

# **Taylor & Francis Books**

Instructions for Authors



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# Introduction

The purpose of this booklet is to give you, as a Taylor & Francis author, a straightforward guide to the best way to prepare your text. The presentation of your typescript is the critical first stage for the successful production of your book and following the instructions in this booklet will ensure your book is produced as quickly and efficiently as possible.

Taylor & Francis Books incorporates a number of imprints, including Routledge, RoutledgeFalmer, Spon Press and Taylor & Francis. This booklet is intended to cover all imprints. Where different subjects have specialist requirements – for example, science – additional guidelines have been given.

If you can prepare your typescript on a computer, we can typeset from the files you supply on disk. This will save time and reduce the likelihood of introducing new errors into the text. You do not have to use a difficult or expensive word-processing package and we do not ask you to use complicated codes: in fact, the simpler the presentation of your text, the better.

Most production problems are caused by messy, badly prepared typescripts, incomplete notes and references, poorly presented artwork and missing permissions. Typescripts that are badly prepared are time-consuming and expensive to produce. The clearer the typescript the more likely it is that the copy-editor and typesetter will be able to do a good job. A typescript that is not adequately prepared and presented may be returned to you for attention. Similarly, typescripts that are over the contracted length may be returned for cutting.

To set and correct type is expensive. Once your book is set, it is not possible to make any corrections other than typesetter's errors, or essential updating where, for example, new legislation has invalidated your conclusions. All corrections and improvements to style and construction must be made before the typescript is

submitted to Taylor & Francis. We reserve the right not to implement any proof corrections that we feel should have been incorporated in the typescript. Alternatively, excess correction costs may be charged against your royalty account.

By producing a well-organized typescript you will be making a significant contribution to the production of your book. If your typescript contains material that requires presentation in a special way, it is important to discuss this with your editor at an early stage.

If you have any questions about the information contained in this booklet, please contact your editor.

# Presentation and organization of your typescript

## TYPESCRIPT

Your typescript will be passed from your commissioning editor to the production editorial department who will then arrange for it to be copy-edited by a freelance copy-editor or sent out to a project manager who will arrange copy-editing, type-setting and proofing. More and more of our books are being copy-edited on-screen, but the majority are copy-edited on paper. This being the case, any corrections and mark-up for the typesetter will be written between the lines of text and in the margins. To ensure that the typescript is clear enough to work from it is important that you follow the points detailed below:

- The typescript (including prelims, notes and references) should be printed out *double-spaced* with wide margins (3–4 cm) at the top, bottom and edges.
- Use good quality white A4 (or US letter size) paper and print on *one side only* – do not use a coated paper that may be hard to write on or continuous listing paper.
- Use high quality or letter quality mode to print – not draft mode.
- Please print out in a clear typeface, e.g. Times, in 12 point size.
- You need to supply *two identical copies* of the typescript to Taylor & Francis and keep a third identical copy yourself for reference. Please do not send your typescript to us as files attached to an email. We need hard copies accompanied by identical files on disk, with complete disk/software information.
- When supplying disks the typescript must be an exact printout of those disks.
- The disks and typescripts must be the final version of your book.
- Always keep a back-up copy of the final disk version – never send us your only disks.
- All the final disks and typescripts should be marked with the date they were printed out.

- Your typescript must be paginated before you submit it. Begin page 1 with the first page of the main text and number right through to the end, not chapter by chapter. Make sure that all copies of the typescript are numbered identically.
- Use the word counting facility of your wordprocessing package (see your software manual) for each chapter of your book and make a note of it at the head of each chapter or on a separate list.

## PRELIMS

The prelims (preliminary material placed before the main text) should include any or all of the following in this order: title page, dedication, contents list, lists of plates, figures, maps and tables, list of contributors, foreword, preface, acknowledgements, list of abbreviations.

- The *title page* should carry the exact final wording of the title (and sub-title, if any) and your name, as author or editor, in the form you wish it to be used. If you are editor, state 'Edited by'.
- The *contents* page must agree in wording and capitalization with the chapter headings in the text.
- *Plates, figures, maps and tables* can be listed in the prelim pages if you think the reader is likely to consult the illustrations independently of the text.
- A *preface* is a personal piece written by the author explaining how the book came to be written, or as a brief apology. A longer, detailed analysis of the subjects to be covered in the book should be treated as an introduction.
- A *foreword* is written by someone other than the author or editor.
- *Acknowledgements* may include thanks to professional bodies, colleagues, and personal friends and helpers. Where photographs are to be used in the book, include credits to the sources on the acknowledgements page. Where permissions have been granted for the use of copyright material from other works, include them here as well (see Illustrations, pp. 29–35, and Permissions, pp. 38–42).
- The *list of abbreviations* is usually placed at the end of the prelims so the reader can refer back to it easily.

## **MAIN TEXT**

### **Chapters**

Chapters should always start on a new page. Each chapter should be saved as a separate file on disk.

### **Paragraphs**

Always use two hard returns at the end of a paragraph. Do not indent the first line of a new paragraph.

### **Justification of text**

If producing text on disk do not use any hyphenation or justification program. Allow the software to make automatic word-wraps without hyphenation. You should insert hyphens only in words that must be hyphenated wherever they appear. Don't insert hard returns at the ends of lines.

### **Layout**

The text layout should be kept as simple as possible. It is important to be consistent throughout the text, using the same spacing between words, headings, paragraphs, etc. If you wish to retain space between paragraphs to indicate a section break, indicate this clearly on the typescript, e.g. use a row of asterisks.

### **Subheadings**

Use subheadings sparingly (unless you are writing a textbook, in which case seek advice from your commissioning/development editor). If you use sub-subheadings, please indicate clearly their degree of importance. Avoid using more than three levels of subheadings as this is confusing for the reader. Avoid numbering subheadings unless extensive cross-referencing is essential to the book or is appropriate to the subject matter (e.g. science books commonly use numbered subheadings).

Do not centre headings; use line spaces above and below headings, and the minimum of stylistic features to indicate different levels of headings. For example, use capitals for A subheadings, upper and lower case for B sub-subheadings, and italic for C sub-sub-subheadings (see example layout on p. 12).

## **SUBHEADING**

Text beneath first level of heading. Text beneath first level of heading. Text beneath first level of heading. Text beneath first level of heading. Text beneath first level of heading.

### **Sub-subheading**

Text beneath second level of heading. Text beneath second level of heading. Text beneath second level of heading. Text beneath second level of heading. Text beneath second level of heading.

### **Sub-sub-subheading**

Text beneath third level of heading. Text beneath third level of heading. Text beneath third level of heading. Text beneath third level of heading. Text beneath third level of heading.

## **Indented extracts**

Quoted material of over 40 words in length should be separated out from the text by being indented from the left margin. This should be done by using the indent function of your wordprocessing program. Do not use word spaces or tabs to indent text. There should be a line space (i.e. two hard returns) above and below the extract, e.g.

Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text.  
Ordinary text. Ordinary text. Ordinary text. Ordinary text.

Quoted material of over 40 words in length should be set out from the text by being indented a consistent number of spaces from the left margin or by using the indent function of your wordprocessor, with a line space above and below.

(Source ranged right on line below)

Ordinary text. Ordinary text. Ordinary text. Ordinary text. Ordinary text.  
Ordinary text. Ordinary text. Ordinary text. Ordinary text.

The exact spelling and punctuation of the original quotation must be faithfully copied, whatever the style of the rest of your book. Indented quotations should not have quotation marks unless they report conversation. They should be typed

or printed out double-spaced like the rest of the typescript. Your own interpolations into quoted matter should be enclosed in square brackets, not round ones.

Display source lines ranged right on a new line within round brackets.

## **Punctuation**

Use a single (not a double) space after a full point, and after commas, colons, semicolons, etc. Do not put a space in front of a question mark, or in front of any other closing punctuation mark.

## **END MATTER**

This can include appendices, glossary, notes, bibliography and index (in this order).

- *Appendices* usually comprise material which is too detailed to be included in the main text without unbalancing the book, but which is of use to some readers.
- The *glossary* contains a list of technical terms that are used throughout the book but may not be familiar to the reader.
- *Notes* are placed at the end of the book, before the bibliography. In a collection where chapters have been written by different authors the notes usually go at the ends of the chapters (see Notes and references, pp. 21–3).
- The *bibliography* is usually a list of all works cited in the text, but can be merely suggested further reading. All publication details should be included: author's/editor's name and initials; date of publication; book or article title; journal title; volume number; place of publication; publisher; and page numbers for journal articles or chapters (see Bibliography, pp. 23–6).
- *Index* – this is not prepared until proof stage (see 'Preparing an index', pp. 57–9). Do not send an index with your typescript.

## **PREPARING MATERIAL FOR NEW EDITIONS**

If your typescript comprises both previously published and new material for a new edition, it will still need to be marked up for the typesetter in the usual way.

To ensure that the production editorial department can work on the material, you will need to allow plenty of space for the mark-up. Each page of printed material

from the previous edition should be photocopied on to one page of A4 (or US letter size), using one side only. All corrections and insertions of new text should be clearly marked on the photocopy.

