by:

☐ Author ☐ Cengage Learning (\_\_\_\_\_) ☐ Studio ☐ Location ☐ Other \_\_\_\_\_

Date to be supplied: \_\_\_\_\_

Model concerns:

☐ Asian ☐ African ☐ Latino ☐ Native American ☐ White ☐ Other \_\_\_\_\_

☐ Physically-challenged ☐ Male ☐ Female ☐ Elderly ☐ Other \_\_\_\_\_

☐ Infant ☐ Toddler ☐ Preteen ☐ Teen ☐ Adult ☐ Other \_\_\_\_\_

Suggested caption: \_\_\_\_\_

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Possible industry sources: \_\_\_\_\_

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Special requirements: \_\_\_\_\_

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### **Shoot requirements:**

☐ Author(s) present ☐ Editor present ☐ Dev. Editor present ☐ Art Coordinator present

☐ Consultant present (\_\_\_\_\_) ☐ Other \_\_\_\_\_

### **Rough sketch or reference material:**

Mount other photos, tearsheets, photocopies, or the like. to a blank sheet of paper and attach to this sheet. (Mark figure number at bottom of all attached sheets in case pages become separated somewhere in the process.)

**Important:** List sources for attached art: company, pub date, edition number, page number

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

**Figure 2. Photo Specification Sheet**

\* When indicating type of figure, please indicate the number of colors. (Ex: 4/c P for a 4 color print or 1/c E for 1 color electronic)  
Shaded area are for pub. use only

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### ***The Final Art Manuscript Must Include . . .***

1. A visual representation of each figure, including:
  - ✱ original transparencies, slides, photographs, electronic files, and their sources.
  - ✱ tearsheet for pickup photos or line art.
  - ✱ camera-ready line art and electronic files when available.
  - ✱ author sketches.
2. A completed Figure Control Sheet.
3. Photo Specification Sheets if a photo shoot is planned and not completed prior to the submission of the art manuscript (refer to Figure 2, p. 62).
4. Status of any missing items listed on the Figure Control Sheets and planned for inclusion (date to be submitted, who is responsible for follow-up, and so on).
5. Complete permission file (including Model Releases) with a list of any missing permissions and date to be completed. (Be very clear in your distinction between text, table, and art permissions.)

**Note:** Any items not received when the manuscript is ready to go to production will result in specific files being deleted.
6. Copy of the Caption List (for reference only).
7. Specific instructions/questions you have for the Art & Design Specialist/Coordinator to review.
8. Sample styles you feel would enhance the marketability of the project.

### **ART TYPES AND DEFINITIONS**

The following terms are included for easy reference. Familiarize yourself with them early in the process.

#### ***Art Type Categories***

##### **Black/White and/or Color Photographs**

Photographs, slides, transparencies, photo CDs, full-color renderings, and screen captures are acceptable forms for photographic reproduction.

##### **Line Art**

Line drawings are made up of solid lines and type, reproducible screens, and art rendered mechanically or electronically by artists (not photographs).



The category includes technical illustrations; typeset figures (not to be confused with tables); graphs; diagrams; blueprints; most computer illustrations; black/white, pen-and-ink, or full-color tearsheet illustrations.

## **Art Types**

### **New Photograph**

Any new, original photograph (not previously printed). The original can be a black/white glossy or matte-finish print, color glossy or matte-finish print (3 × 5, 5 × 7, 8 × 10, or 8-1/2 × 11), color slide, color transparency, photo CD, poster, or advertisement piece to be reproduced. Photographs will be scanned to a digital format whether used in print or nonprint product. Kodak® Pro Photo CD is a recommended method to accomplish this. New halftones can be cropped, sized, and altered, or have type added. Color laser printouts of photographs are not an acceptable replacement for photos—scanning quality will be poor and would lower the look of your book. If you are obtaining an electronic file of a photo or taking digital photos yourself, please follow the guidelines in the Electronic Art section.

### **Tearsheet Photograph**

A previously printed photograph used with permission from a manufacturer or business. **Tearsheet** photographs might be used from catalogs, annual reports, or other promotional material. When requesting permission from the owner, an original print or slide, electronic file, or duplicate films must also be requested. The quality of reproduction from the tearsheet will be poor.

### **Pickup Photograph**

A previously printed photograph used with permission from another Cengage Learning title. Pickup photographs cannot be altered or manipulated except for cropping. Your Developmental Editor can assist you in choosing the titles that will best represent the content of your book.

### **Revised Photograph**

Any photograph (new or pickup) that needs any type of revision. This includes retouching, silhouetting, and revising, adding, or deleting callouts. In most cases, an original photo or electronic file should be available to revise a photograph.

### **New Line Art**

Any new illustration submitted as a sketch to be drawn by an author or artist electronically or by hand. If supplying electronic art, please contact your

Art & Design Coordinator/Specialist before beginning to ensure that the application and format are suitable for our needs. All electronic files should be accompanied by a hard copy of the image placed in the art manuscript. Sketches for new line drawings must be clear. The author should supply a sample if the sketch is not detailed. If supplying a sample for reference, please note if there are any inaccuracies to the illustration. You must proofread all new line art before sending it to Cengage Learning.

### **Camera-Ready Line Art**

Any line illustration that was previously printed (by Cengage Learning or another source) or a new original that can be used “as is” for printing. The “original” is in the form of an original drawing, electronic file, or a clean tearsheet with no extraneous markings. Camera-ready art from other sources must have a signed permission form. “Camera-ready” implies that there are no alterations to the original except for sizing. Note camera-ready art with revisions as “Camera-ready with revisions.”

### **Pickup Line Art**

Any line art selected from existing Cengage Learning publications. You should choose art from the most recently published Cengage Learning books. Your Developmental Editor can assist you in choosing the titles that will best represent the information in your book.

### **Revised Line Art**

Any camera-ready or pickup line art that requires revision of any kind. Includes revising callouts, adding or deleting lines, adding or deleting color, rearranging position of type or art, and so on.

### **Manufacturer’s Line Art/Photos**

This type of art is obtained from a specific manufacturer other than Cengage Learning. When obtaining art from manufacturers, please be sure to follow the guidelines in the Preparing Your Art Manuscript section of the guidelines to be sure the quality is of print product standards.

### **Photo Sequences**

A sequence of photos that illustrate a procedure. A photo sequence is labeled differently from a solitary figure. Be sure to contact your Developmental Editor before putting a photo sequence together. There may be a reason for not having photo sequences in your title.

## Screen Captures

A picture captured in pixels from a computer screen. Screen captures can be used in print publications; however, specific guidelines for their creation must be followed. Please follow the guidelines in the Electronic Art section.

## Art from the Web

Can be provided in several different formats including GIF, JPG, OCR (shock-wave file), and AVI.

## FIGURE CONTROL SHEETS

Figure Control Sheets keep track of every piece of art in your book and you are responsible for completing them. Figure Control Sheets are used by the artist, copyeditor, and typesetter when producing your book to ensure that all art is correctly prepared and placed and that none is missing. Figure Control Sheets indicate the order of appearance within each chapter for each piece of art, identify the type of figure (i.e., photograph, typeset figure, line illustration, and so on), the history of previously published material, and the permission status (refer to Figure 3, p. 63).

Use a separate Figure Control Sheet for each chapter, unless otherwise directed by your Developmental Editor. It is recommended that you use a dark pencil that will photocopy for completing the Figure Control Sheets (electronic or hard copy). Many times changes are necessary from first draft to final draft.

## ***Author/Title***

Fill in this line with your last name (lead author only) and the title or an abbreviated version of it. Include the edition number (if other than first edition). For example: Hall/Auto Technology 3e.

## ***Chapter Number***

Fill in the chapter number.

## ***Figure Number***

List each figure in sequential order, including any unnumbered figures (UNFs). All line drawings and photographs are to be numbered using the chapter number and individual figure number. For example: Figure 2-1, Figure 2-2, UNF 2-1, UNF 2-2, and so on. If a figure has several parts, then number each individual part as "a," "b," "c," and so on. For example: Figure 2-3a, Figure 2-3b, Figure 2-3c. Enter each part on a new line on the Figure Control Sheet. Tables need

not be included on the Figure Control Sheets, unless a photo or line art is contained within the table.

### ***Photograph***

Place an “X” in the “New” box if a photograph is to be supplied for the figure. This photograph may be taken by the author, taken as part of a photo shoot organized by the publishing team, or supplied by an outside source.

Place an “X” in the “P/U” (Pickup) box if a photograph is to be used from a previous edition of the same text or from another Cengage Learning text.

### ***Slides/Transparencies***

Place an “X” in this box if a slide or transparency is provided rather than a black/white or color photograph or electronic file.

### ***Line Art***

Line art is classified as figures including lines, arrows, charts, graphs, artist’s renderings, and so on. If the figure is comprised of only typed material, it is considered a typeset figure.

