

Woodhead Publishing Limited: preparing your material (last updated 1.10.08)

This document offers guidelines on how to prepare your manuscript. It is designed to ensure we can publish your material to the high standard we both want. We recommend you consult the guidelines as the need arises. On **page 2** you will find a convenient **one-page summary** of what we need.

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1 SUMMARY OF KEY POINTS

These key questions summarise our main requirements.

Text

- Are the text and references double-spaced?
- Are the pages numbered?
- Are there a suitable number of A-headings (an average of one every 6 pages of double-spaced text)?
- Have you put the relevant 'metadata' material at the front of the chapter: chapter title, authorship, author address details, chapter contents (including section headings), abstract and key words?
- Are the references complete and consistent with the text?
- Is the text saved in Microsoft Word?
- Is the text saved separately from the figures and tables?

FIGURES

- Are all the photographic figures you are supplying electronically supplied as TIFF or JPEG files with a minimum resolution of 300 dpi at a width of 10cm?
- Do you need us to check the quality of any photographs you are supplying? If so, please send us an e-mail listing the ones you'd like us to check. Photographs with poor resolution may have to be deleted from your chapter.
- Are figures saved in separate files? (For example, if there are 25 figures in a chapter, they should be saved in 25 separate files).
- Have you supplied a list of figure captions, with source details and any special wording required by copyright holders?
- Are the figures numbered correctly and consistent with the text?
- Have you cleared permission to use figures from other sources? If not, we may have to delete material from the chapter for which permission has not been cleared.
- Have you supplied only black and white figures? We do not usually include any colour material in our books

TABLES

- Are the tables saved in Microsoft Word?
- Is each table saved in a separate file? (For example, if there are 8 tables in a chapter, they should be saved in 8 separate files).
- Have you supplied a list of table captions, with source details and any special wording required by copyright holders?
- Are the tables numbered correctly and consistent with the text?
- Have you cleared permission to use tables from other sources? If not, we may have to delete material from the chapter for which permission has not been cleared.

2 WHY WE NEED YOUR MATERIAL PRESENTED IN A PARTICULAR WAY

Before providing the detailed guidance that follows, it may be helpful to know very briefly how we will turn your manuscript into a finished book. This will help explain **why** we need your manuscript presented in a particular way. It may also prevent you from doing unnecessary work which will only have to be undone later.

The first step in producing your material is to send it to a copyeditor. A copyeditor does two things. She or he marks up the hard copy of text to provide guidance to the typesetter (e.g. on different types of section headings). She or he also goes through the text to ensure it is consistent and complete (e.g. that all the references are provided and that each reference is complete). These tasks mean that the hard copy will have lots of notes written on it. This is why it is important to provide your text **double-spaced**, so that the copyeditor has room to mark up the text.

Once a copyeditor has finished work, the manuscript can go to a typesetter. Typesetters are the people responsible for turning your manuscript into what you see on the printed page. One of the most important requirements they have is that you supply the text, tables and figures **separately**. To make up a final printed page, typesetters first download the text on its own. Using the notes provided by the copyeditor on the hard copy for guidance, they turn it into text of the right size and font.

Tables and figures are prepared **separately** from the text. They are then added in as the typesetter puts together each page. The typesetter calls up the formatted text on screen and then drops in the figures and tables where they fit best in making up an individual page. This is why it is so important for you to provide the text, tables and figures **separately**.

In converting your manuscript material into final printed form, the typesetters need to remove any existing formatting and then put in their own formatting to create a standard page. It is very important, therefore, that you avoid any temptation to add unnecessary formatting or design to your manuscript. All this will be wasted since the typesetters will have to remove it before adding in the formatting they need. Since it will save both you and the typesetter time, please keep things **simple**.

One of the major challenges facing typesetters is ensuring illustrations (called figures) reproduce clearly on the final printed page. Photographs are a particular problem. A photograph which looks acceptable as part of a simple A4 Word document will look very poor once it has gone through the various steps involved in typesetting and appears on a printed page. Such photographs appear blurred with most detail hard or impossible to read. This is why we need photographs in particular formats if they are to be of the quality you would like and which readers expect if the photographs are to be useful to them.

3 GETTING STARTED: CONTRACTS AND SCHEDULES

Please remember what is agreed in your contract, particularly:

- what you have agreed on the **length** of the text
- what has been agreed about **permissions** budgets and clearance
- what has been agreed about **delivery** (in the case of individual chapters, dates for chapter plans, first and final drafts)

It is particularly important to **keep to schedule dates**. These are often the most difficult to achieve given other commitments, but are critical if the book is to be published on time. You will have your own preferred way of working, but the following may be helpful:

- you need to start with the time you think you will have available
- if you are writing a number of chapters, plan a schedule for completing each one in the time you have set aside for writing
- if you are writing a chapter, divide the chapter into its individual sections and set deadlines for drafting each section

This way you can divide the work into manageable chunks, plan and spread the workload. Your commissioning editor may well discuss a schedule for the delivery of material which will help you both monitor progress. This schedule may change as your other commitments change, but it will give both you and us a clearer idea of when you might finish.

4 PREPARING YOUR TEXT

Please submit the text of your chapter in Microsoft **Word**.

How each page should look

- all copy should be **double-spaced** for printing out on one side of A4 paper (US authors will need to supply a different format from A4 – this is fine). **Double-spacing** is important since it gives the copyeditor the space she/he needs for marking up your chapter.
- leave generous **margins** at the top, bottom, left and right so that the copyeditor has plenty of space for marking up your chapter.
- please **paginate** your chapter – this helps us to keep track of all the pages.

