PREPARING THE FRONT MATTER AND BACK MATTER

FRONT MATTER

Front matter is all material preceding the first page of Part 1 or Chapter 1. It should be submitted along with the text and prepared in the same manner as the text, with the exception of page numbering. Begin front matter with roman numeral “i”; begin the first page of text with arabic numeral “1.”

Front matter can consist of many different elements. You must include at least a title page, table of contents, and preface (in that order). The copyright page will be prepared by Addison Wesley Longman. It will appear after the title page.

HALF TITLE PAGE

Frequently, a half title page is included. This page comprises only the book’s full title (but not the subtitle), and occupies page i. If you are supplying camera-ready copy, page ii would be blank and the full title page would fall on page iii.

TITLE PAGE

The title page should include the complete main title of the book, the subtitle (if any), edition (if other than first), your name exactly as you wish it to appear in print, and the official name of your affiliation. Be sure that the wording and punctuation of your affiliation are accurate (for example, University of California, Berkeley). If there are several authors, be sure to provide the affiliations for each. Although the publisher's name and logo also appear on the title page, you do not need to provide this copy; we provide it.
TABLE OF CONTENTS

The table of contents (or contents) must include at least all part titles (if any), chapter titles, and first-level text heads. Check with your acquisitions editor to see if second- and, possibly, third-level heads should be included as well. Even if second- and third-level heads will not ultimately be included in the contents, it is very helpful for us to have a complete table of contents to which we can refer throughout the production process. (Including manuscript page numbers next to heads is also useful.) Before you submit the final manuscript, double-check the contents against the manuscript to be sure that there is agreement. (See Figure 8.1 on page 60 for an example of a table of contents page.)

In addition to the detailed table of contents, some disciplines require a brief table of contents, or brief contents, listing the front matter elements, part and chapter titles, and back matter elements. This is especially important as a quick reference if the detailed contents will include several levels of heading. Please consult your acquisitions editor or project manager if you are uncertain whether to include both types of contents.

PREFACE

The preface is a selling and marketing tool and thus should be written with care. Because it should be a concise and positive statement about the book as you wrote it, it must be written last. It will be read by faculty looking for a summary of what the book is about, why you wrote it, and what is special about your text. It will also be read by sales representatives needing a quick rebriefing before making sales calls or presentations.

The preface should start with the rationale or approach of your book. Be sure to discuss what makes your text unique and better than other books. What are its special features, and how will they benefit students and faculty? Also cover the supplements, if any, and describe what is special about them (your acquisitions editor can help you with this). If you are writing a revision, the preface must explain what is new to this edition and why you made the changes. Be aware of your audience. If you want to write something to students, do so in a separate preface entitled “To the Student.”

Acknowledgments, or words of thanks to reviewers and others who helped you develop and prepare your manuscript, will be placed at the end of the preface. (Your acquisitions editor or development editor will supply names and affiliations of all reviewers.) Note that these acknowledgments differ from acknowledgments you may need to give to publishers and authors who granted you permission to reprint previously published material.

Discuss the preface with your acquisitions or development editor and be prepared for some substantial commentary. Editors look for clean, upbeat prefaces that capture the essence of the book’s features, strengths, and pedagogical
effectiveness. Do not advertise what the book does not have, and avoid an apologetic or defensive tone.

ADDITIONAL ELEMENTS

You may also choose to include the following elements in your front matter.

Credits and Acknowledgments This refers to acknowledgments to publishers and authors who granted you permission to reprint their material. If the

Figure 8.1 A table of contents page listing parts, chapters, and two levels of headings.