Place an “X” in the “New” box if the illustration fits any of the following categories:

- ✱ A rough sketch that an artist will render
- ✱ A written description detailing what the artist needs to render
- ✱ A tearsheet from a non-Cengage Learning published source, such as catalog, journal, text, and so on (with written permission to print as is or with written permission to adapt with minor changes). You need to indicate to the artist how to alter the drawing to change it without destroying its accuracy (for examples, see Art Manuscript Preparation).

Place an “X” in the “Pickup” box if the figure is taken without changes from the previous edition of the same text or a different Cengage Learning text.

Place an “X” in the “Revise” box if the figure is taken from the previous edition of the same text or a different Cengage Learning text with changes to the actual drawing noted on a photocopy of the figure.

### ***Typeset Art***

If the figure is typeset material but not necessarily in the form of a table, with

headings and columns, then it is considered a typeset figure.

Place an “X” in the “New” box if the figure is new.

Place an “X” in the “Pickup” box if the figure is taken without changes from the previous edition of the same text or a different Cengage Learning text.

Place an “X” in the “Revise” box if the figure is taken from the previous edition of the same text or a different Cengage Learning text with changes to the typeset art noted on a photocopy of the figure.

### ***Permission Status***

Place a “Y” or an “N” in the “Need” box indicating whether permission is required for each particular piece. You are responsible for obtaining all necessary permissions.

Place an “X” in the “Have” box if the permission has been obtained. Submit all original written permissions to Cengage Learning when the final draft text and art manuscripts are submitted to your Developmental Editor. If you have questions, contact your Developmental Editor or Project Editor (see Permissions).

**Note:** Revisions need to have original permissions checked for currency and continued use. You may need to reapply for some permissions.

### ***Permission Type***

Place an “L” (Limited Use) in the box if the permission source takes an exception to the terms of the Cengage Learning Permission Form. Exceptions include permission for use in one edition only, permission for specified title only, United States rights only, or the requirement that a permission fee be paid. (**Note:** Specifying a particular wording for a credit line does not constitute a limitation to the permission.)

Place a “U” (Unlimited Use) in the box if no exceptions are made to the standard Cengage Learning Permission Form.

### ***Pickup Source***

For all figures, with or without changes, the source must be fully identified, including author, title, edition number, copyright year, ISBN number, figure number, and page number. This will expedite locating the figure as well as ensure that the exact figure desired is obtained.

Sources can be listed on a separate page. For each different source, assign a let-

ter and give the citation. For example:

- A. Hegner, Acello, & Caldwell, *Nursing Assistant: A Nursing Process Approach*, 9E, 2004, ISBN 1-4018-0633-3
- B. General Motors Corporation, *1996 Cavalier/Sunfire Service Manual/Book 1*, 1995, ISBN GMP /96-J-1

For each figure, insert the letter of the source in the pickup source column and add the specific figure number and text page number from that source. For example: B, Figure 3-2, page 178.

## **ELECTRONIC ART**

If you are not contractually obligated to provide camera-ready art files, this section does not apply.

### ***Electronic Art***

Any art that is generated in an environment whose end product is a PostScript file imported into a text file; additionally, any traditional art that has been scanned and converted into a high-resolution PostScript file. Scanned images cannot be manipulated except for making a change in size and the addition of color/type.

#### **Common application programs:**

- ✻ Adobe Illustrator®
- ✻ Aldus Freehand®
- ✻ Adobe Photoshop®
- ✻ AutoCAD®\*

\* AutoCAD is considered electronic art. However, there are additional steps taken to prepare it for electronic publishing programs such as Corel Ventura®, QuarkXPress®, and Adobe FrameMaker®.

#### **Common PostScript file formats:**

- ✻ EPS: Encapsulated PostScript
- ✻ TIF: Tagged Image File format
- ✻ PICT: Picture Format

#### **Advantages of generating new art electronically:**

- ✻ Art can be electronically archived for future editions.

- ✱ Corrections can be made easily when working in an application file.\*\*
  - ✱ Proofs can be reviewed showing all color breaks and overlays. Two- and 4-color art can be proofed in color or black/white.
  - ✱ Screens can be added to art more economically.
- \*\* Once art has been imported into pages, corrections become more difficult than with traditional rendering. Art must be corrected in its original application file, and a new postscript file must be created and re-imported into the text page.

### ***Electronic Art Guidelines***

If you will be supplying electronic art, sample electronic art files must accompany your sample manuscript. CAD art has its own details. Discuss this with your Developmental Editor or Art & Design Coordinator/Specialist.

- ✱ Use a consistent naming method. Make a separate folder for each chapter with files named by figure numbers. When naming your electronic files, please use the last five digits of the ISBN assigned to your book along with the chapter number and figure number (Example: 12345-01-01).
- ✱ Send only the final version of each figure on disk to Cengage Learning.
- ✱ Save all files with MAC preview.
- ✱ Do not use any compression programs.
- ✱ Each file must be accompanied by a laser proof.
- ✱ Do not use line weights less than .5 point.
- ✱ Use only Helvetica (Arial) and Times (Times New Roman) fonts between 8 and 10 points for callouts and/or labels. Choose one and be consistent throughout the manuscript.
- ✱ Naming colors: CMYK by formula, two color use black and cyan (the actual color will be changed on press).
- ✱ Trapping will be done at a minimum of .25 pt.
- ✱ Always overprint black.
- ✱ Never draw crop marks directly on the photo. Supply crop marks on a photocopy of the image.
- ✱ Place author and figure number one inch below the figure.
- ✱ Date any revisions to ensure that the latest version is the final version.

- ✱ Clear all final files of extraneous elements.
- ✱ Remove all templates from final art files.
- ✱ Use a standard color palette consistently for all files.
- ✱ Provide final art in an importable format (i.e, TIF or EPS). Provide an editable application file. Submit files on ZIP, CD-ROM, or via FTP site.
- ✱ Avoid using custom fills or patterns.
- ✱ Include all necessary scans with the art files.
- ✱ Size art as close to 100% of the final page size as possible. If the art needs to be resized, the callout type becomes larger/smaller also.
- ✱ Size electronic halftones to 100% and at a resolution of 300 dpi.
- ✱ Do not use TrueType fonts for a disk-to-film project.
- ✱ Do not merge text and art manuscript into a word-processed document.
- ✱ Cengage Learning prefers electronic line art to be created in Illustrator and saved as an EPS file. If using another program, contact the Art & Design Specialist/Coordinator to ensure that our vendor can work with it.

If you have any questions, contact your Art & Design Coordinator/Specialist.

### ***Photo Scanning Guidelines***

Photos need to be scanned at 300 dpi. The image itself should be at least 3 × 5 at 300 dpi. TIF is the preferred format for photo images.

Line art needs to be scanned at 600 dpi. Again, the final image should be at least 3 × 5 at 600 dpi. EPS is the preferred format for line art.

Linked files between Illustrator and Photoshop must remain together. However, the Full Production House must have both files for proper output.



## **Digital Photos**

A digital camera shoots at 72 dpi. The image size must be at least  $900 \times 1500$  pixels (this correlates to a  $3 \times 5$  at 300 dpi) in order to bring the dpi to 300, which is what is required for textbook printing. Acceptable file formats are .JPG and .TIF. TIF is preferred. If you are taking your own photos and you capture people in your photo, you must have them fill out a Model Release Form (see Figure 4, p. 78) giving Cengage Learning permission to print the person's picture in the textbook. Send all Permission Request Forms and Model Release Forms to your Developmental Editor when you send in the final art manuscript.

## **Screen Captures**

Before making any screen captures, set the Windows 95 video properties to:

1.  $800 \times 600$  screen resolution.
2. 256 colors (or higher).
3. "Windows Standard" color scheme.
4. Small screen fonts.
5. Be sure that your cursor is out of the way.

For Windows 98 video settings (right click the Desktop and select Properties):

1.  $1024 \times 768$  screen resolution.
2. 16-bit color (64,000 colors).
3. Maximize the application, and make sure the fonts are the same size in all the screen captures.
4. Be sure that your cursor is out of the way.
5. Save your captures to disk as 256-color TIF files. Do not submit as BMP (bitmap) files. Screen captures should be submitted as 96 dpi uncompressed TIFs.

## **AutoCAD Guidelines**

The conventions and guidelines presented here should be followed to ensure the best possible reproduction quality. Always submit a test disk of 5 to 10 sample pieces of art before you begin work. Choose examples representative of all file formats and a range of figures, such as a dialog box, a detailed rendering, complex dimensioning, or screen captures with multiple windows. This allows us to "preflight" (test) the files at high-resolution output to ensure there are no problems.