In general, apart from the above (which provides space for marking up), please **avoid trying to design or format** your page. The typesetter needs as little formatting as possible since this will all have to be stripped out and new formatting put in to make the text fit the book design. In particular:

- do **not** justify text to the right margin please (and avoid hyphenating words at the end of lines).
- be careful to use **one space** only between words.
- in particular, please only use **one space** between sentences (this makes the chapter much easier for typesetters to work with. Remember they need as basic a text as possible, which they reformat to create the right page layout).
- leave **a one-line space** between paragraphs so that each paragraph can be easily identified; there is **no** need to indent the first line of a paragraph.
- when using the tab key, use it once only and adjust the tab positions to suit your purpose.
- please avoid running heads (since these will have to be taken out by the typesetter).

Headings in chapters

- apart from the chapter title, try not to use more than three grades of heading – main headings, sub-headings and sub-sub-headings. These are known, respectively, as A-heads, B-heads and C-heads.
- please try to ensure a reasonable number of main headings (A-headings). We recommend that there is at least one A-heading every six A4 double-spaced sides. These main headings (A-headings) will be what appears in the contents pages and on the leaflets for our books. They are therefore a reader's main guide to what your chapter contains.
- our readers prefer that headings are numbered – this makes it easier to identify and refer to a particular section or sub-section.
- the style of headings should be (the illustration here is for chapter 1):

A-heads would appear as:

1.1 Introduction

(text of section 1.1)

1.2 Foods: the raw material

(text of section 1.2)

B-heads would appear as:

1.1.1 Key issues

(text of section 1.1.1)

1.1.2 The regulatory context

(text of section 1.1.2)

It is not our usual practice to number C-heads. These would simply appear as:

Regulation in the EU

(text of section)

Please note:

- the use of **lower case** wherever possible (i.e. 1.2 Foods: the raw material, **not** 1.2 Foods: the Raw Material or 1.2 FOODS: THE RAW MATERIAL)
- there is no need to highlight section headings (e.g. by the use of bold or italic)
- there is no need to indent A, B or C sections.

Equations

Equations should be numbered decimally by chapter (e.g. for chapter 1, they should be numbered 1.1, 1.2, 1.3 etc.). Equation numbers should be set flush right within square brackets, as shown below:

$$E = mc^2$$

[1.1]

Greek characters (and mathematical symbols such as partial differentiation) should be spelt out in the margin the first time they appear to avoid confusion.

House style

This is quite a detailed section. We suggest you read through it once before you start writing, and then refer back as required to check particular points. If you are more comfortable with an alternative style, we will work with it. More than anything else, what we need is **consistency** in whatever style you use.

Spelling

- please use British spelling (except for American authors who are free to use American spelling).
- you can use 'ise' or 'ize' spellings, where these are interchangeable, but whichever you choose must be used consistently.

Units

- express measurements in SI units wherever possible. When presenting numbers, use standard abbreviations – km, cm, mm – without full stops. In text, use these standard abbreviations after specific units of numbers, but words may be used in more general contexts. For example:
64 km, 99 mm
The building was several kilometres away.
- if imperial units are considered to be appropriate, their SI equivalents should be given in brackets (since our texts are read by an international audience).
- leave a space between numbers and units, e.g. 64 km.

Numbers/per cent

- spell out numbers up to and including ten.
- four digit numbers should be closed up (except in tables where it may be necessary to break them for alignment). Numbers with five or more digits should have a space every three digits, i.e. 2000 but 20 000.
- use 'per cent' when numbers are spelt out and % in all other cases.
- en-rules, rather than hyphens, should be used in ranges of numbers (20–100) and to link two items of equal weight (red–green colour blind).

Acronyms and abbreviations

- do not punctuate acronyms or abbreviations except for e.g., i.e. and Fig.
- explain acronyms on first mention and then use the abbreviated form consistently.

Quotations

- use single quotation marks rather than double.
- quotes of less than 60 words should follow on in the text in quotation marks.
- quotes of more than 60 words should be displayed set out from the text, without quotation marks and indented left and right.
- quotations should always include a source.

General

- use ampersands only in company names.
- use telephone numbers in their international form, i.e. +44 (0) 1223 891358.
- use capital letters for proper nouns only.
- the style for dates is 1 January 2000.
- keep the use of italics and bold for emphasis to an absolute minimum.
- use hyphens only where necessary for understanding and readability.

5. PREPARING METADATA FOR CHAPTERS: ABSTRACTS, KEY WORDS AND OTHER MATERIAL

This section in the guidelines to authors on presenting material for Woodhead Publishing needs some explanation. Metadata is key information about your chapter which helps someone to identify quickly what it is about. Metadata includes such information as:

- abstract of the chapter
- key words
- chapter title
- author details
- section headings

Modern searching (e.g. via Google) means that metadata has become more and more important in helping readers to locate chapters they might be interested in and then assess quickly what they are about. Good quality metadata will dramatically improve how often your material is accessed, read and cited.

What metadata should you provide?

We would like you to provide the following at the beginning of your chapter:

- chapter title
- author details (including contact details)
- list of section headings
- chapter abstract
- key words

This material should come before the main text of the chapter itself. We will use this material to create the metadata for your chapter. The following sections describe how to prepare this material.