Any new sections of text should be typed out double-spaced and printed on A4 paper (longer sections should also be supplied on disk) and clearly marked with the position for insertion into the existing text.

If new material has been added to text containing notes, please ensure that the note numbering sequence is amended to take account of any new notes. If the notes have been heavily amended then the notes section should be retyped double-spaced to avoid new errors being introduced during typesetting.

If you are supplying a completely new typescript for a new edition, please follow the guidelines in section 1 of this booklet. We are often able to supply text of a previous edition to you on disk, enabling revisions to be made to an electronic version. This speeds the process for both you and us. Please contact your commissioning editor if you require electronic files of a previous edition for this purpose.

# 2

## Preparing text on disk

### **WHAT DOES TAYLOR & FRANCIS NEED TO KNOW?**

When you send us your book on disk we will need the following information:

- the type of computer you have used (e.g. PC or Mac)
- name and version of the wordprocessing software used (e.g. Word 97 for Windows)
- the name of the operating system used (e.g. DOS, Windows 3.x, Windows 95/98, Windows 2000, Windows NT, Mac)
- a list of any special characters which occur in the typescript which are not found on an ordinary English/American language keyboard, e.g. mathematical symbols, Greek or accented letters

All this information is essential to enable us to read and/or convert your disks, so please keep a note of any computers or software you use – or obtain this information from the person who has typed the text for you – and check this information for accuracy just before you send the typescript and the disks to us.

If you make use of any special fonts (e.g. Chinese, Greek, mathematics, Hebrew), please be sure to list the exact name of each font and its filename on the Disk Information form. The exact name is required because there are many fonts which share similar names. Font filenames can end in a variety of ways: .fon, .fot, .ttf, .afm, .pfm, .pfb, to name a few.

### **WHICH WORDPROCESSING SOFTWARE PACKAGES CAN BE USED BY TAYLOR & FRANCIS?**

We can make use of files produced by many wordprocessing systems (see Appendix 1, p. 60), but some are more convenient to use than others as they require less conversion work. Microsoft Word is favoured partly because it is a powerful package and partly because it is used within Taylor & Francis. There are,

however, dozens of other packages which offer similar functionality, and personal preferences vary greatly. Use the package you are most comfortable with. However, you should save your files as Word files or RTF if you have this facility. Please do not use an Amstrad PCW running Locoscript to prepare your text. See p. 60 for a list of common formats.

### WHAT TYPE OF DISKS SHOULD BE USED?

We can use 3½-inch disks, ZIP disks and CDs. Please do not use data-compression software without consultation.

We can accept both PC and Mac files, but please try to send us your files on a PC compatible disk. The reason for this is because most Macs are able to use PC formatted disks, but PCs cannot always read Mac disks. Please ensure that all the disks are clearly labelled and that the labelling makes clear that the text is the final version. Write your surname and a shortened version of the book title on the label of each disk. Also write the date that you send the disk to us on the label.

### HOW SHOULD TEXT AND FILES BE ORGANIZED?

It is essential that you supply a full list of filenames used, indicating what each file contains. For example:

<i>Contents of files</i>	<i>Filenames</i>	<i>Disk number</i>
Chapter 1: Introduction	CHAPT1.DOC	1
Chapter 2: Background	CHAPT2.DOC	1

- Each chapter should be saved as a separate file. Do not put all the text into one large file – this is difficult to process and a file error may result, restricting access to the entire text. File sizes should not be more than about 100K (kilobytes) each – equivalent to no more than around 100 pages of typescript.
- It is not necessary to start a new disk for each file. Depending upon which disk type you use, an average length book usually requires 1–2 disks.
- Make sure your disks contain only the text of your book, and only one copy of each chapter, etc. Erase all redundant files.
- It is easy to rename files (see your manual) if you change your mind about the order of the chapters. Remember to correct the chapter number in the file itself if you rename your files.

## **WHY MAKE BACK-UP COPIES OF FILES?**

It is very important that you keep back-up copies of your files while you are preparing the text. Your computer's hard disk and any floppy disks you may use are all mortal devices and, while they may function perfectly for decades, you may be unlucky and lose all the data on a disk at any time.

- Back-up your work as you go along (see your manual for instructions).
- Always back-up on to a different disk.
- Make a final copy of the whole book on to new disks and send only these disks to us.
- *Never* send us the only disks you have – always send us copies.
- Remember that a printout does not function as a back-up.

## **AUTHOR PDF FILES**

If you have arranged with your editor to supply final PDF (Portable Document Format) files then separate instructions are available on how to prepare the material. The 'Author guidelines for preparing PDF files for Taylor & Francis' can be obtained from your editor.

# 3

## Editorial guidelines

### HOUSE STYLE

This section provides brief guidelines on style. For further guidance, you can refer to *Copy-editing: The Cambridge Handbook for Editors, Authors and Publishers* by Judith Butcher, Cambridge: Cambridge University Press and the *Oxford Dictionary for Writers and Editors* (now available in paperback as *The Oxford Writers' Dictionary*), Oxford: Oxford University Press.

### Quotation marks

If following UK style always use single quotation marks for dialogue and quoted material in the text. Reserve the use of double quotation marks for quotes within quotes, e.g. ‘Edward found the trappings of “royalty” hung heavily.’

If you are a US author, you should follow US style and use double quotation marks for quoted material in the text, with single quotation marks for quotes within quotes, e.g. “Edward found the trappings of ‘royalty’ hung heavily.”

Please note that if you are using US punctuation, commas and full stops fall *inside* the quotation marks, whether or not they are part of the quotation, e.g. He called it “my house,” even though it belonged to Clara.

In UK style the full stop only falls inside the quotation mark if the material quoted is a complete sentence.

### Spelling

We prefer spellings to conform to the new edition of the *Concise Oxford English Dictionary*, but will accept alternatives provided they are consistent. Please use ‘ize’ spellings as opposed to ‘ise’ for words such as ‘organized’, etc., for the benefit of the US market. US spelling and punctuation should be used by US authors (useful reference books include *The Chicago Manual of Style*, University of

Chicago Press; *A Dictionary of American-English Usage*, Oxford University Press; *Webster's Dictionary of English Usage*, Merriam-Webster).

If you are using a wordprocessing package with a spell-check facility, please use it.

### **Italic**

Use italic for titles of books, plays, films, long poems, newspapers, journals (but not for articles in journals), ships.

Italic type for emphasis should be used only sparingly. Bold should not be used for emphasis.

### **Abbreviations**

Full stops should be used after abbreviations (p., Ch.) but not after contractions or in acronyms: Dr, St, Mr, BBC, UNESCO, USA.

Note especially:

ed.	eds
vol.	vols
Ch.	Chs

but the exception:

no.	nos.
-----	------

### **Numerals**

- Spell out numbers under 10. Use numerals for measurements, e.g. 12 km, and ages, e.g. 10 years old.
- You should use numerals for percentages in the text but spell out 'per cent', e.g. 24 per cent. The percentage sign (%) should be used only in tables and figures.
- Insert a comma for thousands and tens of thousands, e.g. 1,000 and 10,000.
- Use minimum numbers for number spans except in 'teens', e.g. 25–8, 136–42, 150–1, but 12–16.
- Make sure you use the numeral keys on your keyboard for 1 (one) and 0 (zero) and not a lowercase 'l' or an upper case 'O'.

## Dates

Set dates out as follows: ‘8 July 1995’, ‘on 8 July’, ‘on the 8th’; ‘1990s’ (not spelt out, no apostrophe); ‘nineteenth century’ (not 19th century); ‘1995–7’, ‘1914–18’.

## He/she

Avoid the use of ‘he’ (when he or she is meant) wherever possible, either through the use of ‘they’ or by repeating the noun.

## Capitalization

Keep the use of capitals to a minimum. Use lower case for government, church, state, party, volume, and so on, unless a specific one is named, e.g. the Labour Party, the Conservative Government.

## En rules

An en rule is longer than a hyphen and is used to replace ‘to’ in number spans, e.g. ‘24–8’. As there is no en rule key on the standard keyboard you should indicate en rules between numbers using the normal short hyphen. Our typesetters can then change all hyphens in number spans to en rules.

The en rule is also used to link two items of equal weight, e.g. ‘Nazi–Soviet pact’. To indicate words which should be linked with en rules (rather than normal hyphens) type a double hyphen, e.g. Nazi--Soviet pact. The typesetter can then search for double hyphens between words and replace them with en rules.

Spaced en rules are used as parenthetical dashes or pauses. Type a single hyphen with a space before and after to indicate a dash.

## Foreign languages

If your book contains accented characters (other than common European ones), such as macrons in transliterated Japanese, or languages with non-Roman alphabets (for example, Russian, Greek, Urdu, etc.), it is very important that you consult your editor early on in the preparation of your typescript. The editor will be able to put you in touch with production staff who deal with foreign language titles. By consulting early on in the process you will be able to prepare your text using fonts and formats that our typesetters will be able to deal with when the copy is ready to be set.