CONTENTS

Preface

PART ONE Preparation of Manuscript

CHAPTER 1 Submitting a Manuscript

Type Consistently

Double-Space All Copy

Type Headings Consistently

Number all Figures

Prepare a Separate Legend Manuscript

Number Pages Consecutively

Provide Us with an Original Copy

Obtain Permissions

CHAPTER 2 Submitting an Art Manuscript

Categorize the Types of Illustrations

Line Art

Photographs

Camera Copy

Maps

Cartoons

Provide a Visual for Each Numbered and Unnumbered Illustration
acknowledgments (or credit lines) do not appear on the text page on which the material falls, they can be grouped together on the copyright page or directly following the copyright page. (If there are many acknowledgments, they may be included in the back matter.) It is common to begin the section with a statement such as, “Grateful acknowledgment is made for use of the following material.”

**Dedication** Include a dedication if you desire. A dedication is a personal message of thanks, usually given to a special person or persons who helped you on the project. Many of our authors dedicate their texts to close family members or colleagues who proved essential in writing the text. The dedication page usually follows the copyright page. (The dedication may be placed on the copyright page, if we find that we need to conserve space when we calculate the total page count.)

**BACK MATTER**

**Back matter** is all material following the last page of the main portion of the text. Except for the index, which is prepared later in the production process, back matter manuscript should be submitted along with the main text manuscript. It is important that the back matter travel with the text because the copyeditor must check text references and glossary entries for consistency with the back matter. Back matter manuscript should be consecutively numbered and include a prefix, such as BM-1, BM-2, and so on.

Back matter goes through the same stages of production as regular text. Therefore, guidelines you follow in preparing the main portion of the text (including double-spaced typing) apply to the back matter as well.

Back matter can include the following elements: appendixes, answers or solutions to in-text questions and exercises, author-date references, a glossary, a bibliography, and indexes. Note that except for indexes, some or all of these elements may be placed at the end of chapters instead of at the end of the book. Regardless of where you place them, you should prepare the back matter manuscript in the same fashion as regular text.

**APPENDIXES**

Appendixes contain material related to the text but set apart from it. If there is more than one appendix, each one should be numbered (Appendix 1, Appendix 2, and so on) or lettered (Appendix A, Appendix B, and so on). They should also be given titles.

**ANSWERS TO IN-TEXT QUESTIONS AND PROBLEMS**

In some disciplines, answers to some or all of the questions and problems within the text are provided in the back matter. These should be prepared consistently and proofread carefully; if the solutions involve illustrations or equations, make sure
that the presentation is consistent with the text presentation. As noted elsewhere in this Guide, it is easiest to prepare the solutions at the same time you are writing the problems, to avoid having to do all of them at once.

AUTHOR-DATE REFERENCES

When an author-date reference section is not included at the end of each chapter, it may be placed at the end of the book. There the references can be arranged by chapter or combined into one comprehensive list. Within each section, always list references alphabetically by author. (See the examples that follow for bibliographical entries.)

GLOSSARY

In general, key terms that are emphasized in the text (with boldface or italic type) or grouped at the end of the chapter are defined in the glossary. Terms to be defined in the glossary should be arranged in alphabetical order in your glossary manuscript. Each item should begin on a new line and be followed by its definition. Like the solutions, the glossary is ideally prepared as you are writing the text, both to avoid an enormous task at the end and to ensure consistency between the glossary definitions and the text definitions. Please check with your acquisitions or development editor if you plan both an end-of-chapter glossary and an end-of-text glossary.

BIBLIOGRAPHY

Bibliographies, which list all the publications you used to write the text, as well as additional readings, can take various forms. The most common type of bibliography is arranged alphabetically by authors’ last names. [Unlike bibliographical notes (see Chapter 7), entries in a bibliography need no numbering.] According to The Chicago Manual, a full bibliographical reference should include the following items, in this order:

BOOK

Name of the author(s), the editor(s), or the institution responsible for the writing of the book
Full title of the book, including the subtitle, if any
Title of series, if any, and volume or number in the series
Volume number or total number of volumes of a multivolume work
Edition, if not the original
City of publication
Publisher’s name
Date of publication
ARTICLE IN A PERIODICAL
Name of the author(s)
Title of the article
Name of the periodical
Volume number (sometimes issue number)
Date
Pages occupied by the article

Examples of bibliographical entries follow:

A bibliography can be set up in other ways. It may a **selected bibliography**—broken into sections by subject. It may take the form of an **annotated bibliography**, with the annotations typed directly below the bibliographic entry. Or it may be a discursive **bibliographical essay**, in which sources are discussed in a narrative form.

