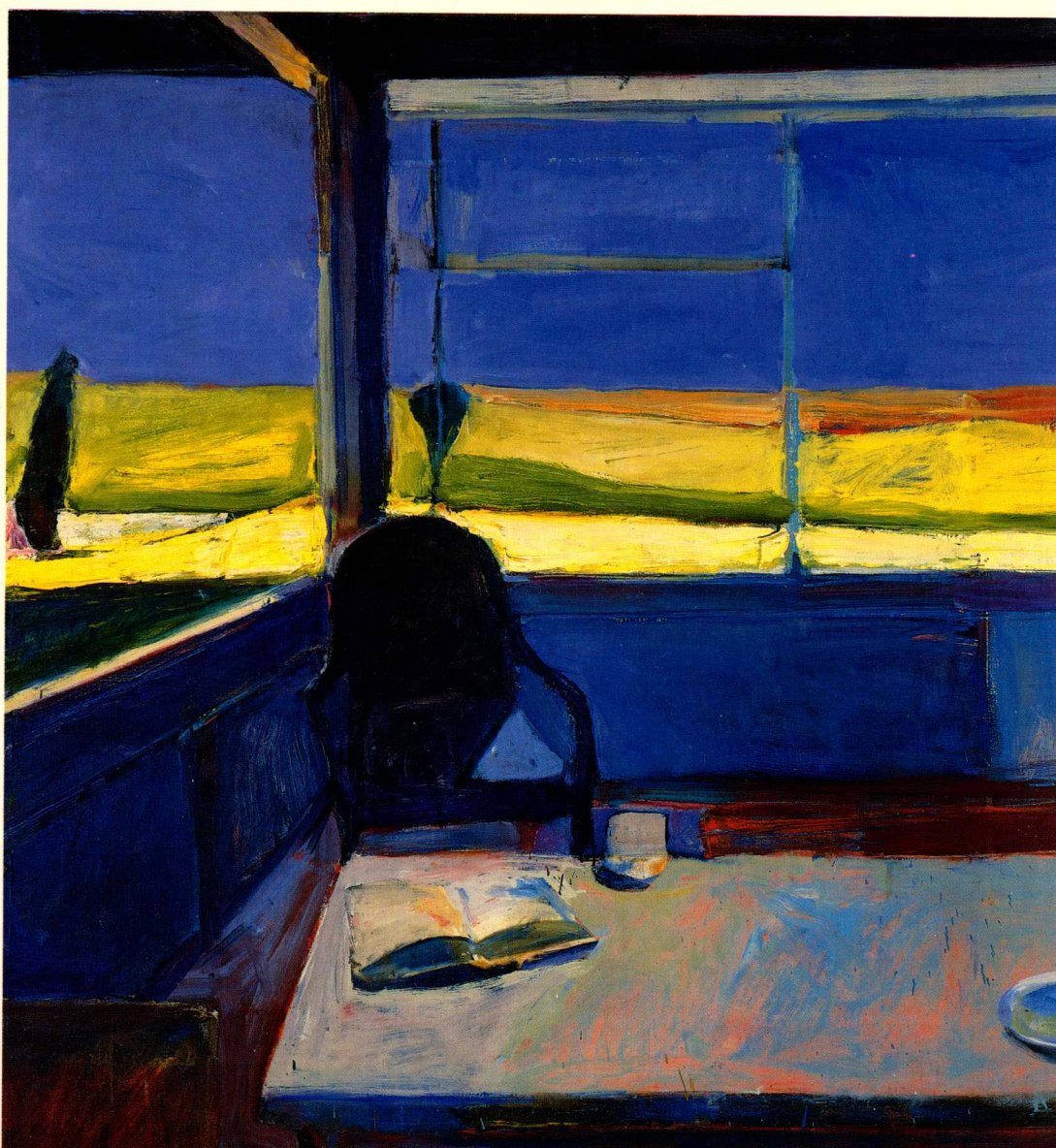


# THE HEATH GUIDE FOR AUTHORS



COLLEGE DIVISION

# The Heath Guide for Authors

D. C. Heath and Company  
Lexington, Massachusetts  
Toronto

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Published simultaneously in Canada.