## NOTES AND REFERENCES

### Notes

Place all notes at the end of the book, before the bibliography, unless your book is by several authors, in which case place notes at the ends of chapters. Begin numbering the notes from 1 for every chapter. When preparing your text on disk use the endnote function. If your wordprocessing package is unable to create endnotes, use the footnote function (our typesetters will then convert these to endnotes). If your system is unable to create either endnotes or footnotes, please use superscript note numbers. Notes will not be set as footnotes unless absolutely essential. If there is a special reason why your book should have footnotes instead of endnotes, you should discuss this with your editor.

Note indicators in the text should appear outside the punctuation, thus,<sup>4</sup> except for closing parentheses when the note is part of the parenthetical matter.

Restrict notes to explanatory statements that develop an idea or expand a quotation, where to do so in the text would disturb the balance. When giving references we prefer you to use the Harvard (author/date) system. If you do use note references, see the instructions below.

### The Harvard reference system

This is a simple referencing system which is easy to use for author and reader alike and is the one preferred by Taylor & Francis. If you use this system, you cite the author's surname, the year of publication and the page reference immediately after the quoted material, e.g. 'Many composers ... have attempted to return to this state of childhood grace' (Swanwick 1988: 56). With this system it is essential that the bibliography lists every work cited by you in the text. Where there are two or more works by one author in the same year, distinguish them as 1988a, 1988b, etc. Type bibliographic entries in this order: author, initials, date, title, place of publication, publisher (see pp. 25–6 for a sample bibliography).

Citations in the text for online material should include the surname(s) of the author(s), or the name of the 'authoring' organization, and the document date or date of last revision (which may require the date and month as well as the year).

White (29 June 1997)

Australian Bureau of Statistics (1997)

## Note reference system

If you cannot use the Harvard system and use note references instead, you must give full details of author (with initials), book or article title, place of publication, publisher, date and page reference. Use commas between the elements of the reference rather than full stops.

A book should be referred to as, for example:

- 1 K. Swanwick, *Music, Mind and Education*, London: Routledge, 1988, pp. 56–7.

A journal article should be referred to as, for example:

- 2 S. Otsuka, H. Maruyama and I. Listowsky, 'Structure, assembly, conformation and immunological properties of the two subunit classes of ferritin', *Biochemistry* 20, 1981, 526–32.

If you refer again to one of these works in the same chapter, you may do so *either* by repeating the author's surname and then using *op. cit.* (the work cited) (see Example 1 below), *or* by repeating the author's surname and the title of the book or article (or a shortened form of it) – see Example 2 below.

Do not mix these two systems – use one or the other. However, you can use *ibid.* (in the same place) on its own, if it refers to the last work to be cited, with both systems. Never carry the use of *op. cit.*, *ibid.* or shortened titles over from one chapter to another; always give full bibliographical details in the notes the first time a work is cited in each chapter.

If you are the editor of a multi-authored book, you must ensure that all contributors use the same system of notes and references (see pp. 47–8).

Do not forget to print out the notes and bibliography **double-spaced**.

### **Example 1: Notes using *ibid.* and *op. cit.***

- 1 P. Churchland, 'Epistemology in the age of neuroscience', *Journal of Philosophy*, 1987, vol. 84, 137–8.
- 2 *Ibid.*
- 3 O. Neurath, 'Unified science and psychology', in B. McGuinness (ed.) *Unified Science*, Dordrecht: Reidel, 1987, p. 9.

- 4 T. Sorell, *Scientism: Philosophy and the Infatuation with Science*, London: Routledge, 1991, pp. 114–15.
- 5 Churchland, op. cit., p. 142.
- 6 C. Hull, 'Logical positivism', in McGuinness, op. cit., p. 159.
- 7 Sorell, op. cit., pp. 172–5.

### **Example 2: Notes using *ibid.* and shortened titles**

- 1 P. Churchland, 'Epistemology in the age of neuroscience', *Journal of Philosophy*, 1987, vol. 84, 137–8.
- 2 *Ibid.*
- 3 O. Neurath, 'Unified science and psychology', in B. McGuinness (ed.) *Unified Science*, Dordrecht: Reidel, 1987, p. 9.
- 4 T. Sorell, *Scientism, Philosophy and the Infatuation with Science*, London: Routledge, 1991, pp. 114–15.
- 5 Churchland, 'Epistemology in the age of neuroscience', p. 142.
- 6 C. Hull, 'Logical positivism', in McGuinness, *Unified Science*, p. 159.
- 7 Sorell, *Scientism*, pp. 172–5.

## **BIBLIOGRAPHY**

If you are using the preferred Harvard system of referencing, type the bibliography entries in the following style:

Jaeger, J.C. and Cook, N.G.W. (1979) *Fundamentals of Rock Mechanics*, 3rd edn, London: Chapman & Hall.

Each entry must contain full publication details; do not use op. cit. or short titles referring to other entries in the bibliography.

If you are using the note reference system, and your book also has a bibliography, then the bibliography entries should follow the style of the note references, i.e. if notes are presented with the date after the place of publication and publisher, retain this order in the bibliography. So, following the note reference style given on p. 22, the corresponding bibliography entry would read:

Swanwick, K., *Music, Mind and Education*, London: Routledge, 1988.

Print out the bibliography double-spaced in strict alphabetical order. Entries

starting with M', Mc and Mac should all be ordered as though spelt as Mac. *Please ensure that you check dates carefully for consistency with text references to avoid time-consuming queries at copy-editing and proof stages.*

The order of entries for one author with others should be:

- 1 Books and articles by a single author in date order. There is no need to repeat the author's name. Instead use a double em rule (see example on p. 25). You can indicate this by typing two hyphens followed by a space and the typesetter will convert all instances to a double em rule using a global command.
- 2 Titles by the author written with one other person, arranged alphabetically by second author and then by date.
- 3 Titles by the author with two or more others in order of date, as these will all be cited as, for example: Argyle *et al.* (1988) in the text. Check whether any of the entries need to be distinguished by using 1988a, 1988b, etc (see p. 21).

Two authors with the same surname usually need their initials when cited in the text for clarity.

The bibliography example on pp. 25–6 shows how to deal with sources such as unpublished theses **(1)**; articles reprinted in collections **(2)**; works which have been published in different editions **(3)**; translated works: short **(4)** and long **(5)** references; and papers given to conferences **(6)**. Type book and journal titles in italic; main words should have initial capitals but subtitles should be lower case. Do not use bold to highlight any elements of the entry. If you are using UK punctuation, type article and chapter titles with essential capitals only and in single quotation marks. If you are using US punctuation, type article and chapter titles with initial capitals for main words and in double quotation marks.

If you are using law reports, parliamentary papers, etc., please be especially careful to make them consistent. For government reports use the name of the government department if there is no obvious author; do not use HMSO. If you think it will be helpful to the reader, list manuscript sources separately from published works.

## Electronic references

These should appear in the main bibliography and should include additional details as outlined here.

- A book, part of a book, a journal, or a journal article which has been published and is also available on the Internet should contain the usual reference details followed by the medium (e.g. Online), what it's available through (e.g. HTTP, Gopher, e-mail) and then the actual electronic address (URL) in angled brackets. Always include the date on which you accessed the information in brackets. For example:

Smith, A. (1997) *Publishing on the Internet*, London: Routledge. Online. Available HTTP: <<http://www.ingress.com/~astanart.pritzker/pritzker.html>> (accessed 4 June 1997).

- If the reference is to a book, part of a book, journal or journal article but was published only on the Internet then the entry should be as above but without the place name and publisher.
- If the reference is to a message on a discussion board the entry should be:

Author (year) 'Subject of message', Title of Discussion List. Online posting. Available e-mail: [listserv@american.edu](mailto:listserv@american.edu) (1 August 1999).

- If the reference is to a personal e-mail message, do not give the e-mail address:

Author (year) 'Subject of message'. E-mail (30 January 2000).

As online material may be continually updated or revised, you cannot be sure that the material you refer to will not have been changed since the time you cited it. Therefore you should always include the date that you accessed the material.

## Example of bibliography using Harvard system

Bannan, N. (1995) 'Underground town planning in the UK', unpublished thesis, University of Cambridge. (1)

Beale, A.J. and Collins, C.H. (eds) (1992) *Safety in Industrial Microbiology and Biotechnology*, London: Butterworth-Heinemann.

Betts, P. and Diaz, T. (1991) 'Mediated electro-chemistry: a practical solution to biosensing', in E. Willis (ed.) *Adventures in Biosensors*, London: JAI Press. (2)

Bickley, A.R. (1988) *Septimus Severus: the later years*, London: Hutchinson.

—— (forthcoming) *The Roman Town of Calleva*, London: Routledge.