Chapter abstracts

Some authors will already be familiar with abstracts for journal papers which have been standard for many years. Woodhead will now ask authors to supply abstracts with their chapter. These will be included with the chapters when the chapter is published.

We would suggest the abstract is based on the Introduction which most authors write for their chapter. Copy and paste the key sentences from the Introduction to create a basic abstract you can edit into a final version. An alternative is to use the main section headings in your chapter as a starting point.

Since the purpose of an abstract is to allow readers to assess your chapter quickly, it is important that it is kept short. Abstracts should be around 100 words long.

We suggest an abstract includes the following:

- an opening sentence (max 25 words) on the main topic you are addressing and its importance
- one-two sentences (max 75 words) on the main themes you discuss in the chapter

Some examples of abstracts are given below (the abstracts are in a smaller typeface to distinguish them from the main text; you do not need to use a smaller typeface in practice):

Chapter title: Interfaces in non-oxide ceramic composites

Abstract: This chapter discusses two types of interface in non-oxide ceramic composites (grain and interphase boundaries) and how they affect material strength and toughness. The chapter first reviews the use of transmission electron microscopy (TEM) techniques to identify intergranular amorphous phases at interphase boundaries in engineering ceramics and non-oxide composites. The chapter then discusses theoretical models for identifying preferred orientation relationships which would improve ceramic composite strength and toughness.

Chapter title: Continuous yarns from electrospun nanofibres

Abstract: Electrospinning is an effective method for obtaining continuous nano- and micro-fibres from natural and synthetic polymers. The chapter first discusses key terms and applications of electrospun fibres. It then describes ways of controlling fibre orientation during electrospinning to obtain short or noncontinuous and continuous yarns.

Chapter title: The use of bitter blockers to replace salt in food products

Abstract: The chapter begins by discussing the drive to reduce salt in food products. It then reviews the science of taste perception, before describing ways of identifying compounds that decrease the perception of bitterness. The chapter includes a case study of a bitter blocker used to decrease the sodium content in food products without reducing their palatability.

Key words

Together with an abstract, key words are an important way for a reader to locate a chapter and then assess quickly what the chapter is about. We would like authors to supply key words with their chapter as well as an abstract. Please bear in mind the following:

- you should list no more than 5 key words/phrases
- the abstract or Introduction to the chapter is often a good start in identifying key words
- please include only very specific terms e.g. particular types of material or technique. As an example 'non-oxide ceramic composites' is better than either 'ceramics' or 'composites' which are too general to be useful in a search
- spell out terms rather than include acronyms on their own e.g. 'transmission electron microscopy (TEM)' rather than just 'TEM'

Some examples of key words are given below (together with the accompanying abstract; the abstracts and key words are in a smaller typeface to distinguish them from the main text; you do not need to use a smaller typeface in practice):

Chapter title: Interfaces in non-oxide ceramic composites

Abstract: This chapter discusses two types of interface in non-oxide ceramic composites (grain and interphase boundaries) and how they affect material strength and toughness. The chapter first reviews the use of transmission electron microscopy (TEM) techniques to identify intergranular amorphous phases at interphase boundaries in engineering ceramics and non-oxide composites. The chapter then discusses theoretical models for identifying preferred orientation relationships which would improve ceramic composite strength and toughness.

Key words: non-oxide ceramic composites; grain and interphase boundaries; transmission electron microscopy (TEM); intergranular amorphous phases

Chapter title: Continuous yarns from electrospun nanofibres

Abstract: Electrospinning is an effective method for obtaining continuous nano- and micro-fibres from natural and synthetic polymers. The chapter first discusses key terms and applications of electrospun fibres. It then describes ways of controlling fibre orientation during electrospinning to obtain short or noncontinuous and continuous yarns.

Key words: electrospinning; nanofibres; microfibrres; short yarns; noncontinuous yarns; continuous yarns

Chapter title: The use of bitter blockers to replace salt in food products

Abstract: The chapter begins by discussing the drive to reduce salt in food products. It then reviews the science of taste perception, before describing ways of identifying compounds that decrease the perception of bitterness. The chapter includes a case study of a bitter blocker used to decrease the sodium content in food products without reducing their palatability.

Key words: bitter blocker; salt reduction; sodium content in food

Chapter title

Although most contributors already do this, please include the chapter title at the beginning of your chapter. You may wish to use the suggested title from the original contents, or you may prefer to add a new title which reflects how the chapter has developed.

If you do add a new title, please try to make it as clear and specific a description of what the chapter covers as possible. Potential readers will use the chapter title to assess whether the chapter is relevant to them or not. As an example, a chapter title 'Interfaces' or even 'Interfaces in ceramics' does not provide a clear description of what the chapter covers. Readers will need a clearer and more specific title such as:

Interfaces in non-oxide ceramic composites

Similarly, a chapter title 'The use of bitter blockers' doesn't really explain what the chapter covers. Readers will need something clearer and more specific such as:

The use of bitter blockers to replace salt in food products

They will then have the key information to decide if the chapter covers what they are interested in.

Author details

Although most contributors already do this, please provide your name and address details at the beginning of your chapter. Our house style for authorship of chapters is e.g.:

R. A. Smith, University of Pennsylvania, USA

If you prefer us to include more than one initial (e.g. to distinguish you from other academics with similar names), please include them.