## Filenames

The filename should specify the file from the general to specific, using the XXXXX-99-99.ext format. It is very important to include the zero before single digit numbers for sorting purposes. For each project, you will be assigned the last five digits of your book's ISBN by your Developmental Editor. For text material, identify by chapter or unit in numerical sequence. For example, Chapter 3 = 06298-07-03.doc. For graphics, identify the figure number and file extension: tif or eps. For example, Figure 3-45 in TIF format = 06298-03-45.tif

## Graphics

1. **The preferred format for graphics is a TIF file saved at 300 dpi and 100% of final size.** Vector-based files (such as in EPS or PLT format) that are output directly from AutoCAD have a line-width problem: The default line-width in AutoCAD is a single pixel. High-resolution image setters used to process these files read the lines as the thinnest weight (width) available. In most cases, this will result in lines that print almost invisibly, even though they may show up on your lower-resolution laser proofs.
2. Never use light colors such as cyan (light blue), yellow, or magenta (pink). When converted to grayscale, they will not show up well.
3. Never use less than .5 pt rule.
4. Only use AutoCAD's resident fonts. Avoid TrueType or other fonts when creating original dwg files as these may cause font substitution when the files are converted to eps for placement in page layouts.

## Required Output

We need the following from you upon completion of your project:

1. Screen captures submitted as uncompressed TIF files; grayscale preferred over RGB.
2. Vector-based line art must be 300 dpi TIF or EPS files; grayscale preferred over RGB.
3. Disk directory report.
4. **Hard copy proofs of all figures.** Proofs supplied must match final files and be labeled with the figure number using the file naming convention assigned.

## Screen Captures

For Windows 98 video settings (right click the Desktop and select **Properties**):

1. 1024 × 768.
2. 16-bit color (64,000 colors).
3. AutoCAD should be Maximized, and font sizes should all be the same for screen captures.
4. Save your captures to disk as 256-color (not grayscale) TIF files. **Do not submit as BMP (bitmap), PCX, GIF, or JPG files.**

## GUIDELINES FOR COLOR MARKING ART MANUSCRIPTS

The use of a second color is an excellent selling feature. For many customers, it is crucial to get the best use of the color, especially in the art program. Use color for the maximum pedagogical application rather than just being pretty or colorful.

Following are some suggestions for color marking an art manuscript for the most effective treatment of the second color.

- ✱ Use color rules (outlines) for the areas being discussed.
- ✱ Apply color screens on prominent parts of a figure.
- ✱ Use color labels/callouts to emphasize important portions of the figure.
- ✱ Apply light screens of color behind illustrations to accent the black lines of the drawing.
- ✱ Apply color consistently throughout the art manuscript.
- ✱ Use color to identify flows, arrows, or progressions.
- ✱ Use color to educate the customer on the subject being discussed.
- ✱ Do not overdo color specifications. Sometimes less is more.
- ✱ In a sequence of figures, use color to show a sequence of changes.

## PERMISSIONS

Per the standard contract, you as the author are responsible for permissions:

### 9. Permissions

The Work will contain no material from other copyrighted works without the Publisher's consent and the written consent of the owner of such copyrighted material. The Author will obtain such consents and file them with the Publisher.

### ***What Requires Permission?***

Any artwork or textual material that is owned, is copyrighted, appears in another publication, or is an adaptation of any such material, including children's artwork; any passage of 100 words or more from another source; any photographs taken of any identifiable living person; and one or more lines of poetry require permission for their use.

Works registered before January 1, 1964, have a 28-year initial term of copyright and are eligible for a renewal term of 47 years; however, the renewal must have been filed in the 28th year to obtain the extension. If no renewal was filed in the 28th year, the work entered the public domain at the end of the 28th year.

Works registered between January 1, 1964, and December 31, 1977, have a 28-year initial term of copyright and are automatically renewed for a term of 67 years, even if a renewal application is not filed. The total copyright term for these works is 95 years.

Works created on or after January 1, 1978, have a copyright term of the life of the author plus 70 years. For works made for hire or copyrighted by a company, the term is 75 years from publication or 100 years from creation, whichever expires first.

### **Text**

The first place you should start to request permission for use of textual material is with the publisher. Most publishing companies have a permissions department. You can usually find the contact information for permission requests on the copyright page of the book. There are many resources that can be used to find publishers. Some of these resources are listed next:

- ✻ *Books in Print* published by R. R. Bowker (<<http://www.bowker.com>>)  
(This is a fee-based service)
- ✻ *Literary Market Place* published by R. R. Bowker
- ✻ *International Literary Market Place* published by R. R. Bowker
- ✻ *Writer's Market* published by Writer's Digest Books (<<http://www.writersdigest.com>>)
- ✻ *The National Directory of Magazines* published by Oxbridge Communications (<<http://www.mediafinder.com>>)

- ✴ *Standard Periodical Directory* published by Oxbridge Communications
- ✴ *The Association of American University Press Directory* published by the University of Chicago Press (<<http://www.press.uchicago.edu>>)
- ✴ *Author's Registry* (<<http://www.authorsregistry.org>>)
- ✴ Writers, Artists, and Their Copyright Holders (WATCH) database (<<http://tyler.hrc.utexas.edu>>)
- ✴ American Association of Publishers (<<http://www.publishers.org>>)

### Photographs/Artwork

Paintings and works of art are often in themselves out of copyright; however, museums and art galleries usually copyright all photographs/slides taken of them. You must obtain permission for all illustrations, whether supplied by museums, agencies, or private individuals or taken from existing publications. When seeking permission to use art pieces, you should be aware that you may require permission from several sources for one piece of art (i.e., the copyright holder, the artist's estate, or the photographer who took a picture of the art). A model release form (see Figure 4, p. 78) is required for all photographs that include identifiable living persons whether the author or Cengage Learning takes the photograph (see p. 80).

### Public Domain

Material in the public domain is material that is not protected by copyright, trademark, or patent laws. Most official state and United States government published materials are in the public domain. If material is in the public domain and permission is not required, provide a courtesy line. However, the federal government has the right to use any copyrighted material without giving notice, and there are some government institutions and agency publications that are protected by copyright laws.

#### When in Doubt, Request Permission!

Works may enter the public domain:

- ✴ When the copyright has expired. Copyright has expired for any works published before January 1, 1923. No new works will fall into the public domain until 2019; this is when works published in 1923 will expire. Works published after 1977 will expire 70 years after the author's death.
- ✴ The copyright has not been renewed. This affects works published between 1922 and 1964. During this period of time authors needed to request a renewal of copyright during the 28th year of publication. If the copyright was not renewed the material is now in the public domain.
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\_\_\_\_\_  
Signature Date

\_\_\_\_\_  
Signature/Legal Guardian (if model is under 18) Date Parent's

\_\_\_\_\_  
Address/Phone

\_\_\_\_\_  
Project Primary

Page Correlation(s) of Model and Artwork/Photo(s)/Figure(s)—If Applicable to Primary Project

Page Number	Artwork/Photo(s)/Figure(s)	Description

**Figure 4.** Model Release Form

- ✱ No copyright protection is available. Copyright protection is not available for titles of books; titles of movies; short phrases; works created by a U.S. government employee while working in an official capacity; facts, ideas, or theories.

### **Fair Use**

Fair use is based upon the belief that portions of copyrighted works can be used to provide commentary or criticism of the work. There are four principles that must all be met in order to be protected and to claim fair use.

- ✱ The purpose and character of the use. The work can be used if the work is being used in a way as to add value to the work or present it in a new way. Such uses occur when the work is subjected to criticism or used to launch new research theories or ideas.
- ✱ The nature of the copyrighted work. Is the work a work of fiction or nonfiction? Works of nonfiction that are based upon fact or information that is of benefit to the public fall within the domain of fair use.
- ✱ The amount and substantiality of the portion taken. If use is a small portion of the whole work, unless it is the main point of the whole work, then it may be considered fair use.
- ✱ The effect of the use on the potential market. If use of the work will deprive the original author (copyright holder) of income, then the work does not fall within the bounds of fair use.

With growing concern over the use of copyrighted materials, and because your project may be re-purposed in several types of media, we highly recommend that you seek permission for as much as possible.

### **When in Doubt, Request Permission!**

#### ***When Should Permission Be Requested?***

Request permission as soon as you have decided to use any artwork or text that is owned, is copyrighted, appears in another publication, or is an adaptation of any such material. Completed permission forms need to be submitted with your final draft; therefore, it is important to begin the process as early as the completion of your sample chapter. Be aware that it often takes six to eight weeks to get a response to the permission request.

If permission is denied or not received in a timely manner, you may need to rewrite parts of the manuscript or find replacement items.

## ***How Do I Request Permission?***

You can obtain the permission personally or use a professional permission service. Consult your Developmental Editor on this. There are three types of forms provided in your author packet. Contact your Developmental Editor if you did not receive the forms or need more.

### **Permission Request Form**

Complete the permission form and send it to the copyright holder. Send along a copy of the item you would like to reprint. Before you send the form out, make a copy for your records. Send the original to the copyright holder with a request to return a completed form to you. If you have many requests to send out, ask your Developmental Editor to provide the form to you on disk so that you can fill out and print the form as necessary.

See Figure 5 for the Permission Request Form and Figure 6 for a sample request letter.

### **Model Release Form**

Use this form when requesting permission to use photographs of identifiable living persons. In the case of a minor child, obtain permission from the parent or guardian (refer to Figure 4, p. 78).