INDEXES
An **index** gives your readers access to the material in your book by providing page references for all important ideas, people, events, and so on. Many books have a subject index. A **subject index** includes entries for both proper names and subjects. Some books also feature an **author index**, which contains the name of all authors cited in the book.

The most essential question to consider when creating index entries is, What terms would **readers** have in mind? Including terms that provide multiple points of access for a range of readers is the foundation for a successful index.

**Indexing: The Basic Steps.** The best way to index is to break the process down into four steps.

**Step 1: Read and Mark Proof Pages.** Underline or highlight anything you think might serve as a main entry. Specify subentries by underlining, circling, or writing in the margin. Specify a subentry for almost every main entry. It is much easier to delete unnecessary subentries than to search back through the text, trying to categorize a long series of page references. Write cross-references in the margins as they occur to you.

This step corresponds to writing an outline for a book. As you underline, the structure of the index—the main entries—subentries, cross-references, and level of detail or generality—will emerge. Read through the pages as rapidly as possible,
focusing on the structural relationships of the information. Leave difficult decisions for the keying and reviewing stages.

**Step 2: Key Entries into the Computer.** This step is like writing a first draft. Decide which terms will be main entries and which will be cross-references. Decide which subentries should be main entries as well. Enter all cross-references that occur to you.

There is special indexing software that alphabetizes, punctuates, combines entries, and facilitates editing. The American Society of Indexers publishes an annual review of indexing software. If you do not have indexing software, do not use the indexing feature that comes with your word processor. Enter terms into a blank file. Type in each new term in its correct alphabetical place. If you do not have a computer, see *The Chicago Manual* for instructions on how to use index cards.

**Step 3: Review the Index.** Print out the index in alphabetical order and edit it. This step is like revising text. Refine your categories. Clarify overlapping and related terms. Break down long series of page numbers by adding subentries. Delete and combine subentries. Delete references to identical material. Add cross-references.

**Step 4: Final Editing.** Read over the index for style and clarity. Check alphabetization and consistency of cross-references, and then proofread the index.

**What to Index.** In addition to indexing the body of the text, index any notes that contain new information, but do not index notes that merely cite sources. Index important tables and illustrations that appear on a different page from the text describing them. Do not make special note of the fact that information appears in a table, illustration, or example. Index important material from the appendixes. Do not index the bibliography or glossary. Index the terms in the glossary but send the reader to the text page where they are defined.

**Selecting Main Entries.** Again, the cardinal rule of indexing is, “Put yourself in the place of your readers.” When choosing main entries, ask yourself what word or phrase readers would have in mind. Provide different points of access for different readers by using more than one main entry for important concepts. Be thorough—index every important piece of information—but at the same time be selective. Don’t index discussions that are merely examples or passing references. Don’t send readers to identical material repeated on different pages. Be concise. Your task as an indexer is to refer to a page, not to inform about a topic. Try to restrict the main entry to one or two words. The title or subject of a book is usually too general to use as a main entry.

**Selecting Subentries.** When the main entry covers many pages, use subentries to direct the reader to specific aspects of the topic. Any entry with more than five page references needs subentries. Do not have a long list of subentries that repeat the same page numbers. Instead, convert some of those subentries into main entries in order to provide more points of access to the audience.
EXAMPLE BETTER

Habitats, 20 Desert, 20
desert, 20 Habitats, 20
rainforest, 20 Rainforest, 20
tundra, 20 Tundra, 20

Choose the right level of generality. Don’t include every detail as a subentry. Find a term general enough to cover several aspects of the topic. Consolidate subentries by combining specific references under a more general heading.