- Bickley, A.R., Cobb, S.L. and Gibbs, L.J. (1984) *The Roman City*, London: Routledge & Kegan Paul.
- Bird, W.R. (1957) 'Differentiation of psychotic from non-psychotic personalities', *International Journal of Psychoanalysis*, 38: 266–75; reprinted in *Second Thoughts* (1967), London: Heinemann; and also in E.B. Spillius (ed.) (1988) *Melanie Klein Today*, vol. 1, London: Routledge. **(3)**
- Birkey, C.W., Maruyama, T. and Fuerst, P. (1993) 'An approach to population and evolution genetic theory for genes in mitochondria and chloroplasts', *Genetics*, 103: 513–27.
- Bisset, G. (1991) *Roman France*, trans. D. Sheldon, London: Batsford. **(4)**
- Braudel, F. (1949; 2nd edn 1966) *La Méditerranée et le monde méditerranéen à l'époque de Philippe II*; trans. Sian Reynolds (1999) *The Mediterranean and the Mediterranean World in the Age of Philip II*, London: Collins. **(5)**
- Briant, T. 'Roman sites: an eighteenth-century view', paper presented at Oxford Antiquarian Society Conference on Roman sites in Northern Europe, Oxford, January 1998. **(6)**
- Brown, L.M. (1995) *Principles of Biotechnology*, 2nd edn, Cambridge, MA: Harvard University Press.

If you have any queries about your bibliography, contact your editor for guidance.

## ADDITIONAL NOTES FOR SCIENTIFIC AND TECHNICAL TITLES

### Units

Always use SI units unless there is a good reason for not doing so – see Appendix 2, p. 62. If other units are used, please put the SI equivalent in parentheses or provide a conversion table.

### Mathematical and chemical symbols

- Please ensure that mathematical/chemical scripts are presented clearly – in particular, subscripts and superscripts; the differentiation between the letter ell and the figure 1; and the letter O and the figure zero.
- If your word processing package does not contain the characters you need for mathematical or chemical formulae, please insert these clearly in longhand, ensuring that you differentiate between capital and small letters, e.g. K, k and  $\kappa$

and other similar groups of letters. If there is any chance of ambiguity (which can occur particularly when Greek letters resembling the roman equivalent are used), spell out the name of the symbol in the margin.

- If you use a lot of symbols, please provide an annotated list to help both us and the typesetter. Indicate whether they should be printed in roman, bold or italic type.
- Symbols that need to appear in bold/italic should be clearly identified throughout your typescript.
- Variables should usually be printed in italic; vectors in bold roman or bold italic; constants in roman.
- Ensure that you use the same conventions for the lettering on your illustrations and illustration captions as those you have used in the main text. Graph axes must be labelled with both parameters and units. The units should appear in parentheses after the parameter, e.g. Length (mm).
- For simple fractions in the text, the solidus / should be used instead of a horizontal line, care being taken to insert parentheses where necessary to avoid ambiguity, e.g.  $1/(n-1)$ . Exceptions are proper fractions available as single type on a keyboard.
- Full formulae or equations should be displayed, i.e. written on a separate line. In these cases a horizontal line should be used rather than a solidus.
- The solidus is not generally used for units:  $\text{ms}^{-1}$  not  $\text{m/s}$ . But note electrons/s, counts/channel, etc.
- Displayed equations should be numbered serially, but only if they are referred to in the text. Use the decimal system and number them sequentially by chapter (9.7, 9.8, etc.) on the right hand side of the page.
- Braces, brackets and parentheses are used in the order  $\{\{()\}$  – except where mathematical convention dictates otherwise (i.e. square brackets for commutators and anticommutators).
- Whether or not organic structures actually constitute a figure, artwork should be submitted separately with the point of insertion in the text clearly marked.

## Numerals

- Spell out numbers under 10 and express large numbers as numerals. Exceptions would be lists of numbers, e.g. results obtained were 104, 52, 9 and 17, and indefinite numbers, such as three or four items, several hundred, etc.

- Use spaces or commas to separate large numbers, i.e. 5505 but 55 005 or 55,005.
- Always use numerals with units, e.g. 10 kg, not ten kg.
- Decimal fractions should be preceded by 0, i.e. 0.5555 or 0.555 555.
- Percentages should always be given in numerals, unless indefinite numbers are used. Within the text, the words 'per cent' should be used rather than %, e.g. 15 per cent. In tables, however, the symbol % should be used.
- In table columns, align numbers on the decimal point.

### **Capitalization**

Note that the names of scientific units have a lower-case initial letter (e.g. joule, ampere, etc.) but that the symbols are upper-case (J, A, etc.).

# 4

## Illustrations

Illustrations are usually plates (photographic material), figures (line drawings) or maps.

You must supply all original illustrations at the same time as you deliver your final typescript. Illustrations should be supplied separately from the main text, rather than integrated.

Whether the illustrations are figures or plates, you must also supply a set of numbered photocopies which we can use for reference during editing of the text.

Bear in mind that the quality of submitted illustrations will be reflected in the finished book.

### **NUMBERING ILLUSTRATIONS**

- Illustrations should be numbered consecutively by chapter, as Figure 1.1, 1.2, etc.
- Indicate in the text where you wish the illustration to appear, e.g. FIGURE 1.1 NEAR HERE.
- When referring to illustrations in the text, refer to them by number, i.e. ‘in Figure 4.1’, rather than ‘in the figure below’, since when the book is typeset the figure may not be able to appear immediately after the reference.

### **CAPTIONS AND ILLUSTRATION LISTS**

- Supply a complete list of captions separate from the illustrations. Keys to symbols or letter codes used in figures should be typed into the caption and not integrated into the figure itself.
- Include acknowledgement of the source in the caption if appropriate, or supply a separate list of sources/acknowledgements.
- If necessary, supply a list of illustrations for the preliminary pages.

## PERMISSIONS

You must obtain permission for all illustrations in copyright. This includes most photographs. Figures and maps require permission only if taken from other works. For information on how to apply for permission, see pp. 38–42.

## PREPARING LINE ILLUSTRATIONS

In most cases, authors and editors will be expected to supply finished artwork, i.e. original artwork from which we can reproduce directly. However, if you are unable to provide finished artwork you should consult your editor – it may be possible for us to either relabel your line illustrations or, in some cases, to redraw from roughs you supply. In these cases, the artwork supplied must be clear and the labelling legible.

For the production process to run smoothly and successfully, you should follow the guidelines below:

- Artwork should be drawn (or printed) in black ink on a flat white or transparent background.
- Bear in mind the dimensions of the final text area of your book when preparing line artwork. A4, which is the usual size of a typescript page, is not a standard book size. Any figures supplied larger or smaller than the book's text area will have to be reduced or enlarged. This may in turn affect their legibility. The majority of our books are produced as either Demy (text area 170 x 101 mm) or Royal 8vo (text area 184 x 114 mm). Your editor can tell you the chosen format for your book.
- Unless it has been agreed with your editor, do not use colour when preparing illustrations. Colour does not reproduce well to black and white.
- Avoid using tints wherever possible. Complicated tints are likely to reproduce badly and may affect the legibility of an illustration – for example, the differentiation between several tinted areas in a figure may be lost during the printing process. If you need to indicate a specific area of the illustration, use other methods, such as cross-hatching. If you have to use tints, then do not use a tint of less than 10 per cent or more than 35 per cent, with no less than 10 per cent increments in between.
- Avoid using rules which are too heavy or too thin. Do not use hairline rules or

rules less than  $\frac{1}{2}$  point in width, as these are likely to break up or disappear during the printing process.

- Use a sans serif typeface, such as Arial, Helvetica or Univers, for all lettering. This style of typeface is more legible at smaller sizes. The size of the type should be no less than 8pt after reduction. It is especially important if you are contributing to an edited collection that you and your fellow contributors use the same typeface for labelling artwork. Please use Helvetica if in doubt.
- Ensure that any lettering on the illustration is consistent with the text in terms of spelling and capitalization. Use minimum capitalization, i.e. essential capitals only.
- Indicate the figure number and author name and/or book title (outside the image area) for identification purposes.

## **SUPPLYING DIGITALLY PRODUCED LINE ARTWORK**

Wherever possible we will import the artwork from your original digital files. It means that the artwork is exactly as you want it and helps us to keep costs down. However, in case we are unable to use your electronic files you should also supply a complete set of laser quality printouts for reproduction, together with a set of numbered photocopies for reference during copy-editing.

In order for us to use your files successfully, it is essential that you follow these guidelines:

- Wherever possible, supply the figures as EPS files. This is a cross-platform format and makes it more likely that our suppliers will be able to successfully translate your digital files into their typesetting system. We prefer to receive digital artwork as uncompressed files on either floppy disks (3.5 inch), CDs or Zip disks. We can accept either Mac or PC format.
- Do not embed the artwork within the text files. Supply the graphics files separately from the main text. Different people will be working on the text and on the artwork.
- Save each illustration separately in its own file.
- Label the file names clearly (by the figure number) so that we can easily identify and locate each image.
- Supply good quality laser proofs which are printed from the disk/CD and

match exactly what is on the disk/CD. The print outs should be the same size as the electronic image.

- Supply information about the application used: Mac or PC, name and version of software, details of fonts. See Appendix 1, pp. 60–1 for our preferred graphics packages.

For guidance on creating the artwork (i.e. sizing, use of tints, rules, labelling), follow the instructions given in ‘Preparing line illustrations’ on pp. 30–1.