### **Site Release Form**

Use this form when you are going to shoot photographs at a private location (see Figure 7, p. 83).

You may be asked to use our online permissions database called RMS (Rights Management System) to request, log, and submit permissions. If you are requested to do so, a separate set of instructions will be issued and discussed with you.

## ***When I Am Granted Permission, What Do I Do with It?***

- ✱ Review the permission for any special situation or arrangement required by the grantor. This includes permission granted contingent on reviewing the material in context, requests for copies of the completed text, restricted rights, or payment of fees. We prefer that we obtain rights that are nonexclusive worldwide for use in all editions, and any derivative works in any media now known or hereafter devised. Discuss any problems with your Acquisitions or Developmental Editor.
- ✱ Note any special credit line requests. Add the correct credit line to the caption list.

*(text continues on page 84)*





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Date:

Cengage Learning

Figure(s): **B**

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Date: \_\_\_\_\_

Date: \_\_\_\_\_

Signature: \_\_\_\_\_

Signature: \_\_\_\_\_

**Figure 5.** *Permission Request Form*  
(see page 85 for explanation of circled letters used here)

January 1, 2004

Mr. Daniel Jones  
Director of Publications  
123 Main Street  
Albany, NY 12202

Dear Mr. Jones:

I am in the process of acquiring permissions for the textbook entitled (enter title here) to be published by Cengage Learning.

I am requesting permission from you to use (enter description of materials requesting here). Enclosed you will find a permission request form specifying what is needed. Please complete the bottom section of the form under "Granted By:" and return it to (enter return address here) as soon as possible. You may retain a copy of the form for your records. If possible, please fax a copy of the completed permission form to (enter fax number here), as soon as you can, and follow up by mailing the original form in the envelope provided.

A credit line to acknowledge the use of your material will appear in the textbook in the conventional form unless you specify otherwise in the space provided. If you have any questions, please call me at (enter phone number).

Thank you for your prompt consideration of this request.

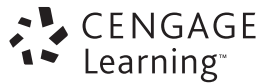
Sincerely,

Author Name

Enclosures:

Permission Request Form  
Photocopy of image(s)/figure(s) being requested (if available)

**Figure 6.** Sample Permission Request Letter



Executive Woods, 5 Maxwell Drive  
Clifton Park, NY 12065  
Telephone: (518) 348-2300

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Name/Title \_\_\_\_\_

Affiliation w/property \_\_\_\_\_

Address \_\_\_\_\_

Date \_\_\_\_\_

Witness \_\_\_\_\_

Cengage Learning

- ✱ Mark the final figure number on each permission (some permissions may cover more than one figure). For several figures covered by one permission, attach a list.
- ✱ File all original permission requests in a folder and submit with your final draft manuscript.
- ✱ PLEASE RETAIN A PHOTOCOPY OF ALL PERMISSIONS FOR YOUR OWN RECORDS.

### ***Who Is Responsible for Any Fee Incurred?***

Typically, the author is responsible for paying permission fees unless your contract specifies otherwise. Keep in mind that commercial sources such as stock photo houses or photographers require substantial fees for the use of their materials and should be avoided. Requesting permission early in the manuscript process allows the flexibility of removing or substituting a lower-cost item, if necessary. Discuss options for buying art work with your Developmental Editor.

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### ***What Do I Do If I Have a Question?***

Refer to the *Chicago Manual of Style*, 15th edition for more information. You may also refer to *Getting Permission* by Richard Stim, published by Nolo. You may also find helpful information at <<http://www.nolo.com>>. If you cannot locate the answer, ask! Your publishing team members are there to help you.

## FILLING OUT THE PERMISSION REQUEST FORM

Refer to the sample Permission request form, Figure 5, p. 81.

- A. Write in the complete address of the copyright holder, publisher, or manufacturer from whom you are requesting permission.
- B. Write in the figure number as it appears in your work.
- C. Write in the complete title of your work.
- D. Write in your full name.
- E. Write in the imprint for your work (i.e., Cengage Learning Learning, Milady, West Legal Publishing).
- F. Write in the publication date scheduled for your work.
- G. Write in detailed information regarding the source(s) where you found the material you wish to reprint. Include a copy of the artwork or text.
- H. Specify the material needed (i.e., photograph, slide, illustration, permission only, etc.).
- I. This line will be filled out by the manufacturer or publisher to specify a custom credit line.
- J. The company or manufacturer should sign here to confirm the permission request.
- K. Sign the form with your name and address.

Upon receiving the returned form, check to see that it is signed, update the caption list with the requested credit line, update the Figure Control Sheet to indicate permission received, and note any special requests or arrangements.

## PAGE COUNT ISSUES AND GUIDELINES

Page counts are chosen based on thorough market research. We consider everything from the competing titles, current market conditions, and feedback from our reviewers. It is imperative that you deliver the manuscript within the page range chosen by you and your Acquisitions Editor.

### **Contract**

Your contract with Cengage Learning specifies the number of manuscript pages you are to submit in order to make your text competitive in the targeted market. This information is found in paragraphs 4 and 7 of your standard contract. For larger products, these numbers may be broken down by individual chapters. Otherwise, you should divide the total number of pages by the number of chapters (including front and back matter) you are delivering. You should also divide your total art count (illustrations and photographs combined) into your number of chapters. Keeping track of page and art counts at

the chapter level will enable you to catch runaway specifications at an earlier stage. If either of these sections in your contract is blank, contact your Acquisitions Editor.

The numbers in your contract are derived from your proposal and a comparison of the competing titles. These figures are used as a basis for funding the project and need to be monitored carefully to maintain the budget and schedule. The page count is the one factor in the cost of the project over which you, as an author, and we, as a publisher, have the most control. Having a page count that is inconsistent with your contract can hurt the sales of your book.

### **Requirements**

Use the following specifications in preparing your text manuscript. Adherence to these specifications gives us accurate projections and helps us to monitor final page counts and costs.

- ✱ 8-1/2" × 11" paper
- ✱ Double-spaced, one-sided, word-processed type
- ✱ 12 pt. Courier or Times Roman font
- ✱ 1" margins all around (top, bottom, right, and left)
- ✱ Left-justified copy only
- ✱ First draft pages dual-numbered sequentially from the beginning to the end of each chapter (for example, Chapter 1 should be numbered as 1-1, 1-2, 1-3, 1-4, etc.). Final draft pages should be numbered sequentially.

Do not try to format the manuscript to look like final pages, even though your word processing system may be able to do so. Type heads in uppercase and lowercase letters in the same size font as the text following the guidelines in the Preparing the Manuscript section of this *Author's Guide*. Other special elements such as case studies, vignettes, tips, quotes, and so on are explained in that section, as well as in the Parts of a Text section. If your manuscript contains many different types of elements, consult with your Developmental Editor for deviations from the preceding recommendations.

### **Art Affects Page Count**

If your manuscript includes artwork, it is *important* to include samples of your planned illustrations with the text manuscript at *all* stages. This helps to track final page count as accurately as possible during the development stage of the manuscript. At each stage—sample chapters, first draft, and final draft—the style, size, and number of illustrations are reviewed in order to meet the needs of the market. If you feel that specific sizing is required for a new piece of art, you should note this directly on the manuscript (for example, "Figure 2-3 should be a full page").

### ***Do Not Forget***

Two parts of the manuscript that must be included in final manuscript page counts are the **Front Matter** (preliminary pages of the book), including the title page, copyright page, contents, preface, and so on, and the **Back Matter** (end-of-book material), such as the appendices, glossary, and index. Your Acquisitions Editor or Developmental Editor will provide the standard number of manuscript pages allotted for these. They vary from book to book, discipline to discipline, and so on. Not factoring these into your overall number of manuscript pages can have a detrimental impact on the page count of your book.

### ***One More Item to Consider***

Workbooks designed to be written in by the student/end user, or texts that require pages to be removed and handed in, require fewer manuscript pages to equal final printed pages. Allow for write-in space and stand-alone pages. Consult with your Acquisitions Editor or Developmental Editor for specific guidelines before proceeding.

# Revisions

**D**o not start your revision until you have discussed a revision plan with your editor.

## TEARSHEET MANUSCRIPTS

You will most likely be creating a **tearsheet** manuscript for your revision. A tearsheet manuscript is composed of book pages, or sheets, that have been removed from the previous edition of your book. You will receive *four* sets of tearsheets to create *one* text manuscript and *one* art manuscript.

Talk to your Developmental Editor about revising an edition using Word files instead of tearsheets. This is an alternate option for revisions.

### ***Manuscript Preparation***

- ✱ The tearsheet manuscript pages must be 8-1/2" × 11" to facilitate photocopying. If your tearsheets are of a smaller size, tape each tearsheet securely to an 8-1/2" × 11" piece of paper.
- ✱ Each tearsheet must be one-sided. Draw a large "X" through the back of each sheet.
- ✱ Do not submit photocopies of tearsheets. We need the original book page, especially for color work/use.
- ✱ Do not submit enlarged or reduced page sizes of tearsheets.
- ✱ Do not cut and paste tearsheets to move copy.
- ✱ Consecutively number (by hand) all manuscript pages. Do not use the old book page numbers. These are for reference only in locating materials.