We normally include author address details in the books we publish. We also use them to contact authors during production and to send them finished copies of the book to which they have contributed. We need name and address details as in following example:

Professor R. A. Smith
Department of Engineering
University of Pennsylvania
Secker Building
105 Campus Avenue
Pittsburgh
Pennsylvania 01594
USA

e-mail: ralf.smith@upenn.edu

We need a postal address and confirmation of your e-mail address. If there is more than one author of a chapter, please indicate who the lead author is by using an asterisk in the address details. We will send copyediting queries and proofs to the lead author. As an example:

Professor R. A. Smith* and Dr D. R. Jones
Department of Engineering
University of Pennsylvania
Secker Building
105 Campus Avenue
Pittsburgh
Pennsylvania 01594
USA

Section headings

Please include a list of contents for the chapter at the beginning of your chapter, including all the section headings (main headings, sub-headings etc.). We will use your chapter contents list to put together the contents for the chapter as a whole. The main section headings will also help readers to identify what your chapter is about.

6. REFERENCES: THE HARVARD SYSTEM

We would ask you to use the **Harvard system** for references. Please ensure that the reference in the text and in the list of references tallies in details such as spelling of the author's name, etc.

Referring to a source in the text

Mention of references in the text should follow one of the following styles, depending on the context (bold is used here for emphasis only, and should not be used in practice):

Impact strength is, in part, a function of material molecular structure (**Johnson, 1972**).

Johnson (1972) has pointed out that impact strength is, in part, a function of molecular structure.

If you wish to refer to a specific page in a reference, for example, you could put the following:

Impact strength is, in part, a function of material molecular structure (**Johnson, 1972, p21**).

Johnson (1972, p.21) has pointed out that impact strength is, in part, a function of molecular structure.

Use an a, b, c etc. if referring to different publications by the same author in the same year e.g.: (Johnson, 1972a). It is best to use 'a' for the oldest publication, 'b' for the next oldest etc.

Listing reference details at the end of a chapter

References should be listed alphabetically by author at the end of the chapter. Please supply the list of references in double-spaced type. The following basic style should be used in the references at the end of the chapter (in this case, we have not used double-spacing to make the layout easier to follow):

Published book - author, year, *title*, location, publisher (see example below)

Johnson W (1972), *Impact strength of materials*, London, Arnold.

Journal article - author, year, *title*, journal, volume, pages (see example below)

Chirwa E C (1993), 'Theoretical analysis of tapered thin-walled metal invertbuktube', *Int J Mech Sci*, 35, 25–51.

References to web pages and e-books

Author's/Editor's Surname, initials (if a person; if not, list organization), Year. Title. (Edition). Place of publication: Publisher (if ascertainable). Available from: URL [Accessed Date].

e.g. Smith W (2006), *Qualitative research methods*, London, National Centre for Social Research. Available from: http://www.natcen.ac.uk/natcen/pages/hw_qualitative.htm [Accessed 14 August 2006].

Listing different types of reference

If you are referring to a chapter in a multi-contributor book, you should use the contributor's name e.g. (Smith, 1999). This will then appear in the references as:

Smith L (1999), 'The development of probiotic foods', in Gibson G and Williams C, *Functional Foods*, Cambridge, Woodhead, 52–75.

If you are referring to a publication with two authors, put e.g. (Smith and Johnson, 1972) in text. The full reference would read:

Smith E and Johnson W (1972), *Impact strength of materials*, London, Arnold.

If you are referring to a publication with more than two authors, put e.g. (Smith *et al.*, 1972) in text. The full reference would read:

Smith E, Johnson W and Jones S (1972), *Impact strength of materials*, London, Arnold.

If you are referring to an anonymous publication produced by a government institute, for example, you can put the relevant acronym in the text e.g. (COMA, 1994). The full reference would read:

COMA (1994), *Nutritional aspects of cardiovascular disease: report no. 46 of the Committee on Medical Aspects of Food Policy*, London, HMSO.

If you are referring to an anonymous publication with no known author, you would put e.g. (Anon., 1972) in the text. The full reference would read:

Anon. (1972), *Impact strength of materials*, London, Arnold.

Referring to legislation

Since it was not covered in the original Harvard guidelines, there are a number of ways of referring to legislation. We suggest you choose from the following options. One option is to refer to the organisation responsible for the legislation. As an example, you would put e.g. (USDA, 2002) in the text. The full reference would read:

USDA (2002), 'Food contact system notification system: final rule', *Federal Register* 67(98), 36582-36596.

An alternative is to refer to legislation in the text by a brief title, with full details in the references. As an example, you might put in the text (**bold is used here for emphasis, and should not be used in practice**):

Plastic materials coming into contact with food are dealt with in **Commission Directive 2002/72/EC**.

The EU has limited the types of plastic that can be used in food packaging
(**Commission Directive 2002/72/EC**).

The full reference at the end of the chapter would read:

Commission Directive 2002/72/EC of 6 August 2002 relating to plastic materials and articles intended to come into contact with foodstuffs. Corrigendum OJ L39, 13.02.2003, p.2.

If you have any concerns about how best to refer to legislation, please contact us and we will do our best to help.