Do not send electronic artwork by e-mail or ask us to download it from the Web.

## MAPS

Whether you are supplying roughs or finished artwork, we rely on you, as the author, to ensure that the information contained within a map is accurate. If we are preparing maps from your roughs we are likely to be using a graphic artist, rather than a dedicated cartographer. They will rely on you for the accuracy of the positioning of locations and boundaries within the map. As with other artwork, ensure that the lettering on the map is consistent with the text in terms of spelling and capitalization.

It is worth noting that a number of map software packages are available. These provide geographic templates and can be used to provide outlines and positions of modern boundaries and cities. However, their scope is limited. They cannot, for example, provide historical maps and, in areas with changing boundaries, we rely on you to provide accurate information.

## PREPARING TONE ILLUSTRATIONS

The quality of printed tone illustrations (usually photographs) is dictated by the quality of the originals you supply – generally, a poor original will produce a poor final result. Look for photographs with good contrast and clarity. Ideally they should be larger than the final printed size – enlargements may highlight flaws in the original.

Previously printed illustrations from books and magazines do not reproduce well and should be avoided unless absolutely essential. Wherever possible, try to get hold of the original prints. If you can’t get hold of originals and can’t find an

alternative illustration, then supply us with the book or magazine itself. Do not supply photocopies as originals.

To get the best results, please follow the guidelines below:

- Supply prints, slides or transparencies separately from the text.
- Supply black and white prints. Colour prints or transparencies do not reproduce well to black and white and may not show the level of differentiation required. If any coloured area must be distinguished, please indicate this clearly.
- If supplying transparencies you should also supply a printout of the transparency. This will be used to size and crop the illustration.
- Where it may not be clear to us, indicate the 'top' of the illustration on a photocopy or on the back.
- Ensure all originals are clearly numbered. Avoid writing directly on to the back of illustrations. Instead, first write on a self-adhesive label, and then fix this on to the back of the illustration. Include the book title or author name for identification purposes.
- Use a pencil rather than a biro. Sometimes ink can rub off the back of an illustration and smudge the surface of another illustration.
- Do not use paper-clips to attach information to an illustration, as this can damage the surface.
- Where necessary, give some indication of the final size of an illustration, e.g. half-page, full-page. This doesn't have to be precise, but it gives us an idea of its relative importance. If it's important that two illustrations appear the same size, indicate this.
- Where appropriate, indicate the important areas of the illustration or areas you wish to be cropped. This can be done by marking up a photocopy. Never mark the original.

## **SUPPLYING DIGITALLY PRODUCED TONE ILLUSTRATIONS**

Wherever possible, we like to keep control of the scanning of illustrations as decisions made at the initial scanning stage – such as the resolution and allowance for dot gain – can only be made once we have determined who will be printing the book and on what type of paper. Inappropriate initial settings can have a detrimental

effect on the final print quality. Therefore, we prefer authors to supply prints rather than digital files.

If you choose to supply digitally produced tone illustrations, however, please be aware that the final quality will be determined by the quality of the files supplied. For the best results:

- We prefer the images to be supplied as TIFF files on CD with no compression. If need be, however, we can also accept JPEGs or bitmaps.
- Our preferred software is Adobe Photoshop.
- Images should be scanned to the dimensions of the book's chosen format, or larger – we can maintain quality when sizing images down but will start to lose quality if we try to enlarge them.
- Images should be scanned at 300 dpi resolution. As a rough guide, use 90% maximum dot, 10% minimum dot – 32% for the midtones.
- Supply the images on one or more CDs which contain no text and **ONLY** the images that are to be reproduced in the book.
- Save each image in a separate file.
- Clearly name each file by the illustration number so we can easily identify and locate each image.
- Supply laser proofs which are printed from the CD and match exactly what is on the CD. The printouts should be the same size as the scanned image and should be numbered in line with the CD. We will size the illustrations from the printouts so, if these do not match the scans, it is impossible to size the image accurately. Laser printouts should be no less than 300 dpi.
- Where necessary, give some indication of the final size of an illustration, e.g. half-page, full-page. This doesn't have to be precise, but it gives us an idea of the relative importance of an illustration. If it's important that two illustrations appear the same size, indicate this.
- Where appropriate, indicate the important areas of the illustration or areas you wish to be cropped. This can be done by marking up the laser printout.

## IMAGES ON THE WEB

Illustrations on the Web are usually 72 dpi, which results in poor quality when the images are printed. If you want to use an image from the Web, therefore, you should get in touch with the website administrator and obtain the original.

## COLOUR ILLUSTRATIONS

Colour printing is expensive and most Taylor & Francis titles do not include colour. If you feel that colour is essential to your book, you should agree this at an early stage with your editor. If agreed, you should discuss in advance how many and which images should appear in colour. You will also need to agree whether the colour illustrations should be placed in a separate 'plate section' or integrated throughout the book. If a separate plate section is agreed, the colour images should be numbered separately; if the colour is to be integrated, they should be numbered in sequence with the other text illustrations.

If your title includes colour photographs then it is even more important that the printer controls the scanning. Please supply us with originals therefore – either colour prints or transparencies.

See 'Preparing tone illustrations' on pp. 32–3 for guidance on the presentation of your originals, sizing and cropping instructions.

# 5

## Tables

Prepare any tables separately from the main text, i.e. don't integrate them into the text where they are mentioned. Ensure that every table has a text reference so it can be placed accurately by the typesetter, e.g. TABLE 3.2 NEAR HERE. If preparing your material on disk, you should save each table into a separate file.

Prepare tables with the minimum of horizontal rules; usually three are sufficient (one at top, one below column headings, one at foot). Do not use vertical rules. Set out your tables using the tab key and avoid using the space bar to align columns. However, if your wordprocessing package has a table editor you should use that.

Don't refer to a table as 'the table following' in the text as it may not be possible to place it in the same position as it is in the typescript. Refer instead to the table number: 'in Table 3'. Where there are a number of tables throughout the book, it is better to number them by chapter: 1.1, 1.2, 1.3, 2.1, 2.2, 2.3, and so on.

Position table numbers and headings above the table, place sources and notes immediately below it. If a table is taken from another publication, especially government reports, you must apply for permission to reproduce it from the copyright-holder. See pp. 38–42 for information on how to apply for permission.

There is a limit to the number of columns that can be accommodated across a page. Make sure that your table will fit, perhaps by reversing the axes so that the headings at the side become the ones at the top. Wide tables can be set sideways (landscape) on the page, but avoid this if possible.

Check that totals add up correctly, and that numerals align. All decimal points should be preceded by a digit (a zero if necessary).

If the table has notes, do not number them, as this can be confusing. For a single note you can use an asterisk but for more than one note use letters: a, b, c, etc.

Supply a list of tables to go in the prelims.

## Example of a table

*Table 4.1 Age and sex of population of Banbury Municipal Borough*

Age (years)	Male		Female	
	no.	%	no.	%
0-4	1,340	11.0	1,250	9.8
5-14	1,670	13.7	1,750	13.7
15-19	950	7.8	1,120	8.7
20-4	830	6.8	820	6.4
25-44	3,420	28.1	3,310	25.9
45-59	2,200	18.1	2,260	17.7
60-4	600	4.9	700	5.5
65+	1,140	9.4	1,580	12.3
<b>Total</b>	12,150	99.8	12,790	100.0

Sources: GRO 1966; 10 per cent sample census.

Note: It is not possible to extract the Banbury and District survey area from the 1966 sample census.

# 6

## Permissions

You need to acquire permission to reproduce two kinds of material: quotations from works in copyright, and illustrations such as photographs, line drawings, tables, maps, graphs, screen shots, Web pages, cartoons, advertisements, etc.

**All permissions must be cleared by the time the typescript is ready for delivery.** Seeking permissions can be time-consuming, so please start the process off as soon as you use material in your book which will need permission.

If permission fees are charged, it is your responsibility as the author, editor or contributor to pay the costs unless you have made an alternative arrangement with your commissioning editor.

Publishers' addresses can be found in *The Publishers Directory* published by the Gale Group, *Directory of Publishing* published by Cassell and the Publishers Association and *The Writers' and Artists' Yearbook* published by A&C Black, or from the publisher's own website.

### TEXT

It is your responsibility to obtain permission by writing to the publisher of the material in which the quoted text appears. It is the publisher, not the author, who is usually empowered to grant permission on behalf of the copyright-holder. This also applies to re-using your own published work – you still usually require permission from your original publisher.

Previously published works in which the author owns the copyright are protected throughout his/her lifetime and for 70 years after the end of the year of the author's death. Recently, the term of copyright throughout European Union countries was extended from life plus 50 years to life plus 70 years. Thus a number of well-known European authors, who had been dead for 50 but not 70

years, have come back into copyright. US copyright protection, however, has remained at 50 years, but works published before 1978 were protected for 75 years, providing the author renewed the copyright after 28 years. Publication information can be checked with the Library of Congress (<http://www.loc.gov>) and the British Library (<http://www.bl.uk>).