### ***Manuscript Writing and Editing***

- ✱ Material to be deleted on a tearsheet must be crossed out in red ink.
- ✱ If editing changes to a page are minor (i.e., adding one or two words), print them neatly on the tearsheet with a **red** pen.

### **Creating Inserts**

To add copy that is longer than a few words, you must prepare a separate, typed insert.



- ✱ To indicate the location of the new copy, draw a caret (^) in the exact location of the intended insertion. Draw a line from the caret to the margin. Label the insert, using the manuscript page number as a prefix. The first insert on page 76, for example, would be "Insert 76-A." The second insert on page 76 would be "Insert 76-B," and so on (see Figure 8A).

### Stages of Moral Development in Young Children

A critical priority for parents, schools, communities, even entire countries, is the moral development of their children and future citizens. *Morality is the ability to distinguish right from wrong and to act accordingly.* Moral development is the process by which human beings learn to monitor their own actions and to decide whether a tempting behavior is a "good" or "bad" thing to do and then to inhibit inappropriate impulses. *In other words, morally developed people are able to stop themselves from doing things they know are wrong.*

Although the guidance children receive early in life is essential to their moral development, moral behavior is not exclusively a concern of early childhood. *Adults who are quick to respond harshly to a young child's misbehavior may forget their own difficulty in inhibiting the inappropriate impulses they have in their own daily life.* Even adults with well developed morals experience difficulty resisting the temptation to gossip, smoke cigarettes, indulge in foods that are bad for them, or tell "little white lies" to get out of tight spots. Remember that one of the *key avenues for early childhood learning* is imitation. It is essential for adult caregivers consciously to set the best possible example in their day-to-day actions of *integrity* and strong *moral character* (Toner, Parke, and Yussen, 1978; Toner and Potts, 1981; Grusec, Kuczynski, Rushton, and Simutis, 1979).

As children observe adult behaviors and experience the cause and effect sequences that are a part of interacting with others, they *internalize* (adopt as their own) the character attributes and ethical standards of the important role models in their lives. *Attachment, love, and respect for an adult trigger the child's internalization of that adult's values.* When a child has internalized the standards of her adult role models, he begins to experience the emotional component of morality — *moral affect (the feelings associated with a guilty or clear conscience)*. Having moral affect means that when she behaves in a way that she knows to be wrong, she has feelings of guilt and shame. When she behaves properly, she feels pride. Moral affect serves as an internal regulator that guides one toward appropriate behavior and away from misbehavior.

^ Feelings of guilt play a role in regulating moral behavior, but it is not helpful to push guilt on a child by saying such things as, "Aren't you ashamed of yourself, you naughty girl?" Forcing guilt on a young child may actually harden her emotionally and delay her development of moral affect. *Guilt that comes from inside us is always more meaningful than guilt imposed on us by someone else.* Two specific child-rearing practices are known to help children internalize values and prosocial moral judgment. They are:

- Nurturing and affectionate caregiver behavior
- Consistency in explaining reasons for rules and commands

Adults help children develop moral behavior by being loving and gentle and by putting into words the rationales for imperatives. Instead of just saying, for example, "Don't touch that!," they say, "Please use a different crayon because that one belongs to someone else" (Eisenberg-Berg, 1979).

Figure 8A

insert 76A

The moral reasoning of young children tends to be simplistic and limited to enforcing the letter of the law (or rule) rather than interpreting the spirit or intent of the law.

**Figure 8B**

- ✱ To prepare the insert, use a separate piece of 8-1/2" × 11" paper. Label the insert at the top of the page. Again, the first insert for manuscript page 76 would be labeled "Insert 76-A" (see Figure 8B). Use a separate sheet for each insert.
- ✱ Inserts must be double-spaced.
- ✱ Place the insert **directly behind** its corresponding manuscript page.

### **Moving Copy**

1. To move a block of content from one part of a manuscript page to another part of that same page:
  - ✱ Circle or box the material to be moved.
  - ✱ Draw a caret in the exact location to which the content should be moved.
  - ✱ Draw a line from the circled content to the caret.
  - ✱ Write "Move copy here" in the margin (see Figure 9).
2. To move a block of content between manuscript pages:
  - ✱ First, make a photocopy of the manuscript page from which the material is being taken.
  - ✱ On the photocopy, circle or box the desired content and delete all other copy on that page.
  - ✱ Number this page appropriately as an insert and place it in the manuscript following the page on which it is to appear.
  - ✱ Remember to indicate the location of this insert on the manuscript page (see Figure 10A and Figure 10B).
  - ✱ On the original manuscript page, mark for deletion the copy that was moved (refer to Figure 9).
  - ✱ Write "Moved to msp. XX" in the margin next to this copy.

You can also use a prism for “bucking in” or “wiggling in” on a line. Use the two prisms to sight along the line and move back and forth until the line is superimposed on both prisms. You are now on a line between the two points.

Probably the most accurate way to lay off a right angle, without fancy equipment, is by the use of a tape and the 3-4-5 triangle. If you have already had trigonometry, this is a simple task. If not, the following shows you how to do it mechanically.

- 1 First, measure a multiple of 3 along the line (3, 6, 9, 30, etc.). Next, approximate a right angle with your arms or a prism. Scratch an arc at a multiple of 4 (4, 8, 12, 40, etc.). From the first point, measure a multiple of 5 (5, 10, 15, 50, etc.) and set a point where the 5-distance arc intersects the 4-distance arc. This point will be 90° from the 3 point (see Figure 5-3).

### THE 3-4-5 TRIANGLE

insert copy below here

When laying out a building, the same principles can be used. Only not all buildings are designed in multiples of 3, 4, and 5. Once the corners have been checked for square and the lengths of the walls are set, the distance between the diagonal corners should be measured. The two diagonals should agree within 0.01 of a foot. If they don't the corners are not square and you have constructed a parallelogram. Use the **Pythagorean Theorem**,

$$a^2 + b^2 = c^2,$$

to calculate the length of the diagonals; or use the length of one wall squared plus the length of the adjoining wall squared equals the length of the diagonal squared. Enter the length of the wall into your calculator and push the  $x^2$  key, enter the length of the next wall and push the  $x^2$  key. Add the two  $x^2$ s and push the  $\sqrt{x}$  key. This displays the length of the diagonal between the opposite corners.

In Chapter 2, you learned how to set up the transit and the theodolite and turn a single angle. This is really the best way to measure a 90° or any other angle.

For more precise work, the angle may have to be turned several times or repeated (“wound up”) to increase the accuracy of the least reading on the vernier. The procedure is the same as you used to double an angle (in Chapter 2), only this time the angle will be doubled three times or “wound up six times.” Doubling the angle on a minute transit gives mean of 30 seconds, winding three times gives 15 seconds, four times gives about 8 seconds. Five times is about 4 seconds and the mean of six angles gives nearly a 2-second

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### DIAGONAL CORNERS

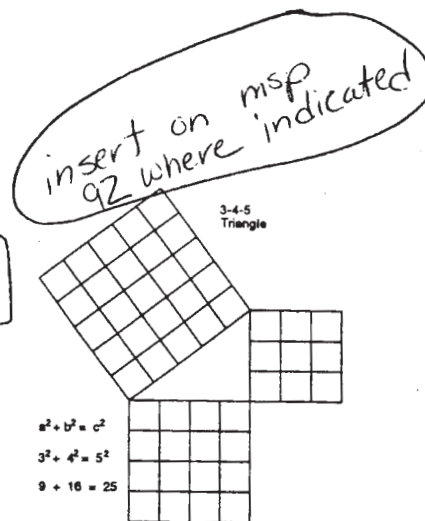


Figure 5-3 Pythagorean theorem

Figure 9

of meridians, and also to arrest error arising from inaccuracies in measurements on meridian lines, which however, must be studiously avoided. On the north of the principal base line it is proposed to have these standards run at distances of every four townships, or twenty-four miles, and on the south of the principal base, at distances of every five townships, or thirty miles. [This was changed in later manuals to four townships (uniformly)].

Where uniformity of the variations of the needle is not found, the public surveys must be made with an instrument operating independently of the magnetic needle. Burt's improved solar compass, or other instrument of equal utility, must of necessity be used in such cases. The township lines, and the subdivision lines will usually be measured by a two pole chain of thirty-three feet in length, consisting of fifty links, and each link being seven inches and ninety-two hundredths of an inch long. On uniform and level ground, however, the four pole chain may be used. You will use eleven tally pins made of steel, not exceeding fourteen inches in length, weighty enough towards the point to make them drop perpendicularly. In measuring with a two pole chain, every five chains are called 'a tally' because, at that distance, the last of the ten tally pins with which the forward chainman set out will have been struck. He then cries, 'tally,' a cry which is repeated by the other chainman, and each registers the distance by slipping a thimble, button, ring of leather, or something of the kind, from a belt worn for that purpose or by some other convenient method. (*Manual of Instructions for the Subdivision of the Public Lands* 1855)

These instructions were necessary because many of the chainmen were uneducated and could not read or write; however, they could count to ten. The calls to natural features were memorized and given to the recorder at each tally. The chainmen and axemen were sworn by the deputy surveyor to faithfully perform their duties and they tried their best, given the terrain and attacks by Native Americans. In 1838, a party of twenty-five surveyors in Texas was attacked by Native Americans and eighteen surveyors were killed.