Other referencing systems

Please do use the Harvard system. This is our preferred method for referencing. Though this is only allowed in exceptional circumstances, if it has been agreed that the book should include numbered references, please note the following:

- signal references within the text with superscript numbers which should fall outside the punctuation, i.e. in experiments carried out by Johnson.⁵
- references should normally be cited in numerical order.
- reference numbers should be typed in manually rather than by using an automatic numbering facility provided by your word processor
- the following styles should be used:

Published book - author, *title*, location, publisher, year (see example below)

1 Johnson W, *Impact Strength of Materials*, London, Arnold, 1972.

Journal article - authors, title, *journal*, year, volume, pages (see example below)

2 Chirwa E C, 'Theoretical analysis of tapered thin-walled metal inverbucktube', *Int J Mech Sci*, 1993, 35, 325–51.

Footnotes

Footnotes can be used to provide source references where there are so few as not to warrant numbered lists at the end of each chapter. Discursive footnotes should be avoided wherever possible by incorporating the material into the main text (or omitting it altogether). Do not use automatic footnote facilities provided by word processing packages.

7. PREPARING TABLES

Please follow these guidelines in preparing tables:

- tables should not be incorporated into the text but **supplied separately** (they will be set separately by the typesetter and then dropped into the text).
- please save **each table as a separate file** (for example, if there are 8 tables in a chapter, they should be in 8 separate files). To make life easier, please put the table number as the file name. This will make it easier for both you and us to identify which table is which.
- tables should have a heading (to make it easy to identify them), but please provide a **separate list of table captions** should also be provided. Having a separate list makes life easier for the typesetter who will set the tables and table captions separately and add the captions once the table is formatted. Table sources should be included if necessary.
- tables should be numbered decimally within chapters i.e. tables in chapter 1 are numbered 1.1, 1.2, 1.3 etc., those in chapter 2 are numbered 2.1, 2.2, 2.3 etc.
- tables should be referenced in the text, for example, '(see Table 1.1)' or 'Table 1.1 shows....'. The typesetter will place the table as close to the text reference as possible. Please **do not** put the full table caption in the text. It will only have to be removed by the typesetter. Tables are set separately, the captions added, and are then dropped into the text where they will fit best.
- if you are using any material for which you think you might need permission, you will need to deal with it as soon as you can. Please see Section 4 of these guidelines. Please note that leaving permissions clearance too late may mean we have to exclude material for which permission has not been granted.
- use double-spacing unless the table is so large that this is impractical.
- if this is feasible, only rule horizontally above and below the column headings and at the end of the table. No vertical ruling is required. This is the style we use for tables and is one favoured by our readers.
- use a capital letter on the first letter of the first word of each entry. A sample table is shown below.

Table 1.1 What customers want from customer service

	1970	1980	1985	1990
Contact with outside salesperson	1	3	4	4
Frequency and speed of delivery	2	1	1	2
Price	3	2	3	4
Range of available products	4	4	4	3

Note: customers were asked to score the four different components with 4 being the most important and 1 the least important. Source: Research by MORI for National Consumer Council 1994.

8 SUPPLYING PHOTOGRAPHS/HALF-TONES

Figures include both photographs (also called half-tones) and line artwork: there are separate guidelines for each. This section covers photographs/half-tones. General points about figures (whether photographs or line drawings) are:

- please use one single, numerical sequence for all figures in a chapter (whether photographs or line drawings). Please **do not** number photos and line drawings separately
- figures should be numbered decimally within chapters i.e. figures in chapter 1 are numbered 1.1, 1.2, 1.3 etc., those in chapter 2 are numbered 2.1, 2.2, 2.3 etc.
- figures should be referenced in the text, for example, '(see Fig. 1.1)' or 'Fig. 1.1 shows...'. The typesetter will place the figure as close to the text reference as possible.
- please provide a separate list of figure captions. Having a separate list makes life easier for the typesetter who will set the figure captions separately and add the captions once the figure is formatted. Figure sources should be included if necessary.
- please **do not** put the full figure caption in the text. It will only have to be removed by the typesetter.
- if you are using any material for which you think you might need permission, you will need to deal with it as soon as you can. Please see Section 4 of these guidelines. Please note that leaving permissions clearance too late may mean we have to exclude material for which permission has not been granted.
- unless it has been specifically agreed otherwise, **please do not provide any colour material**. We have had to exclude some colour material because it is meaningless to the reader when reproduced in black and white

If you are supplying hard copies of photographs:

- they should be black and white, glossy originals (not coloured) obtained from the original negative.
- each photograph should be labelled with its figure number and, if necessary, an indication of which way up it should go.
- do not write directly on the backs of photographs – a typed or handwritten label should be stuck on instead. If handwritten, try to use pencil – we have found that ink can smudge other pieces of artwork.

If you are supplying photographs electronically, please remember:

- please supply them saved in TIFF or JPEG format with a resolution of at least 300 dpi at a width of 10cm. 10cm is the likely width of the figure on the final printed page. A resolution of 300 dpi at this width will ensure a clear, well-defined image. Anything less is likely to appear blurred on the final printed page. It will look poor and will not be useful to the reader.
- If you are supplying images from a digital camera, please save them to the largest number of pixels allowed by the camera and supply them as JPEG files with a resolution of at least 300 dpi at a width of 10cm
- photographs should **not** be incorporated into the text but kept separate (they will be dealt with separately by the typesetter and then dropped into the text).
- please save each photograph as a separate file labelled by the figure number you use in the text.