Under a convention known as ‘fair dealing for purposes of criticism and review’, the Society of Authors advises that permission need not be sought for short extracts provided that the content is quoted in the context of ‘criticism or review’ and not just to embellish the text. A short prose extract is defined as of not more than 400 words (or a total of 800 words in a series of extracts, none exceeding 300 words); and in poetry not more than 40 lines from a poem, providing that this does not exceed a quarter of the poem.

When deciding whether your quotations are covered by ‘fair dealing’ the following points should be considered: the length and importance of the quotation(s); the amount quoted in relation to your commentary; the extent to which your work competes with or rivals the work quoted; and the extent to which the works quoted are saving you work.

All sources should be acknowledged, even if permission is not required.

In the case of longer extracts, the author’s permission as well as the publisher’s may be required. If the material comes from an out-of-date book, the author may not wish it to be reprinted. He or she should also be asked to approve any changes you wish to make to their material, such as making cuts.

If an author is a well-known literary figure, you should seek permission as a matter of course. The general rule is: if in doubt, seek permission.

You will need to get permission from the original language publisher if you want to translate any material, and they often prefer you to use an approved existing translation. Getting permission to re-translate an author like Brecht, for example, can be a lengthy and frustrating business.

## ILLUSTRATIONS

You must obtain permission for all illustrations, whether supplied by museums, agencies or private individuals, or taken from existing publications. You may be asked for two fees: one for permission and one for supplying a print. You should pay the cost of the print immediately. Permission fees are usually not paid until publication and, if your contract allows or you have a separate written agreement with your commissioning editor, the fees can be charged against your royalty account.

Although classic paintings and works of art are often in themselves out of copyright, museums and art galleries usually copyright all photographs or slides taken of them. In order to reproduce a modern work of art or a line illustration, such as a cartoon (where the artist is not dead or less than 70 years has elapsed since his/her death), you will need to obtain permission from the copyright-holder as well as whoever supplies the print.

Artwork that you have redrawn but that is different from the original should still acknowledge the original source in the caption ('Adapted from...'). If a comparison between your own interpretation and the original does not show obvious differences, permission to reproduce must be sought.

If you wish to reproduce advertisements, both the company owning the product and the advertising agency should be approached for permission.

## TABLES

Information cannot be copyrighted, but the layout, format and selection of data are. If you add or delete rows or columns of data you should acknowledge the original source ('Adapted from...'), but formal permission is unnecessary; if, however, the content of the table is unchanged, you should seek permission to reproduce.

## DIGITAL MATERIAL

All on-screen digitized material is subject to the same copyright restrictions as the printed page and permission to use it must be obtained from the copyright-holder in the normal way.

## THE INTERNET

Copyright protection also applies to material displayed on the Internet. Apply for permission as for printed material; check the copyright notice on the web page and send a permission request by e-mail to the website operator. In a single website there may be more than one copyright-holder and the consent of each will probably be required.

It is worth noting that computer programs are considered as 'literary works' and require the copyright-holder's permission.

## MAKING YOUR APPLICATION

In most cases you will need to request permission for world rights in all languages. If you exceed the fair dealing limits, you will probably be charged a fee, which will be based on the number of words you wish to quote, so make sure the number is always included in your application. You should also say whether your book will be hardback or paperback, and give its expected price, year of publication and the number of copies to be printed. We also advise that you request permission to publish the material in eBook format, since many of our titles will be produced in this way in the near future. Check these details with your editor, who will also advise you on how to deal with any fees that seem too high, or any other difficulties.

A specimen permissions letter is shown on p. 42. It is a good idea to include a photocopy of the original material (text or illustration) with your request.

When you deliver the final typescript, you should include with it all permissions correspondence (keeping a copy for yourself), with details of any items that have not been cleared. Your typescript should include an acknowledgements page, in which you follow any specific wording requested by the publisher/copyright-holder.

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## SPECIMEN PERMISSIONS LETTER

Dear Permissions Manager,

I am preparing an academic book entitled [*book title*] which will be published by [*imprint*] in [*year*]. It will be published in [*hardback/paperback*] and is expected to cost [*price*]. The print run will be [*number*] copies. The material will also be produced in eBook format as a verbatim digital copy of the printed work (i.e. it will be used in exactly the same context as the printed version, and without alteration). In eBook format the cost will be [*approximately 20% less than print price*].

I would like your permission to include the following material from one of your publications.

*Title*

*Year of publication*

*Author / editor*

*Page number(s) and total number of words and/or Figure/ Table number*

I understand that you control the rights to this material. I would be very grateful if you could grant permission for its use as soon as possible, stating any credit lines or fees that you require. If you do not control these rights, please let me know to whom I should apply.

We are seeking non-exclusive world English language rights and will reproduce the material as part of the complete text in print and electronic formats for distribution throughout the world.

Yours faithfully,

# 7

## Libel

At Taylor & Francis we expect that our authors' work will always conform to the highest scholarly standards. Therefore, we require our authors to undertake that their work will contain nothing which is defamatory, and that all statements purporting to be facts are true; and moreover that the truth of such statements can be demonstrated by providing references where appropriate to source material, or can otherwise be justified. If these undertakings are complied with, then the risk of libel/defamation should be greatly reduced.

Occasionally we are faced with cases where libel/defamation is alleged. Such cases, even where the allegation cannot be supported, are worrying, troublesome and time-consuming. They can also be very expensive, in that we may need to take legal advice, even on what may seem to be trivial points. Also, there may be substantial costs involved in delaying publication, or withdrawing copies already printed. It is important to avoid any risk even of libel being alleged if at all possible. Therefore, if you have any reason whatsoever for thinking that any part of your work may be libellous or defamatory, please raise the matter with your commissioning editor without delay.

Even where the author has given a warranty and indemnity against any risk of defamation, it is very likely that Taylor & Francis, as well as the author, would be joined as a co-defendant in any claim for libel/defamation and, if the claim succeeds, damages may be awarded against us. In addition, an injunction may be granted requiring us to take copies off sale, or preventing us from publishing at all. Therefore, we will not publish your work if there is any suspicion that material may be libellous or defamatory.

### **THE WARRANTY AND INDEMNITY CLAUSE IN OUR AUTHOR CONTRACT**

In order to demonstrate to our authors that libel/defamation is a serious matter,

and in order to demonstrate, if necessary, in our own defence in court, that we take our responsibilities at Taylor & Francis seriously, we require all our authors to warrant to us that the work ‘contains nothing ... defamatory’ and ‘that all statements contained therein purporting to be facts are true’. This warranty, which forms part of the contract which we ask all authors to sign, goes on to commit the author to indemnifying Taylor & Francis ‘against all losses, injury or damage and actions, claims, costs and proceedings (including legal costs and expenses and any compensation costs and disbursements paid by the Publishers on the advice of their legal advisers to compromise or settle any claim) occasioned to the Publishers in consequence of any breach or claimed breach of this warranty’.

In other words, if Taylor & Francis are sued for any defamation contained in the work, in breach of the warranty, and lose, we can reclaim the full amount of any award of damages against us and our legal costs from the author. In addition – and this is why it is particularly important that statements where there is any doubt at all about defamation get removed – we can reclaim our costs from authors in those cases where there is an ‘out of court settlement’ and where the issue of whether a statement is defamatory may not always be completely resolved.

Although this warranty and indemnity may seem a little heavy-handed, the alternative, of not having a warranty, could leave Taylor & Francis open to the charge that we publish negligently, recklessly and without due care. In addition, our contracts with authors must make it clear that Taylor & Francis cannot be obliged to publish material which may be unlawful. Please note that these clauses in our author contract are not unique to Taylor & Francis and are in line with general publishing practice.

## **DEFINITIONS OF DEFAMATION**

- ‘A statement concerning any person which exposes him to hatred, ridicule or contempt, or which causes him to be shunned or avoided, or which has a tendency to injure him in his office, profession or trade.’
- ‘A publication to a third party of matter which in all the circumstances would be likely to lower a person’s reputation in the eyes of right-thinking members of society generally.’

The above definitions are tests currently applied under English law. However,

defamation varies from jurisdiction to jurisdiction. This is important because Taylor & Francis books are published world-wide and libel actions may be brought in more than one territory, depending on where publication takes place. Local laws will apply in each case: for example, in France it is possible to libel the dead if the deceased's friends and relations are affected by the alleged libel. In some other jurisdictions, libel/defamation is a criminal offence. Although English law applies the highest standards, it may still be necessary to take the advice of local foreign lawyers.

## **EXAMPLES OF WHERE LIBEL/DEFAMATION MIGHT ARISE**

Although it is libel/defamation involving politicians and show business personalities which makes the headlines, in our experience allegations of libel/defamation can arise in all sorts of unlikely and unexpected places. Statements about political figures have indeed been a problem for us, and so too have statements about the political bias of news organizations, about the professionalism or otherwise of professionals in their professional area, and about the sexual orientation of (named) ordinary individuals. Other examples include the alleged political extremism of leading educationalists and referring to some people as criminals when their convictions were overturned on appeal (in the interval between completion of the script and publication). In all these real examples, proper attention to detail and proper application by the authors of their undertakings that their work will contain nothing which is defamatory, and that all statements purporting to be facts are true, would have saved a great deal of time, trouble and expense.