#### 1890 Chain-Carriers' Oath

We, \_\_\_\_\_ and \_\_\_\_\_, do solemnly swear that we will well and faithfully execute the duties of chain-carriers; that we will level the chain upon even and uneven ground and plumb the tally pins, either by sticking or dropping the same; that we will report the true distance to all notable objects, and the true length of all lines that we assist in measuring, to the best of our skill and ability, and in accordance with instructions given us, in the survey of the \_\_\_\_\_.

19

Figure 10A

insert 19A

You can also use a prism for "bucking in" or "wiggling in" on a line. Use the two prisms to sight along the line and move back and forth until the line is superimposed on both prisms. You are now on a line between the two points.

Probably the most accurate way to lay off a right angle, without fancy equipment, is by the use of a tape and the 3-4-5 triangle. If you have already had trigonometry, this is a simple task. If not, the following shows you how to do it mechanically.

First, measure a multiple of 3 along the line (3, 6, 9, 30, etc.). Next, approximate a right angle with your arms or a prism. Scratch an arc at a multiple of 4 (4, 8, 12, 40, etc.). From the first point, measure a multiple of 5 (5, 10, 15, 50, etc.) and set a point where the 5-distance arc intersects the 4-distance arc. This point will be 90° from the 3 point (see Figure 5-3).

### THE 3-4-5 TRIANGLE

When laying out a building, the same principles can be used. Only not all buildings are designed in multiples of 3, 4, and 5. Once the corners have been checked for square and the lengths of the walls are set, the distance between the diagonal corners should be measured. The two diagonals should agree within 0.01 of a foot. If they don't the corners are not square and you have constructed a parallelogram. Use the Pythagorean Theorem,

### DIAGONAL CORNERS

$$a^2 + b^2 = c^2,$$

to calculate the length of the diagonals; or use the length of one wall squared plus the length of the adjoining wall squared equals the length of the diagonal squared. Enter the length of the wall into your calculator and push the  $x^2$  key, enter the length of the next wall and push the  $x^2$  key. Add the two  $x^2$ s and push the  $\sqrt{x}$  key. This displays the length of the diagonal between the opposite corners.

In Chapter 2, you learned how to set up the transit and the theodolite and turn a single angle. This is really the best way to measure a 90° or any other angle.

For more precise work, the angle may have to be turned several times or repeated ("wound up") to increase the accuracy of the least reading on the vernier. The procedure is the same as you used to double an angle (in Chapter 2), only this time the angle will be doubled three times or "wound up six times." Doubling the angle on a minute transit gives mean of 30 seconds, winding three times gives 15 seconds, four times gives about 8 seconds. Five times is about 4 seconds and the mean of six angles gives nearly a 2-second

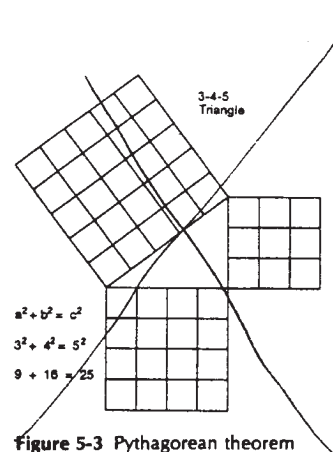


Figure 5-3 Pythagorean theorem

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Figure 10B



## **Art Manuscript Preparation**

Prepare a separate art manuscript containing all the art (see Organizing the Art Manuscript on page 61).

### **Points to Remember**

- ✱ If a figure number changes, renumber the figures throughout the chapter and change any references in the text.
- ✱ You need to prepare a caption list for all figures, even if the art is being picked up from the current edition and the caption is not being changed.
- ✱ Delete the old caption on the tearsheet art page.
- ✱ Tables do not need to be included in the caption list, unless otherwise directed by your Developmental Editor. Tables are treated as part of the text manuscript.

### **Permissions**

- ✱ If the original permissions from the previous edition were restricted, you are responsible for acquiring updated permissions. Use the standard permission form provided by your Developmental Editor.
- ✱ You are responsible for obtaining permissions for any new figures, tables, and content that is copyrighted. Use the standard permission form provided by your Developmental Editor.

**Note:** Also review the section on Permissions located in this *Author's Guide*.

### **Important Reminders**

- ✱ Revise the Front Matter to reflect any changes to the new edition (author information—name, affiliation, credentials, content, changes to the preface, and so on).
  - ✱ Update the Title page and Table of Contents.
  - ✱ Update the Preface, calling attention to significant revision changes.
- Note:** Refer to the Preface Guidelines located in this *Author's Guide*.
- ✱ Look for dated references in the text.
  - ✱ Verify current public figures, names, places, phrases, Web site addresses, references to events, dates, prices, and so on.
  - ✱ Your writing style and method of treatment should be consistent with the previous edition(s), unless you and your Developmental Editor have agreed otherwise.

# Supplements

In today's competitive market, high-quality supplements are a requirement for the successful launch of any textbook. You and your Acquisitions Editor will decide which supplements are required for your book. Supplements appear in print, disk, or CD-ROM format or may reside on the Internet. Supplements include instructor's manuals/guides, solutions manuals, study guides, workbooks, lab manuals, test banks, computer software, transparencies, videotapes, audiotapes, Power Point slides, lesson plans, on-line components, and other special aids. Some of these are detailed in this section.

## INSTRUCTOR'S MANUAL/GUIDE

Most Cengage Learning textbooks have an Instructor's Manual or Guide. An Instructor's Manual/Guide contains answers or solutions to questions or exercises presented in the text. An Instructor's Manual/Guide may also contain the following features:

- ✱ teaching suggestions
- ✱ course or lecture outlines
- ✱ additional questions, problems, or case studies
- ✱ sample student projects or assignments
- ✱ answers to a workbook or study guide

In some cases an Instructor's Manual/Guide may be incorporated into an Instructor's Resource Kit or Classroom Manager, which may contain resources/ideas for the instructor. An Instructor's Resource Kit may be delivered via print or electronically.

## SOLUTIONS MANUAL

Solutions Manuals are offered as supplements in such courses as mathematics where the text contains numerous problems. A Solutions Manual consists of completed, worked-out solutions to examples or problems included in the text. The accuracy of solutions, and simultaneous publication of Solutions Manuals with the text, are critical to a new product's success or failure.

## STUDENT STUDY GUIDE/WORKBOOK/LABORATORY MANUALS

A Student Study Guide may include the following:

- ✿ a chapter-by-chapter, detailed review of objectives, key terms, and summaries
- ✿ study questions, self-tests, or exercises with answer keys
- ✿ exercises that allow for applied solutions

Student Study Guides and Workbooks are treated as a textbook with respect to writing, development, and production. Many times these are negotiated separately from the text.

## TEST BANK

A Test Bank includes an entire set of questions and problems of all types such as short answer, essay, true/false, and multiple choice. The answers may be listed at the end of each chapter or as a complete section at the end of the Test Bank. The Test Bank may be part of the Instructor's Manual, Instructor's Resource Kit, or exist as a stand-alone item. Test Banks may be in print or electronic format. When working with Computerized Test Banks, you may receive authoring software from your Acquisitions or Developmental Editor along with guidelines on writing, organizing, and saving your test questions.

## DATA DISK

A Data Disk that contains data files might be useful to the student to illustrate certain points from the book. A Data Disk might include sample documents in Word, Adobe Acrobat (PDF file), Power Point (PPTs), AutoCAD files, circuit files, image libraries, video clips, graphics, or courseware that have been built using a tool referenced in the book.

## COMPUTER SOFTWARE

Computer Software supplements are an important addition to our products.

### ***Drill and Practice***

The student receives immediate feedback and can review extensive material in a condensed form.

### ***Problem Solving/Critical Thinking***

The student is allowed to have a simulated, real-life experience where the correct answers lead to a solution.

### ***Direct Linkage***

Certain disciplines have disks/CD-ROMs as supplements to demonstrate certain procedures/applications.



## **TRANSPARENCIES, AUDIOTAPES, VIDEOTAPES, ETC.**

Transparencies, audiotapes, videotapes, and other types of materials may be needed to successfully launch projects in some markets. Transparencies may be needed for delivery in both off-line and on-line formats. Transparencies may be produced as stand-alone items or printed in the back of an Instructor's Guide or produced electronically as an Image Library.