Printed in the United States of America.

International Standard Book Number: 0-669-09323-8

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# Introduction

This manual provides a brief introduction to the procedures involved in writing and publishing a book with D.C. Heath and Company. It explains both what you can expect from us, as publisher, and what we will expect from you, as author. We intend it to serve as a general guide as you proceed through the various stages of preparing your book. Your editors will supply more detailed information and instructions as necessary for your particular project. We also encourage you to consult the people at Heath whenever you encounter specific questions or problems.

The first three sections of this manual detail the procedures of manuscript preparation. We begin by defining the basic components of a manuscript and explaining how each should be prepared. We then give specific instructions for preparing special types of manuscripts, such as revisions, supplements, foreign language texts, and technical material. There follows a brief discussion of word processors and computers. The fifth section offers guidelines on securing permission to reprint borrowed material. It includes information on how to determine whether or not permission is needed as well as instructions on how to obtain permission. We conclude with a section on the production process, outlining the steps involved in transforming your written manuscript into a finished, bound book.

We ask all authors to review this manual and follow the guidelines it presents. Although it is most valuable for new authors, who may be unfamiliar with book publishing, even experienced authors will find that it contains important new information on Heath's policies and procedures.







# Manuscript Preparation

As author, you will play a vital role in many stages of preparing and publishing your book. First and foremost, it is essential that you deliver a complete and well-organized manuscript to your editor on the specified due date. This will ensure that the later phases of publication proceed smoothly and efficiently. A complete manuscript consists of more than just the written text of your book, and there are preferred ways in which these various elements should be prepared. This section explains the accepted house procedures that *both you and your typist* should follow in preparing your manuscript.

## TEXT BODY

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- **Typing.** Your final manuscript should be complete, neat, and properly typed. Use 8½ by 11 inch white bond paper. Do not use erasable bond or onion skin paper because it has a tendency to smudge. Double space all material—text, extracts, footnotes, bibliographies—leaving margins of at least one inch on all sides, and use only one side of the paper.
- **Borrowed Material.** You may plan to include printed text from another source, such as a journal article. If the material is long, instead of retyping it, you can attach the original to a sheet of typing paper. Use nonglossy tape (Magic Transparent Tape) or rubber cement and make sure the material is securely attached. Tape only the margins; do not cover the text with tape. Alternatively, you may submit a photocopy of the material. Be sure that the copy is clear and printed on 8½ × 11 paper; do not use greasy or glossy paper, because it is difficult to write on such surfaces.

FIRST LEVEL HEAD

Double space the manuscript on white bond  $8\frac{1}{2} \times 11$  paper. Leave generous margins and use only one side of the paper. The page number should appear at the top center of each page...

Second Level Head

Do not indent the first paragraph following a separate line head. Indent all other paragraphs...

Use as few different levels of headings as possible; studies show that most readers can carry only two levels of subordination in mind...

Third Level Head. All illustrative material should be submitted separately and referenced in the text (see Figure 10.2). Indicate the location of all figures in the margin.

Long quotations should be typed in block paragraphs, indented on both sides, and double spaced. Quotation marks are not necessary...

(page 10-5A follows)

**Figure 1** Sample Manuscript Page

Quotations long enough to comprise a separate paragraph should be typed as a block paragraph using double spacing and indenting each line on both the left and right sides (Figure 1).

• **Headings.** Use a consistent and distinct format for different levels of headings throughout the manuscript. For example, type all primary headings on a separate line, in all caps, and flush with the left margin; put secondary headings on a separate line, in upper- and lowercase, and flush left; indent tertiary headings on the same line as the text that follows them, and use upper- and lowercase.

• **Paragraphs.** Do not indent the first paragraph following a separate line heading. All other paragraphs should be indented as usual; do not skip lines between paragraphs.

• **Special Typefaces.** Italic and boldface type can be used to highlight individual words and short phrases. They are especially useful for defining terms or for emphasis. If you want a word to be printed in italics, underscore that word with a solid,

straight line in your manuscript. Indicate words for boldface type by underscoring the word with a wavy line. Boldface italics are marked by underscoring with both a straight and a wavy line.