- **It is particularly important to note that we cannot use photographs supplied as Word, Powerpoint or PDF documents (the quality isn't high enough to reproduce clearly).**
- unless it has been specifically agreed otherwise, **please do not provide any colour material.** We have had to exclude some colour material because it is meaningless to the reader when reproduced in black and white

Please note that we have had to exclude some scanned material because its quality was too poor for inclusion. If we find the material you supply does not reproduce well, we will exclude it and amend the text accordingly. If you are supplying half-tones electronically, we suggest you send them separately to us as soon as you think you might use them, asking us to check their quality. Please don't wait until you've finished your chapter. If there is a significant quality problem, we may not be able to include the material. In this case, it would be best for you to know sooner so that you can amend the text of your chapter to remove references to such material.

9 SUPPLYING LINE ARTWORK

Line artwork includes graphs and drawings. There are two ways of supplying line artwork. You can supply them as hard copies for us to scan. Alternatively, you can provide them electronically. Our typesetters can accept line artwork in Photoshop, Freehand or Illustrator. Artwork created in these programmes should be saved as TIFF files. If you cannot create your line artwork in any of these programmes, please submit it in Microsoft Word (artwork submitted in this format will usually be redrawn).

General points to note are:

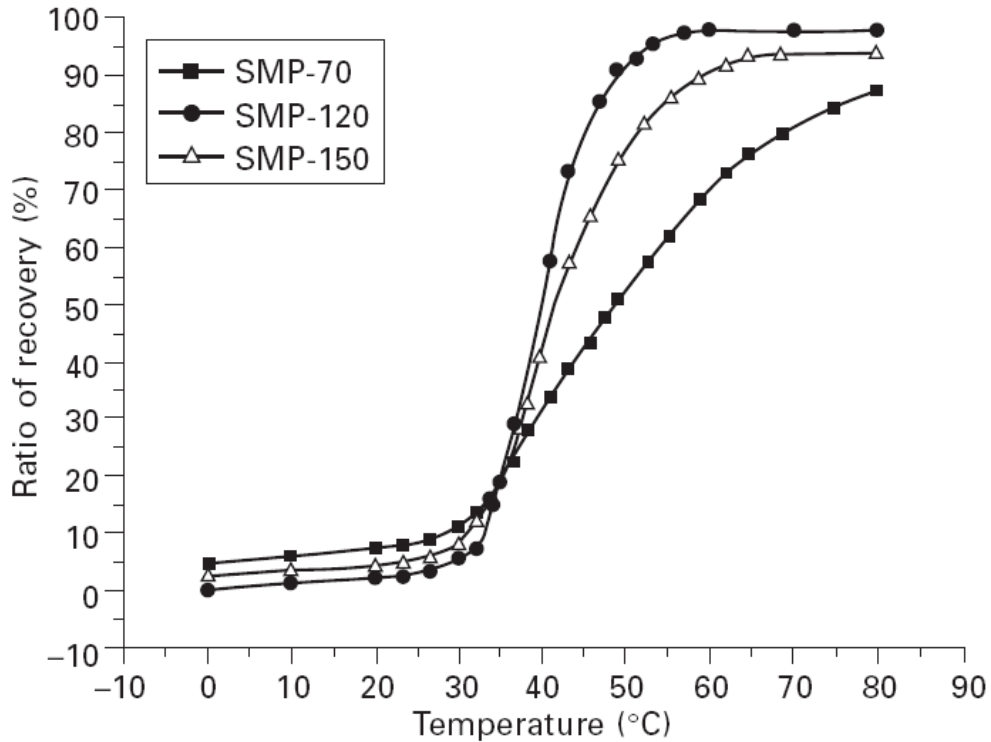
- figures should **not** be incorporated into the text; please **provide figures separately** (they will be set separately by the typesetter and then dropped into the text).
- please save each figure as a **separate file**. To make life easier, please put as the file name the figure number (e.g. Figure 1.1). This will make it easier for you and us to identify which figure is which
- figures should have a heading (to make it easy to identify them), but please provide a **separate list of figure captions**. Having a separate list makes life easier for the typesetter who will set the figures and figure captions separately, format the figure and then add the caption. Sources (if required) should be included with the caption.
- figures (including photographs) should be numbered decimally within each chapter, i.e. figures in Chapter 1 are numbered 1.1, 1.2, 1.3 etc; figures in Chapter 2 are numbered 2.1, 2.2, 2.3 etc.
- line artwork and photographs are both to be treated as figures, and numbered within the same system. Please do not number line drawings and figures separately
- figures should be referenced in the text, for example, '(see Fig. 1.1)' or 'Figure 1.1 shows...'. The typesetter will place the figure as close to the text reference as possible. Please **do not** put the full figure caption in the text. It will only have to be removed by the typesetter. Figures are set separately, the captions added, and are then dropped into the text where they will fit best.
- unless it has been specifically agreed otherwise, **please do not provide any colour material**. We have had to exclude some colour material because it is meaningless to the reader when reproduced in black and white
- if you are using any material for which you think you might need permission, you will need to deal with it as soon as you can. Please see Section 4 of these guidelines. Please note that leaving permissions clearance too late may mean we have to exclude material for which permission has not been granted.

If you are supplying hard copies only for us to scan, please note the following:

- line artwork should be printed on a high-resolution laser printer, on good quality, smooth paper.
- annotation should be in lower case type, except for the first letter of the first word. Use a sans serif typeface such as Arial or Helvetica.
- maximum dimensions are 110 mm width by 180 mm depth. Large figures can be used landscape.
- please draw your figures oversize. We will then reduce them so that the definition is better. If you do this, please make sure that all figures are of a proportionate size with one another so that they can be reduced by the same amount. Please also remember to increase any type size so that, after reduction, it will be around 8 pt.