In addition, particular care may be needed in the following areas:

*Images (such as a photograph).* Using an image of a particular individual in an inappropriate context may lead to allegations of defamation.

*Companies and institutions.* It is possible in some circumstances to libel companies and institutions. We suggest that the same care is taken with regard to companies and institutions as would be taken with individuals.

*Lists.* When giving several examples together in a list, be careful that all the examples really are examples of the phenomenon described. For example, in listing

war criminals, listing Himmler next to someone who was acquitted of war crimes would be defamatory.

## **HOW THE RISK OF LIBEL/DEFAMATION CAN BE REDUCED**

Sometimes the risk of defamation can be reduced – if not entirely removed – by making a relatively minor change: for example, converting a statement of fact (which cannot be proved) into a statement of opinion (which might be regarded as a fair comment, if based on fact, made without malice, and on a matter of public interest). Merely repeating what other people have said can, however, be highly dangerous – repeating a libel counts as a fresh libel every time it is done. There is also a serious risk of defamation by innuendo or implication, as well as by direct statements of fact or opinion.

More often, however, it is safer simply to leave out any statements where there is any suspicion of libel or defamation. *If in doubt, leave it out.*

## **HOW TAYLOR & FRANCIS SHOULD BE INVOLVED**

If you have any reason at all for thinking that any part of your work may be libellous or defamatory, please raise the matter with your commissioning editor without delay. Taylor & Francis may be able to advise on what may be defamatory, and may be able to suggest changes or deletions in order to make material less unsafe. Also, we may be able to arrange for further specialist advice if this is thought necessary. In addition, our experience of previous cases can be brought to bear.

# 8

## Contributed books

If you are the editor of a book with multiple contributors, we expect you to take on responsibility for briefing and liaising with your contributors throughout the writing and production of the book (including distribution of queries and proofs, and collation of proof corrections). If you are co-editing a volume, you and your co-editor(s) must establish at the outset who is the key contact and inform your editor and production editor at Taylor & Francis, and all the contributors.

### STYLE

It is important that contributors use the same style of spelling and punctuation and the same reference system. Having read this booklet, you need to establish at the outset what the style for your volume will be and instruct your contributors accordingly. The text of this booklet is also available on our website at [www.tandf.co.uk](http://www.tandf.co.uk).

Before they begin writing, send all contributors a style sheet with the following instructions:

- Use only UK or only US spelling and punctuation.
- Use only the Harvard reference system (see p. 21) or only the note reference system (see pp. 22–3).

We prefer the Harvard system but, whichever you choose, be consistent throughout the book.

Please ask contributors to supply their chapter on disk. It is easier for us if they all use the same wordprocessing package, preferably Microsoft Word (see pp. 15–17 for further information on preparing disks).

### DELIVERY

Before delivering the final typescript to Taylor & Francis, check:

- That all contributions are the final versions – once the typescript has been accepted by Taylor & Francis, further updating and amendment will not be possible.
- That all contributions are complete, i.e. no notes or references are missing and, if the book is to contain illustrations, that all the artwork is supplied.
- That any editorial cuts and amendments have been cleared with the contributors.
- That any permissions have been cleared by the contributors (see pp. 38–42).
- If disks are supplied, that the typescript is an exact printout of what is on the disk – if in doubt, check back with the contributor.
- That a list of ‘Notes on contributors’ has been supplied (this will appear in the prelims of the book and should include current affiliations – around 40 words is the ideal length for each entry).

### **COPY-EDITING QUERIES AND PROOFS**

Once the copy-editor/project manager has finished work on the typescript, he or she will send any queries to you. If you need to consult the contributors we will expect you to liaise with them directly. Do not ask contributors to contact us direct; everything should be channelled through you.

Similarly, proofs will be sent to you and we will expect you to send them on to contributors. Ask contributors to return proofs to you so that you can check their corrections before returning the full collated set to us. Do not ask contributors to return proofs to us direct. 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.

# 9

## Delivery requirements and checklist

### **SUMMARY OF DELIVERY REQUIREMENTS**

When your typescript is completed and approved by the editor you should deliver to Taylor & Francis:

#### ■ **The original typescript and one complete copy**

If you prepared your typescript on a computer it should be a paginated printout of the final version. (Do not send typescripts as e-mail attachments.) You should always keep an identical printout for yourself.

#### ■ **Computer disks**

The contents of your disks should be identical to the printout you send us. The disks should be clearly labelled with the date, title of the book and should be marked 'Final version'.

#### ■ **Disk directory printouts**

You should include a printout of the disk directory – one for each disk.

#### ■ **Disk information sheet**

Your editor will send you a Taylor & Francis disk information sheet to complete. This contains information about the disks, their contents and the computer system/software you have used. It is essential that we receive this information.

#### ■ **Artwork**

Tables and figures should be separated out from the main body of the text. Please supply two complete sets of artwork. If any of the artwork is on disk, please send it on a separate disk with two sets of hard copy printouts and supply a separate disk information sheet – do not include it with the main text files. Do not e-mail artwork. You should also send in a list of captions and, if appropriate, ensure there is a list of illustrations in the prelims of the typescript. All artwork should be

placed in a strong folder or envelope to protect it during transit. Artwork to be redrawn must be clear with legible labelling.

■ **Permissions correspondence**

You are responsible for obtaining permissions for quotations from works in copyright and any illustrations. All permissions must be cleared by the time the typescript is ready for delivery. You must send copies of all permissions correspondence when you deliver the typescript.

■ **Author questionnaire**

We need to have your completed author questionnaire, at the latest when you send in the typescript but preferably a few weeks before this. If you are the editor of a contributed volume, it is vital that you include a list of contributors' full contact addresses and affiliations with the author questionnaire.

■ **Author's delivery checklist**

When your typescript is ready for delivery to Taylor & Francis you should complete the author's checklist, which will have been sent to you by your editor, and include it in the package you send to your editor.

**You should always send your final typescript, disks and artwork by a reliable, traceable method – registered post, special delivery or courier.**

**AUTHOR'S DELIVERY CHECKLIST**

(The checklist is reproduced here for your information.)

**Typescript**

- The typescript is complete with no missing material
- The typescript is double-spaced throughout
- Any additions to the printed typescript have been clearly marked on all copies of the typescript
- The pages of the typescript have been numbered consecutively throughout
- Two copies of the typescript are enclosed
- I have kept an identical copy of the typescript for reference
- The A/B/C subheadings are typed in consistent styles
- All the cited references are listed in the bibliography
- All the quotations have sources
- The wordcount for the complete typescript is . . . . .
- The typescript includes the following items (please tick as appropriate):
 

<input type="checkbox"/> title page	<input type="checkbox"/> dedication	<input type="checkbox"/> contents page	<input type="checkbox"/> list of plates
<input type="checkbox"/> list of figures	<input type="checkbox"/> maps	<input type="checkbox"/> tables	<input type="checkbox"/> foreword
<input type="checkbox"/> preface	<input type="checkbox"/> acknowledgements		<input type="checkbox"/> introduction
<input type="checkbox"/> appendices	<input type="checkbox"/> glossary	<input type="checkbox"/> notes	<input type="checkbox"/> references
<input type="checkbox"/> bibliography			

**Disks**

- The disks contain the final versions of the files
- The typescript is an exact printout of what is on the disks
- I have kept a back-up copy of the disks as well as a duplicate printout
- The disks are clearly labelled with my name, book title, 'Final version', and the date sent to Taylor & Francis
- The disk information sheet has been completed

**Artwork**

- All the plates/figures/maps have been supplied
- All artwork is clearly numbered
- I have supplied prints (photographs) for all the plates (not photocopies)
- I have supplied artwork for figures and maps
- My artwork is also supplied on a separate disk
- All permissions have been cleared and the correspondence is enclosed
- I have supplied a complete list of sources and captions

- I have clearly indicated where the artwork should go in the text
- I have supplied a set of numbered photocopies of all the artwork
- The artwork consists of:
  - Total number of tables . . . . .
  - Total number of figures . . . . .
  - Total number of maps . . . . .
  - Total number of plates . . . . .

**Contributed books**

- All the contributions are the final versions
- All the contributions are complete (notes, references, illustrations)
- All the permissions have been cleared by the contributors
- The punctuation and spellings are consistent across the contributions
- All the reference systems are identical
- All the editorial cuts and amendments have been cleared with the contributors
- A list of 'Notes on contributors' has been supplied

**Permissions**

- I have obtained permission to reproduce from copyright material and reproduce copyright artwork
- All correspondence with copyright-holders has been enclosed
- I have made all required forms of acknowledgement in the text
- The following permissions are still outstanding:  
*or*
- No permissions were necessary

**Author questionnaire**

- My author questionnaire has been completed in full

**Indexing requirements**

- I would like Taylor & Francis to commission a professional indexer (in which case the costs will be charged directly to me/paid through my royalties)
- I will compile the index myself/arrange for an indexer to compile the index

**Additional information**

(Please add any further information about your typescript/disks/artwork you think might be helpful to your editor.)