- **Figures.** Figures (i.e., artwork, charts, and photographs) should be submitted separately, at the same time as the manuscript; however, they should be referenced in the text body. Also, indicate the location of the figure by writing its number (e.g., Fig. 6.5) in the margin of the manuscript page where it is cited (see sample on page 4). Instructions on how to prepare and submit figures are discussed later in this manual (see page 6).

- **Tables.** Tables should be typed on separate pages and referenced within the text body. Number tables consecutively within each chapter, beginning with number 1 each time. Thus, Table 5.3 would be the third table in Chapter 5. Insert each table in the manuscript following the page where it is referenced, and number such pages along with the rest of the text body.

- **Page Numbering.** Number each chapter separately beginning with page one each time. Label each page at the top center using both the chapter and page number. Thus, the fifth page of the tenth chapter would be marked 10-5.

- **Adding and Deleting Pages.** If one or more pages are added to your manuscript after it is numbered, label the insert with the number of the page it follows and a letter. For example, if two pages are inserted after page 10-5, they would be numbered 10-5A and 10-5B.

If the insert comes in the middle of a page, cut that page apart and attach the two halves to separate sheets. The upper half will precede the insert, and the bottom half will follow it. Number the three pages as in the example above: 10-5 (upper half), 10-5A (insert), and 10-5B (bottom half).

Whenever extra pages are inserted, note that fact at the bottom of the preceding page. Thus, at the bottom of page 10-5 write “10-5A follows.”

If a page is removed, add its number to the preceding page, to show that the omission is not accidental. For example, if page 10-6 is deleted, mark the preceding page 10-5/6 or say at the bottom of page 10-5, “page 10-7 follows.”

- **Special Types of Texts.** Certain types of manuscripts require special preparation and procedures. Separate sections of this manual offer specific instructions on how to prepare revisions (page 17), supplements (page 20), annotated editions (page 21), foreign language texts (page 23), and technical manuscripts (page 33).

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## FOOTNOTES AND REFERENCES

• **Footnotes.** Unless instructed otherwise, type footnotes at the bottom of the page on which the text reference occurs. Footnotes are generally numbered consecutively within each chapter, making the first note in each chapter number one. In some technical books, however, symbols (e.g., \*, †, ‡) are used instead of numbers. Label footnotes for tables with lowercase letters (e.g., a, b, c). The reference number should be a superscript typed one-half line space above the text line.

• **References/Bibliography.** You and your editor will decide whether to place references at the end of each chapter or in one list at the end of the book.

• **Citations.** Footnotes and bibliographic entries generally have different formats, and the styles for each vary among disciplines. Whichever style you choose, be consistent within each type of citation. Your editor will suggest the styles that are most commonly accepted in your discipline. Footnotes, bibliographies, and references should include the following information, as applicable:

1. Author's name
2. Title of article
3. Title of book, periodical, thesis, or paper
4. Editor's name
5. Publisher and place of publication
6. Date published (including month/day if a periodical)
7. Volume number and pages where material is to be found.

---

## ILLUSTRATIONS

There are two basic types of illustrations: photographs (also called half-tones) and line art. Line art consists of drawn figures, including graphs, charts, original cartoons and drawings, and diagrams. Both types are included in the overall classification of "figures." The following section will explain how these two types of illustrations should be prepared. First, however, are some general guidelines for submitting the entire art manuscript.

### The Art Manuscript

• **Illustration List.** An illustration list is a complete record of all visuals that will accompany your text. The list should indicate the figure number, the manuscript page on which the figure is

<i>Author: Griffin</i>				<i>Title: American History</i>			
Fig. No.	Ms. Pg.	Description	Source	Line Art	Photo	Supplier Auth	Heath
5.A	5-3	Frederick Douglass	Lib of Cong		X		X
5.1	5-12	Map of seceding states	-----	X		X	
5.B	5-15	Cartoon: Jefferson Davis	Lib of Cong		X		X
5.C	5-20	Ulysses S. Grant	NY Pub Lib		X	X	

**Figure 2** Illustration List

referenced, a brief description, whether it is line art or a photograph, the source of the figure (if available), and whether or not you are supplying the material. A sample illustration list is provided (Figure 2).