- avoid using tints or, if essential, ensure that there is a coarse dot and at least 20% difference between one tint and another.
- avoid hairline rules as they do not reproduce well. For graphs and charts, use tick marks along axes rather than overall gridlines.

An example of a well-presented figure supplied electronically is shown below:



Please note the following points:

- Figure avoids tints which will be hard to distinguish from one another
- Separate lines on graphs are clearly distinguished by the use of symbols rather than different tints: this works better in black and white
- Figure uses strong clear lines rather than hairline rules which may not show up clearly in the final printed version
- Captions are in a clear sans serif typeface

10. COPYRIGHT MATERIAL AND PERMISSIONS CLEARANCE

When selecting text and illustrative material from other sources, you should be aware that it may be in copyright. If so, the permission of the copyright holder will be required before the material can be reproduced. The responsibility for obtaining and paying for this permission will usually rest with you. Copyright material includes:

- written material you may wish to quote
- statistics or data from other sources
- diagrams or illustrations from other sources
- photographs

The rules governing copyright

- the term of copyright is currently 70 years from the end of the year of death of the writer, artist or photographer, or from the year of publication if the copyright rests with the publisher.
- copyright law in the UK includes a 'fair dealing' provision whereby up to 400 words in a single quotation (or a total of 800 words in more than one quotation from a single publication) may be used without permission. There is one major exception to this: however small it may be, if an extract is more than one-quarter of an article, it will need clearance. There are also fair dealing rules for poetry and drama quotations, on which the publisher can give advice. All quotations, however small, should be properly acknowledged and a source given.
- permission to use a figure or a diagram may not be necessary if you decide to adapt it to meet specific requirements of your manuscript. This may, in effect, create a fresh copyright, depending on the nature of the adaptation. The source should be acknowledged as: 'adapted from....'. If in doubt, consult your commissioning editor. Many of our authors do adapt tables and figures in this way and, in doing so, may avoid the need to clear permission, though they still need to acknowledge the sources used.

Acknowledgement

Whether or not you need to clear permission, you should acknowledge all published sources that you have made use of.

What information is needed for clearance?

If you wish to use a quotation or illustrative material which needs clearance, please do the following:

- record the figure or table number and title of the material you wish to reproduce
- record the title, author and publisher of the publication from which the material was taken.
- make sure you have full details of the credit/source – you may need to check the acknowledgements section of the book from which the material is taken.

How to clear permission for copyright material

We suggest the following:

- start clearance **at least 3 months before delivery** of the final manuscript. Because it can take time, it may be best to start clearing permission as soon as you have decided you wish to use any copyright material
- list the material you need to clear so you can keep a check on what you've cleared or not
- write/e-mail to ask permission to use figure in book (using the standard form – see page 19); in the case of a photograph, request permission from the original source
- if need be chase
- keep replies with your checklist (we will need copies for reference). Where a specific form of words is requested, please insert it into the your figure or table caption
- decide whether you want to pay any fee requested or prefer to drop the figure from your chapter
- when your manuscript is ready, send the checklist plus copies of replies (we can refer to these replies if there are any queries from other publishers)

PERMISSIONS REQUEST FORM FOR COPYRIGHT MATERIAL

To: *(copyright holder)*

From: *(your name, address, e-mail and fax details)*

I am contributing a chapter to the following book to be published by Woodhead Publishing Limited:

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Thank you very much for your help. Please return the form to me at the address given above.

CHECKLIST WHEN SUBMITTING YOUR FIRST DRAFT

This checklist should accompany first drafts of chapters supplied by contributors to edited books. It lists all the key points which will ensure that we can publish your chapter successfully. Please go through and tick off each statement or indicate Y/N once the task in question is complete. Thank you for your help.

Your name:

Book to which you are contributing:

TEXT

- Is the text double-spaced?
- Are the pages numbered?
- Are there a suitable number of A-headings (an average of one every 6 pages of double-spaced text)?
- Have you put the relevant 'metadata' material at the front of the chapter: chapter title, authorship, author address details, chapter contents (including section headings), abstract and key words?
- Are the references complete and consistent with the text?
- Is the text saved in Microsoft Word?
- Is the text saved separately from the figures and tables?

FIGURES

- Are all the photographic figures you are supplying electronically supplied as TIFF or JPEG files with a minimum resolution of 300dpi at a width of 10cm?
- Do you need us to check the quality of any photographs you are supplying? If so, please send us an e-mail listing the ones you'd like us to check
- If you need to clear permission for any photographs, have you begun to do so?
- Is each figure saved in a separate file? (For example, if there are 25 figures in a chapter, they should be saved in 25 separate files).
- Have you supplied a list of figure captions, with sources if necessary?
- Are the figures numbered correctly and consistent with the text?
- Have you supplied only black and white figures? We do not usually include colour material
- If you need to clear permission for any figures, have you begun to do so?

TABLES

- Are the tables saved in Microsoft Word?
- Is each table saved in a separate file? (For example, if there are 8 tables in a chapter, they should be saved in 8 separate files).
- Have you supplied a list of table headings, with sources if necessary?
- Are the tables are numbered correctly and consistent with the text?
- If you need to clear permission for any tables, have you begun to do so?