## **POWER POINT™ PRESENTATION SLIDES**

Power Point Presentation slides are created to accompany each chapter in the textbook and are usually contained on a CD. Slides may include objectives, summary, art, and key points from each chapter. Your Developmental Editor can provide you with a set of detailed instructions on preparing content for your PPTs.

## **INSTRUCTOR'S RESOURCE KIT(IRK)/E.RESOURCES/ CLASSMASTERS**

An Instructor's Resource Kit and e.resources can be a combination of various print/electronic supplements. Instructor's Resource Kits (IRKs) are typically in print format; e.resources are an electronic version of an IRK and are available on CD-ROM. Your Developmental Editor will work with you on what should be included in an IRK/e.resource and will give you specific guidelines for each component.

## **ONLINE WORKBOOKS**

An Online Workbook™ is a student study guide containing the same types of information and exercises as defined previously for print versions. If you are creating a separate section for a Web site, discuss this with your Acquisitions Editor or Developmental Editor and obtain the current guidelines for the Web site you are working on, including style and file structure.

## **ONLINE COMPANIONS™**

Some projects/disciplines benefit from frequent updates or additional resources that can be supplied on Web site pages. You may be responsible for supplying content, and Cengage Learning will input the material into the Web site for you. Your Acquisitions Editor or Developmental Editor will outline what supplements are needed, how to go about preparing them, and give you a time-frame within which to work. Some products will have their own Web site page or Online Companion™. Online Companions™ may include a broad range of resources, such as text updates, online quizzes, tutorials, sample chapters, Web links, and more. Depending on the information that will be placed in the Online Companions™, you may need to save it in a variety of formats such as HTML, PDF, and the like, so be sure to verify file naming formats with your editor.

# Manuscript Submission Checklist

**I**t is very important that your manuscript be totally complete when you submit it to Cengage Learning. Please take the time to review the following list to ensure that nothing has been forgotten. Please submit this form with your manuscript.

**Title:** \_\_\_\_\_

**Author(s):** \_\_\_\_\_

✱ If more than one author, who will be the contact author (the one who will review the edited manuscript and page proofs)?

## **Please complete the following checklist:**

### ***Text***

- ☐ Sequentially numbered pages, start to finish. Front matter pages are numbered using single, lower-case Roman numerals; text and back matter pages are numbered with Arabic numerals.
- ☐ Manuscript has been read/spellchecked to eliminate typographical errors.
- ☐ Manuscript is double-spaced.
- ☐ Inserts of more than one line are clearly marked on appropriate manuscript pages.
- ☐ Inserts are labeled, double-spaced, and on a separate page.
- ☐ Separate caption list is included (courtesies noted).
- ☐ Art placement marked and referenced in text manuscript. All figures (except typeset figures) are separate from the text manuscript; photocopies of figures are placed in the text manuscript in their appropriate place.
- ☐ Table of contents matches the chapter titles.
- ☐ Headings are easy to find and consistent. For example, all H1 headings (largest heading) are capitalized and H2 headings (secondary heading) are upper and lower case.
- ☐ Tables and typeset figures are included in text.
- ☐ Front matter with preface and acknowledgments, glossary, and other back matter is included.

### ***Separate Caption List***

- ☐ Double-spaced
- ☐ Includes figure numbers
- ☐ Courtesy lines included
- ☐ Correctly numbered

### ***Art Manuscript***

- ☐ One drawing per page.
- ☐ Figures are sequentially numbered by chapter (1-1, 1-2, 2-1, etc.).
- ☐ Sources are identified if the art is picked up from another title; including title in which the art appears, author, edition, ISBN, page number, and old figure number.
- ☐ Art is carefully drawn.
- ☐ Clear instructions are given to the artist where needed.
- ☐ Figure Control Sheets are complete.
- ☐ Permission file is included. Permissions should be labeled with the correct figure number.
- ☐ If your photographs contain recognizable faces, model releases are included.

### ***Disks***

- ☐ Files on disk(s) contain the most up-to-date version of the files.
- ☐ Hard copy manuscript matches the disks exactly.
- ☐ Disks are clearly labeled with your name, project title, software versions, and filenames.
- ☐ Disks are free of viruses.
- ☐ Computer Information Sheet is included.

### ***Contributed Books***

- ☐ A list of author and contributor mailing addresses is included.
- ☐ Punctuation and spelling are consistent.
- ☐ Contributors followed the chapter template.
- ☐ References and special elements are consistent and identical.

# Computer Information Sheet

Name: \_\_\_\_\_

Project Title: \_\_\_\_\_

Address: \_\_\_\_\_

City, State, Zip: \_\_\_\_\_

E-mail Address: \_\_\_\_\_

Phone: home \_\_\_\_\_ work \_\_\_\_\_ fax \_\_\_\_\_

Editor: \_\_\_\_\_

## TEXT MANUSCRIPT

- Specify the name and model of your computer.  
Name/Model \_\_\_\_\_
- What operating system and version did you use?  
☐ Windows \_\_\_\_\_ ☐ DOS \_\_\_\_\_  
☐ Mac \_\_\_\_\_ ☐ Other \_\_\_\_\_
- What word processing software and version did you use?  
Microsoft Word, version \_\_\_\_\_  
WordPerfect, version \_\_\_\_\_  
Other \_\_\_\_\_  
**Note:** Please list any special fonts or characters used in your files.  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_
- Type and format of media you will supply:  
☐ ZIP  
☐ CD-ROM **Note:** When creating a CD-ROM make sure you are creating a Data CD.  
☐ 3.5 Floppy  
Please stay away from SyQuest and Jazz drives.
- Do you have the ability to transfer files electronically? Yes ☐ No ☐
  - Modem only ☐
  - Internet ☐
  - CompuServe ☐
  - AOL ☐
  - Do you know how to use an FTP site?  
Yes ☐ No ☐
  - Other \_\_\_\_\_

## ART MANUSCRIPT

- Will you be supplying electronic art? Yes ☐ No ☐  
Will you be supplying line art: Yes ☐ No ☐  
Photographs/Halftones: Yes ☐ No ☐  
Digital photographs: Yes ☐ No ☐  
Screen captures: Yes ☐ No ☐  
Other: \_\_\_\_\_  
If yes to any of the items listed above, in what file format will the art be saved? (See *Electronic Art Guidelines* and consult your Developmental Editor and Art & Design Coordinator/Specialist about Cengage Learning Standards and preferences.)
  - \_\_\_\_\_
  - \_\_\_\_\_
  - \_\_\_\_\_
  - \_\_\_\_\_

It is extremely important that we “preflight” all electronic art submissions as early as possible in the manuscript stage. This will help avoid costly rework on art in the production process.
- Specify the name and model of your computer (if different than for text manuscript.)  
Name/Model \_\_\_\_\_

## FOR CAMERA-/PLATE-READY TEXT OR ART

Please refer to your contract for submission details.

# Glossary

## A

**AA (Author's Alteration)**—Changes and additions the author makes to copy after it has been set in type/pages.

**align**—To line up letters or words on the same horizontal or vertical line.

**application software**—Computer programs that perform tasks directly for or by the end users. Examples are spreadsheets, database managers, art programs, and desktop publishing.

**artwork**—Any material, such as drawings or photographs, used for illustrative purposes.

## B

**Back Matter**—Material such as an appendix, glossary, or index that follows the text at the end of the book.

**bleed**—Printed image, either photo or screen, that extends to the trim/gutter edge of the page.

**boldface type**—Type that is heavier and thicker (darker) than other text type with which it appears.

**box**—See vignette.

**bullet**—A dot or other prominent figure placed at the beginning of a line of type to create attention.

## C

**CAD (Computer-Aided Design)**—Artwork drawn and prepared using CAD software.

**camera ready**—Copy and/or art that is complete, digital, and in place, reproducible as is, and ready for the printer to produce plates.

**caption**—Copy accompanying and describing a photo, illustration, table, and so on. Can also include source/courtesy line.

**caption list**—List of all the captions by chapter for the text.

**case binding**—Binding for hardcover texts.

**castoff**—A method used to determine the number of finished pages a manuscript will occupy when set in type.

**CMYK**—Abbreviation used by printers for cyan (C), magenta (M), yellow (Y), and black (K), the four colors used to print color materials.

**courtesy line**—Credit given to the source of the figure, table, and so on. Example: Courtesy of NASA.

**crop**—A method used to cut parts of a photograph or drawing for the purpose of reducing it to appropriate size or eliminating unwanted portions. Indicate crop on a photocopy of the original.

**crop marks**—Lines printed showing the dimensions of the final printed page. These marks are used for final trimming.

## D

**dummy**—Also called page proof or galley. Copy of actual made up pages.

## E

**EA (Editor's Alteration)**—Changes to copy made by the editor after it has been set in type, usually found by the proofreader.

**electronic art**—Art rendered in a desktop environment.

**EM**—The square of a type body, so named because the letter “M” in early fonts was usually cast on a square body; a unit of measure in typeface.