• **Numbering Figures.** In some cases, all items of art are labeled with figure numbers in the final book; more often, however, some items (such as photos and cartoons) appear as unnumbered illustrations. Your editor will be able to tell you which system will be used in your book.

All figures that will be numbered in the final work should be marked by you using a double-number system. Number figures consecutively within each chapter, beginning with number 1 for the first figure in each chapter. Thus, Figure 6.5 would be the fifth figure in Chapter 6.

Art that will not be numbered in the final book must be given a “working” number for use during production. For this purpose, we use a number-letter system. Mark each item of art consecutively within each chapter, beginning with letter A for the first item in each chapter. Thus, Figure 6.C would be the third unnumbered figure in Chapter 6, and Figure 6.3 would be the third numbered figure in Chapter 6.

• **Captions.** A caption consists of the text that accompanies a figure. It includes the figure number, a description or explanation of the figure, and any necessary source citation or credit line. Compile a separate list of captions; do not enter captions in the text body or on the figures themselves.

• **Permissions.** If you are using figures that originated in other sources, you will probably need permission to use them in your book. Information on how to obtain permission is detailed in a separate section of this manual (see page 56).

• **Submitting Art.** Keep figures separate from text and identify each one with your last name and the figure number (e.g., Griffin 6.5). Be sure that each figure number is referenced in the manuscript. Avoid referring to figures as “above,” “below,” or “following,” because these words may not reflect the placement of the figure on the final book page.

## Photographs

• **Photos Submitted by the Author.** We want to use only professional quality photography. To obtain the best results in black and white reproductions we prefer to work with  $8 \times 10$  black and white, glossy prints; for four-color reproductions, 35 mm color transparencies are best.

Indicate the full name of the photographer and/or photo supplier (i.e., museum, archive, photo agency, colleague, etc.) along with their current address, if available. This information is needed in order to obtain the proper credit line and permission to reprint the photo.

It is best to provide this information with the photo, but take care not to damage the original print or transparency. Do *not* write directly on the back of the print, and do *not* attach anything with paper clips. Instead, put the information on a gummed label and attach it to the back of the print or to the plastic sleeve covering the transparency:

<p>“Notre Dame at Dusk”          Photo by: Frank Matthews          60 West 84th Street          New York, NY 10024</p>
--

Handle pictures with care. Cover slides with a clean, plastic sleeve (available in photo stores) and place prints between sheets of cardboard. Send all photographic material via certified, return-receipt mail.

• **Photos Supplied by Heath.** If you are unable to supply an actual print of a photograph you have seen elsewhere, send us a photocopy or a tearsheet from the book or magazine in which the picture appears. Our photo researcher will then try to obtain either the same photograph or a similar one.

In order to obtain a print, we must know its *original source*. Usually publishers receive *one-time* rights to publish a photograph. It is, therefore, best to look for a *photo credit* in your

reference book. This is the best information to provide because it will tell us the original source of the picture. These credits usually appear either beneath the photograph or in the front or end matter of the book.

If no credits are given, list the following information about the reference text; for a book: title, author, copyright year, publisher, and page; for a magazine: title, date, publisher, volume number, and page.

If you cannot submit a photocopy or tearsheet of the photo you want to use, send us a description of what you have in mind. Be sure to mention any details that are of particular importance to illustrate. Our photo researcher will then try to obtain a suitable photograph.

Give a figure number to whatever you submit, even if it is a photocopy or just a description of the type of photo you want, and include it on your illustration list.

## Line Art

- **Art from Other Sources.** If you are reproducing a figure from another source, give us either a photocopy of it or an original tearsheet from the book or journal. Indicate the source of the material and, if necessary, secure permission to use it.

- **Original Art.** Our artists will prepare final line drawings for original figures based on sketches that you supply. Therefore, it is extremely important for you to submit clear and accurate sketches. Include explicit instructions and a brief description of the figure, so the artist will know exactly what you want the figure to look like. Indicate when something must be reproduced exactly as you have shown it and when an approximation is sufficient. Circle all such directions so they won't be confused with labels and headings. In addition, here are some more specific instructions and examples for you to follow when you prepare your sketches:

Put each figure on a separate  $8\frac{1}{2} \times 11$  sheet of good quality, white bond paper.