GENERAL

- If agreed, have you sent all files as email attachments to the editor as well as to Woodhead?
- Have you indicated what is missing from the first draft that might be included in the final draft? (e.g. references, figures)
- If you are planning to reuse text and illustrative material from other published sources, have you begun to seek permission to reuse this material? Please remember that we may not be able to use copyright material for which permission has not been cleared. In these cases, we may remove such material and amend the text accordingly

Please submit the checklist with your first draft. If you have not been able to tick all of the boxes above or answer yes to every question, please explain why in a covering e-mail

CHECKLIST WHEN SUBMITTING YOUR FINAL DRAFT

This checklist should accompany final drafts of chapters supplied by contributors to edited books. It is designed to help ensure that everything is covered. Please go through and tick off each statement or indicate Y/N once the task in question is complete. The checklist can be sent in electronically or as hard copy. Thank you for your help.

Your name:

Book to which you are contributing:

TEXT

- Is the text double-spaced?
- Are the pages numbered?
- Are there a suitable number of A-headings (an average of one every 6 pages of double-spaced text)?
- Have you put the relevant 'metadata' material at the front of the chapter: chapter title, authorship, author address details, chapter contents (including section headings), abstract and key words?
- Are the references complete and consistent with the text?
- Is the text saved in Microsoft Word?
- Is the text saved separately from the figures and tables?

FIGURES

- Are all the photographic figures you are supplying electronically supplied as TIFF or JPEG files with a minimum resolution of 300 dpi at a width of 10cm?
- Do you need us to check the quality of any photographs you are supplying? If so, please send us an e-mail listing the ones you'd like us to check. Photographs with poor resolution may have to be deleted from your chapter.
- Are figures saved in separate files? (For example, if there are 25 figures in a chapter, they should be saved in 25 separate files).
- Have you supplied a list of figure captions, with source details and any special wording required by copyright holders?
- Are the figures numbered correctly and consistent with the text?
- Have you supplied only black and white figures? We do not usually include colour material
- Have you cleared any permissions required for using figures from other sources? If not, we have to delete material from the chapter for which permission has not been cleared.

TABLES

- Are the tables saved in Microsoft Word?
- Is each table saved in a separate file? (For example, if there are 8 tables in a chapter, they should be saved in 8 separate files).
- Have you used table numbers as file names?
- Have you supplied a list of table headings, with source details and any special wording required by copyright holders?
- Are the tables numbered correctly and consistent with the text?
- Have you cleared any permissions required for using tables from other sources? If not, we have to delete material from the chapter for which permission has not been cleared.

Please submit the checklist with your final draft. If you have not been able to tick all of the boxes above or answer 'yes' to every question, please explain why in a covering e-mail.

WHAT HAPPENS ONCE YOU'VE SUBMITTED YOUR CHAPTER?

There are two main production stages in which you will be involved: the copyediting and page proof stages.

Copy-editing

The copy-editor will read your chapter for sense and consistency in presentation and argument. Notes, tables, figures, appendices, bibliographical material, references, etc, will be checked and all items marked up for the designer and typesetter.

The copy-editor will compile a list of queries which have arisen during the detailed copy-editorial process. This list will be forwarded to you. You will normally be given around two to three weeks to provide responses, depending on the number of queries. Please supply a typed list of responses to the queries which we can incorporate into the editorial manuscript. Sometimes the list of queries may appear trivial to the author, or the answers obvious, but please bear with us – our aim is to clear up all misunderstandings and get the text into an absolutely final form before it goes to the typesetter. It will not be possible to make significant changes to the text once it has been typeset. The copyeditor will be acting on behalf of the reader to make sure the text is clear, consistent and complete.

During the copy-editorial process, minor amendments may be made to improve the flow of the text, impose house style or consistency, etc. The copy-editor will inform you if any substantive changes have been made and check that you are happy with these.

Design

Once the text is in its final form it will go to a designer who will determine typeface and typesize, layout and general appearance. Often, your book will form part of a series so the design of both text and cover will follow that of the series.

Many authors spend considerable time trying to make their manuscripts look as attractive as possible by laying them out with different typefaces and typesizes, tinted boxes, ornate tables etc. Please resist the urge to do this as it often creates additional work for copy-editors, designers and typesetters (not to mention authors and their typists!). Manuscripts should be presented in simple, double-spaced format as detailed earlier.

Page proofs

When the book goes to the typesetter you will receive details of when page proofs will be sent to you to read. Page proofs are a copy of the text as it will appear on the final, printed page. You will normally receive at least two to three weeks' advance notice of the date when proofs will be sent to you through the post.

Your task is to read through the proofs to ensure that the typesetter has set the text correctly. The deadline for return of the proofs will generally be two weeks after their arrival date. Mark any essential corrections **clearly, in red**, in the margins of the proofs as well as in the body of the text so that they can be easily seen. There is no need to use proofreaders' correction marks unless you are familiar with them. No other amendments should be made unless you consider them absolutely essential – the proofs should not be regarded as an opportunity for second thoughts or additions. Changes at this stage cause

significant cost and delay, and may have to be ignored if they are excessive. Please be aware that one of your contractual terms deals with responsibility for the cost of author's corrections and you should be familiar with this. If in doubt, contact your commissioning editor.

The corrections on your proofs will be transferred on to a master set which is returned to the typesetter. The typesetter will incorporate these corrections and produce files for the printer. These will be carefully checked in house against the corrections marked on the proofs before dispatch to the printer. Once printed, the book is ready for publication!

Finally...

We hope you have found these notes useful. Please let us know if you have any queries.