**EN**—One-half the width of an em.

**end sheet**—Stock paper (white or color) used inside case (hardcover) sides. It is adhered to the inside of the cover and attached to the first signature giving the book a finished appearance.

## F

**F & Gs**—Folded and gathered signatures, prior to binding.

**Figure Control Sheets (FCS)**—Tracking and identifying form for all art and photos in a given chapter/text.

**file**—A designated collection of information (for example, a chapter) stored as an apparent unit on a disk.

**final draft**—Complete manuscript to be used for copyediting and typesetting.

**first draft**—Author's first version of manuscript submitted to the publisher, usually rough and may be incomplete. First draft is sent to market peers for review.

**folio**—The page number.

**font**—A particular typeface.

**Front Matter**—Also referred to as preliminary pages. The first pages of a manuscript/finished text consisting of half-title page, title page, copyright page, table of contents, dedication, foreword, preface, acknowledgments, and introduction. Pages are numbered with lowercase Roman numerals rather than Arabic numbers.

**funding**—A financial document that shows specifications and costs for producing a text and its ancillaries; also includes sales estimates and competitive information.

## G

**GIF**—Graphics Interchange Format. Graphics file format originally developed by Compuserve; widely used format for graphics on the Internet.

**GIF89a**—Type of GIF required for animated GIFs on the World Wide Web.

**gutter**—The blank space or inner margin extending from the printing area to binding, also the space between columns in a two-column text.

## H

**halftone**—The reproduction of continuous tone artwork, such as a photograph, through a crossline or contact screen, which converts the image area into dots of various sizes.

**hard copy**—Typewritten copy or copy produced on a computer for use as manuscript; must accompany all manuscripts submitted on disks.

**heads**—Descriptive titles that help break and manage flow of copy within a chapter.

## I

**icon**—A graphic element in a printed piece displaying or depicting a special element.

**Instructor's Guide (IG)/Instructor's Manual (IM)**—Supplemental text (usually paperback and less than 100 pages) to help the instructor prepare for a course. Contains answers to questions in the text, additional questions, course outlines, transparency masters, and so on.

**insert**—A printed piece, usually full color, inserted into a text for visual appeal or additional pedagogical material; this should be prepared in 4-, 8-, 16-, or 32-page increments.

**ISBN (International Standard Book Number)**—A means by which books are distinguished from one another. The first portion of the number is assigned by the Library of Congress to the publisher: Thomson Delmar Learning 0-7668, 14018, Milady 1-562-53, and so on. The remainder of the number is assigned by the publisher for each title.

## J

**JPG**—JPEG graphic (Joint Photographic Experts Group graphic). File format primarily used for photographs on the World Wide Web.

**justify**—To space out a line or block of copy to fill a uniform line length.

## L

**layout**—The process of arranging text and other elements into a finished book page.

**leaders**—In composition, rows of dashes or dots used to guide the eye across the page, used in tabular programs, contents, and so on.

**leading**—Spacing between lines of type, measured in points from top of cap height to bottom of descenders.

**line art/illustration**—Any artwork that can be photographed and reproduced without using a halftone screen. *See also* **halftone**.

**link**—Link to World Wide Web site URL.

**logo**—A trademark or signature of a company or product.

## M

**manuscript (MS)**—A written or typewritten (keyed) work, which the typesetter follows as a guide in setting copy.

**margins**—The white space around the printed matter on a page.

**mechanical binding**—Individual pages fastened by means of an independent binding device such as plastic comb, wire-o, or spiral.

**Model Release Form**—Permission form for use of photos signed by person(s) in photos or their guardians.



## N

### **NASTA (National Association of State Textbook Administrators)**

**Specifications**—Manufacturing standards of quality required for books that will be adopted for sale in certain states; includes paper, binding, cover materials, and so on.

## O

**Online Companion™**—The designation for online content to accompany a text or software product.

## P

**pages/page proofs**—Photo or laser copies of actual made up pages. Used for proofreading type and layout.

**PE (Printer's Error)**—Errors introduced during typesetting or layout that were indicated otherwise on the manuscript; usually refers to the typesetter rather than the printer.

**perfect binding**—Another term for paperback (adhesive) binding. Covers are glued to pages.

**perforation**—Scoring of pages of text (usually done on press) enabling pages to be torn from the book without destroying binding.

**permissions**—Written authorization from a company, publisher, or individual to use copyrighted materials, which must include figure number, company or individual name, and authorization signature for indicated editions.

**Photo Specification Sheet**—Form for identifying people, props, situations, and so on, to be shot for a project.

**pica**—Unit of measure used principally in measuring lines; 6 picas equal 1 inch.

**pickup**—Previously published (by Thomson Delmar Learning) material that will be used for a new publication.

**points**—Unit of measure, used principally for designating type sizes. There are 12 points in a pica, and 72 points in an inch.

**postscript**—A sophisticated software language from high-end printing devices. PostScript allows a page in which text and graphics have been combined to be output into printer's plates for printing. Developed by Adobe Systems, Inc.

**Preface**—Part of the front matter. It defines for whom the product is written, why it was written, and how it is better/different than the competition.

## Q

**query**—A marginal note in copy or on the proof to the author or editor, from the typesetter or copy editor, to call attention to a matter in question. Queries must be answered or addressed before the job can proceed.

## R

**recto**—Right-hand page; always carries an odd-numbered folio (page number).

**registration**—The fitting, in exact alignment, of two or more printed images on the same surface or page; usually applies to 2- or 4-color works.

**reverse**—Print white on black (or color).

**reviews**—To solicit technical opinions of the quality and content of a textbook from instructors and/or market experts in a given field.

**revised pages**—Proofs (photocopy or laser) of files after proofreader/author corrections have been incorporated by the typesetter; used to verify changes have been made.

**running head**—Text at the top of each page of a book, usually the chapter title or number. It is accompanied by the page number (folio). If this appears at the bottom of the page, it is referred to as running foot.

## S

**saddle stitch**—Also called saddle wire bind. Type of binding where signatures are gathered within one another and staples are punched through the middle. Saddle stitch can accommodate only 100 to 120 pages depending on paper used.

**sample pages**—Typeset pages that include all elements of design, subject to review and approval prior to complete typesetting and layout of the text.

**sans serif**—A typeface without serifs.

**schedule**—Pre-established key events and dates within the allotted time frame from beginning to completion of a project that serve as checkpoints for quality and time management issues.

**screen**—Tint background, usually of 5 to 20 percent, used to highlight certain portions of text or artwork; may be color or black.

**self cover**—Book cover of the same paper grade and weight as the inside pages. Usually the first page of the signature is designated as the cover.

**serif**—Short cross lines at the ends of the main strokes of letters in some typeface designs; for example, Roman type (what you see here).

**signature**—A group of pages printed on one sheet of paper and folded for binding. Printers usually print in 16-, 32-, or 48-page signatures.

**stet**—Let it stand; a mark, written in the margin, signifying that copy marked for change should remain as is; indicated in copy by dotted line under the material concerned.

**Strategic Business Unit (SBU)**—The minimum number of people needed to complete the functions of the publishing process within a work group. SBUs consist of a Vice President, Director of Editorial, Director of Marketing, Director of Production, Technology Director, Technology Project Manager, Acquisitions Editors, Editorial Assistants, Developmental Editors, Project Editors, Production Editors/Coordinators, Art & Design Coordinators/Specialists, Channel Managers, Marketing Coordinators, and others.

**style sheet**—Listing of specific ways to treat words, elements, and so on in a particular text or discipline. Style sheets are usually compiled by the copy editor and used for consistency checking throughout a manuscript; for example, use gauge versus gage. The editor would note this and each time it is used in manuscript refer to the style sheet to ensure it is consistently used one way.

**supplement package**—Supplements, such as instructor's guides/manuals, lab manuals, student workbooks, audiotapes, and videotapes, CD-ROM, and so on, that accompany the text.

## T

**table**—Tabular typeset material with or without additional line art, usually made up of two or more columns with headings.

**tearsheet**—A printed page from a text to be used as manuscript. Two to four complete books are used to prepare a tearsheet manuscript because only one side of each page is used for text and for art.

**template**—Outline of elements that the author(s) follows for each chapter of a text to ensure that all necessary elements are included and treated or prepared consistently.

**text**—The body of a page or book, separate from heads, artwork, or other special design elements.

**transparency**—Photographic positive on continuous tone film, i.e., 35mm slide.

**transpose**—To exchange the position of a letter, word, line, or block of copy or art with another.

**trim size**—The finished size of a book.

**typeset figure**—A figure that consists of one column of type or form with no drawings included. If more than one column of type, it is considered a table.

## U

**URL**—The Universal Resource Locator is the address for a Web site—for example, <<http://www.delmarlearning.com>>.

## V

**verso**—Left-hand page; always carries an even-numbered folio (page number).

**vignette**—In textbooks, a block of copy and some art or photos that relate to the text copy and that can also stand alone; usually set off by special design treatment such as a box or screen; also called boxed articles.

## W

**widow**—A single word that ends a paragraph on a line by itself.