Use a sharp #2 or "F" graphite pencil.

Type labels or write them neatly by hand.

Never use a blue pencil—it will not show up on photocopies.

Use rulers, compasses, and templates to draw straight lines, circles, and geometric shapes.

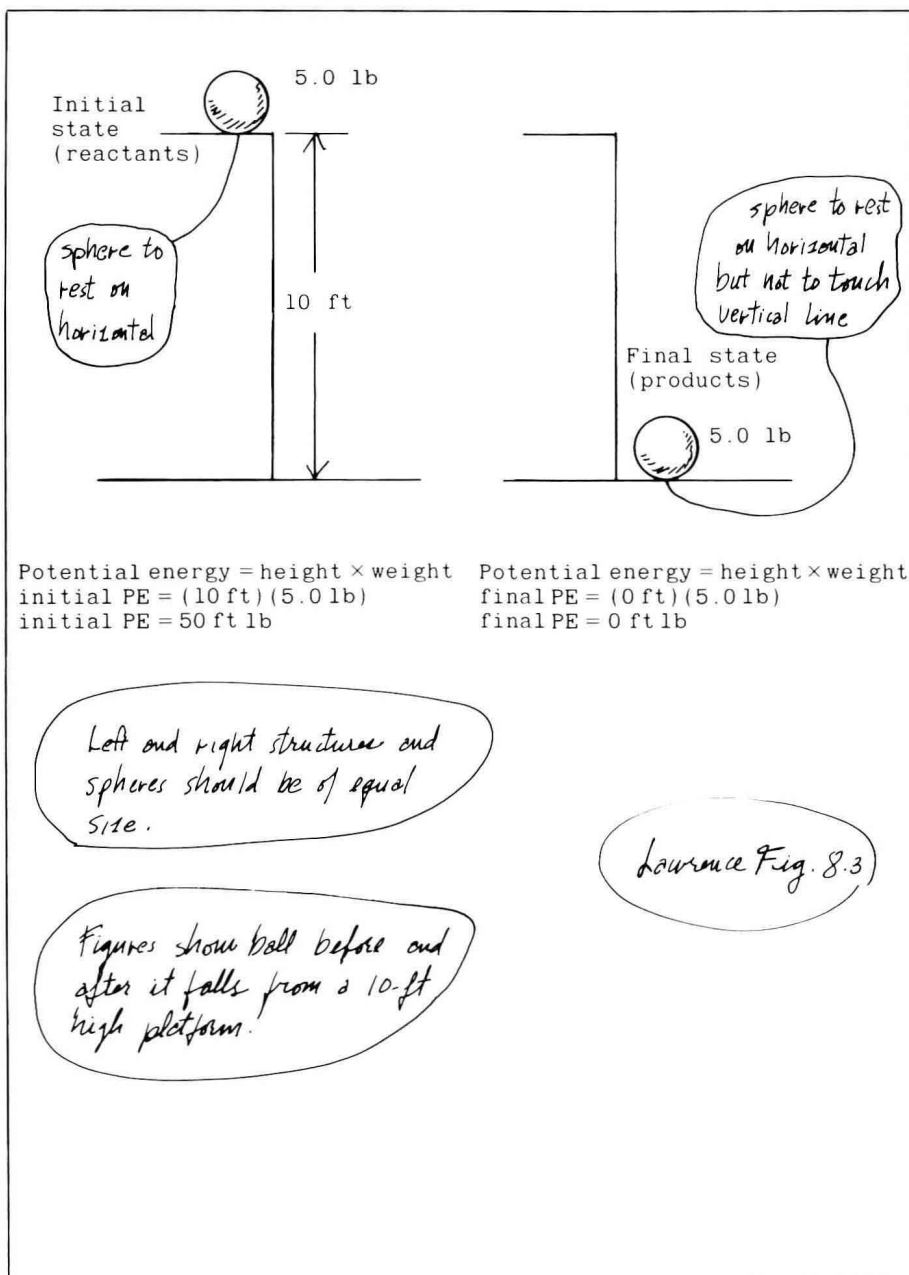


Figure 3 Sample Art Sketch



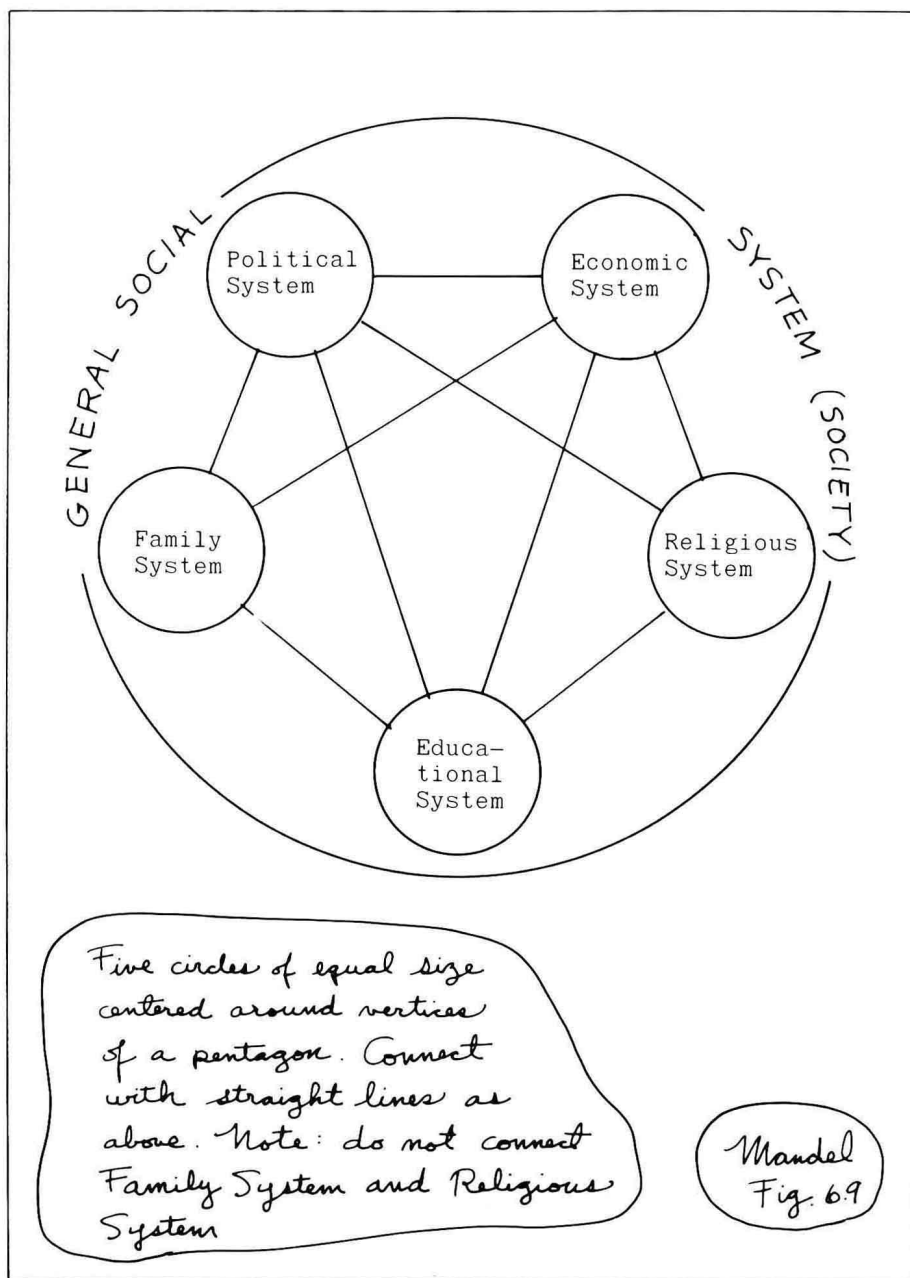


Figure 4 Sample Art Sketch