EXAMPLE BETTER

Dogs Dogs, 11–15
bathing, 15 grooming, 14–15
breeds, 11–13
clipping and combing, 14 selecting, 11–13
commands, 22, 24
pedigrees, 13 training,
sending to obedience 22–24
school, 22
tricks, 24

Do not use sub-subentries.

Selecting Cross-references. Cross-references refer the reader to other entries. They may be synonyms used in the text, technical synonyms for common words, common synonyms for technical words, or shortened or inverted entries. Cross-references may also refer to related material or to more specific or more general entries. They do not have to mean the same thing as the main entry.

There are two types, See and See also. See cross-references contain no page numbers; they simply point to an alternative entry. See also cross-references contain at least one page number, and the entry they lead to provides additional page numbers. Do not send the reader to entries that contain new terms but no new page numbers. When an entry is short, don’t cross-reference. Instead, repeat the page numbers.

Using Page References. Page references placed directly after the main entry often signal the most important information. A large span of page numbers can indicate a section or chapter devoted to the topic. You are not required to include any page numbers after the main entry.

Style. Use line-for-line style. The main entry begins on the first line. Each subentry begins on a new, indented line. See cross-references follow the main entry, separated by a period. See also cross-references follow the subentries on a new
indented line, separated by semicolons if there is more than one. For a complete description of line-for-line style, see *The Chicago Manual*.

**Alphabetizing Main Entries.** Use the letter-by-letter method, which ignores spaces and punctuation up to the first comma. Alphabetize numbers and symbols as if they were spelled out. Use inversion to make the most important word come first. See *The Chicago Manual* for an extensive discussion of alphabetization.

**Grammar of Main Entries.** Every main entry must be a noun in some form. It may be a common or proper noun, such as *Evaluation*; a gerund such as *Evaluating*; or a noun phrase such as *Evaluating performance*, *Job evaluations*, and *Evaluation of performance*. Turn adjectives and verbs into noun phrases or gerunds.

**Alphabetizing Subentries.** Arrange subentries in alphabetical order by the first important word, called the **key word**. Ignore introductory prepositions and conjunctions, such as *and*, *by*, *for*, and *with*.

**Grammar of Subentries.** Subentries do not have to form a grammatical phrase with the main entry. Use prepositions and conjunctions when necessary to clarify the relationship between the main entry and subentry. The most important consideration is making sense to the reader.

**Page References.** Use inclusive page references that indicate where the discussion begins and ends, for example, 12–18. Do not use *f* and *ff*. Use full inclusive numbers, such as 135–138 (as opposed to 135–38).

The following example illustrates proper style, alphabetization, and grammar:

New Mexico, 10–26
- climate, 24
  - in folklore, 26
  - geography, 18–23
  - history, 11–17
- See also Southwestern United States

Newton, City of, 111–112
Newton Art Association, The, 45
New York. See Capital cities; Empire State Building
1984, 55
# (Number sign), 460

**Submitting Index Manuscripts.** Follow the general rules described in Chapter 6 of this guide. Double-space the index. Quadruple-space between letters of the alphabet. Begin main entries with a capital letter, and begin subentries with lowercase letters, unless otherwise indicated by the text. Indent each subentry by one tab. Put *See* and *See also* in italics. Do not format in multiple columns. Number manuscript pages in the upper-right-hand corner. If possible, provide a computer disk or electronic transmission along with hard copy.
PRINTED ENDPAPERS OR PRINTED INSIDE COVERS

On some books, like this Author’s Guide, copy is printed on the inside of the covers. This feature is referred to as printed endpapers on hardcover books and as printed inside covers on paperback books. Consult your acquisitions editor about whether your book will have one of these features. Find out whether it will include both art and text, and whether copy will appear inside both the front and back covers. Submit copy for endpapers or inside covers along with the text and art manuscripts, prepare it according to the same guidelines, and clearly label it as endpaper or inside cover copy.