# 10

## Proof correction

As soon as page proofs are available, they will be sent to you for reading; you should read them against your own copy of the typescript. Taylor & Francis will also arrange for a professional proofreader to read the proofs against the copy-edited typescript. When your proofs come back, your corrections will be collated on to the proofreader's set of proofs.

### **CORRECTION COSTS**

Corrections are expensive and costs are rising. The typescript you submitted to Taylor & Francis should have been the final version and we reserve the right not to implement any proof corrections that we feel should have been incorporated in the typescript. Please, therefore, make only those changes that are absolutely necessary, i.e. actual errors in the proofs. Do not rewrite or revise the work of the copy-editor.

If your corrections exceed the allowance stipulated in your contract, you may be charged for the excess cost. As a rough guide, each single correction costs about £0.50.

Changes that need to be avoided are those that have a cumulative effect. For example, inserting or deleting material or moving figures or tables will affect subsequent pages, either to the end of the chapter or the end of the book, depending on the nature of the changes and the way the text falls.

While the proofs of your book are being read, the index will also be prepared (either by you or a professional indexer) and corrections to the text at this stage can undermine the accuracy of the index.

## **MARKING PROOF CORRECTIONS**

Corrections should be made in the margins of the text with an indicator in the actual text itself. Please make sure the correction in the margin lines up with the line of text to be corrected. Where there are two or more corrections on one line, make the marginal marks in the order of the corrections to be made, or in the margin nearer to the correction. If there is a complicated correction, include the complete, corrected sentence somewhere on that page and encircle it. Make corrections on the outside margins of the pages.

## **CODING PROOF CORRECTIONS**

Please use the simple code of red to indicate typesetter's errors and blue for your own essential corrections. This helps us to allocate costs; the cost of red corrections is borne by the typesetter but the cost of blue corrections is charged back to Taylor & Francis. When the corrections on your set of proofs are collated with those of the proofreader, it will become obvious if the colour coding is wrong. It is very time-consuming for the desk editor to re-code the corrections correctly, so please ensure you keep to the correct coding system.

The commonest proofreading marks, and an example of a marked page, are shown on pp. 55 and 56.

**PROOF MARKS**

<i>Instruction to setter</i>	<i>Mark in text</i>	<i>Mark in margin</i>
Insert new matter		New matter followed by stroke
Delete	Stroke through character to be deleted Line  through characters to be deleted	
Correction to be ignored	--- under the words to be left	<i>stet</i> or
Change to italic	— under word to be changed	<i>ital.</i> or
Change to roman	Circle round italic word to be changed	<i>rom.</i> or
Change to capital letter	≡≡≡ under letter to be changed	<i>cap.</i> or ≡≡≡
Change to lower case	Circle word to be changed	<i>l.c.</i> or
Transpose letters or words	round matter to be transposed	<i>tr.</i> or
Insert comma, apostrophe, full stop		
Insert hyphen		
Insert space		#
Close up, no space	round space to be closed	
Run on; not new paragraph	between matter to be run on	<i>run on</i> or
Make a new paragraph	before first word of new paragraph	<i>n.p.</i>
Move to the right	before matter to be moved	
Move to the left	after matter to be moved	

EXAMPLE OF A MARKED PROOF

#/ Although it is important to distinguish tr./  
 e/ between gags, jokes, wisecracks and comic c./  
 r/ events, it is also important to recognise that w./  
 they share a number of basic characteristics. is/  
 cap./ they share, as we have already seen to some  
 s/ extent a fundamental reliance on Surprise. l.c.  
 Hence they share certain ways and means of  
 constructing and undermining expectation, d/  
 d/ certain means and modes of playing with d/  
 logic, convention, and meaning, and certain d/  
 principles of temporal articulation (notably y/  
 the building of a structure around one of more r/  
 culminating moment). >  
 run on C Many gags, jokes and wisecracks also share  
 the property of being potentially, or actually,  
 H/ cap./ self-contained. although in practise many c./  
 gags, jokes and wisecracks exist in the cinema a/  
 tr. on television within some kind of narrative  
 g/ setting, relying on and using that setting to provide g to/  
 the fields of knowledge, convention and  
 meaning necessary for them to work, they can  
 tr. and do exist either autonomously (as single,  
 j/ one-off jokes, shorts, or skits) or in other, d/  
 non-narrative contexts (like variety shows  
 l.c./) and Reviews. They all share, finally and  
 s/ fundamentally the fact that they are instances  
 and examples of the comic forms whose d/c/#-#/   
 tr. principal function is to be funny and thus to  
 d/l.c./ occasion LAUGHTER.

# Preparing an index

The index for your book will be prepared at the same time as the first proofs are being read. When the production editor knows the schedule for your book you will be asked to confirm the arrangements made with your editor for indexing: either to prepare your own index or for Taylor & Francis to arrange for a professional freelance indexer to compile the index for you. If the index is prepared by a freelance it will be sent to you for approval before it is typeset and the cost will usually be charged to your royalties account.

If you prepare your own index, you will be advised of any length restrictions and given a return date for the index copy. At present, Taylor & Francis do not supply typeset books on disk from which to prepare indexes.

## PREPARATION

The following guidelines should be followed in preparing your index.

- All entries must be in strict alphabetical order, word by word, for example:  
church altarcloths  
church lighting  
Churchill
- Each new entry should begin on a new line.
- Entries for names beginning with Saint or Mac should go in alphabetical order as if they were spelt out, even if they are contracted to St or Mc.
- Arrange subentries alphabetically, ignoring such words as 'on', 'as', 'the', for example:

church: altarcloths 19, 36–7; as building 4, 12–13, 67–73; as meeting-place 6; pews, material used in 26, 202–3; in village community 62

- Do not insert a comma between the entry and the first page number. Run on subentries, and separate them from one another with semicolons. Avoid sub-subentries if possible, but if they do appear, insert them within brackets after the subentry.
- N.B. Scientific/technical titles usually start each subentry indented on a new line, for example:

deoxyribonucleic acid (DNA) 21, 36-9  
                                   amoebic 54-6  
                                   rDNA 22, 98

- Use lower case for entries and sub-entries unless they are proper names.
- Use minimum numbers for page spans, i.e. 36–7, 207–8, but for teens repeat the teen digit, i.e. 114–15. Use a single hyphen to indicate an en rule in page spans.
- Leave an extra line space between entries for different letters of the alphabet.
- Do not index notes or prelims, except where there is lengthy argument which is really an extension of the text. If you do index a note, add ‘n’ plus the note number after its page reference, e.g. 48n2.
- If an entry is purely a cross-reference, the heading should be followed by *see* in italics. If the cross-reference is only part of the entry, *see also* should be used.
- If a word is presented in italics in the main text, the corresponding index entry must also be in italics.
- When indexing text within tables or figures, put the number span in bold.

## PRESENTATION

- Please print out your index *double-spaced* and indent turnover lines.
- Ensure that the first page of the index copy is marked with your name and the book title and that the index pages are numbered.
- Please supply your index on disk as well as hard copy. The disk should be marked with your name and book title. Please also supply details of the software used (e.g. Microsoft Word 97, Word 2000, Wordperfect 8, etc.).

For more information on how to compile an index, consult the pamphlet by M.D. Anderson, *Book Indexing*, published by Cambridge University Press, or contact your production editor for guidelines.

**EXAMPLE OF AN INDEX**

- abuse 39–40, 48, 62, 126–8; of children 44–5; and hallucination 41–3, 63, 132–3;  
physical 24–5; see *also* trauma
- Achilles 26–7
- Allison, M. 243–6, 249
- alternate personalities: animal personalities 84, 126; blending of 79–80 (see *also*  
co-presence); complexity of 58–60, 64–5, 212–16, 244; cultural specificity of  
37–8, 189; grounding behaviour 43, 63; number of 43, 58–9, 125–31; overlap-  
ping of 105–6; and post-hypnotic suggestion 47–8; see *also* primary  
personality
- amnesia 28, 108–10, 114–15, 120–2; in alternative personalities 40–1; and  
artificial intelligence 164–8
- Aune, B. 156, 254
- automatic writing 25–8, 34–6, 76, 97–100, 104, 113, 121–2, 143, 227, 250
- Bartis, P.B. 116–18
- bath experiment 165–72
- Beverley, J. 125–6, 131, 137
- brain bisection 6, 18–19, 24, 46–8, 136–9

# Appendix I

## Acceptable file formats

Although we prefer you to use Microsoft Word, files submitted using the following packages may be converted. This list is not exhaustive and other formats can also be used. Contact your editor if you are in doubt.

ANSII (Windows) text

ASCII (DOS) text

Microsoft Excel

Microsoft Publisher

Microsoft Word

Microsoft Works

RFT-DCA

RTF

WordPerfect

WordStar

Write

### **ILLUSTRATIONS**

Please note that each illustration must be supplied as a separate file. Please do not embed illustrations within the text files.

Adobe Illustrator

Adobe Photoshop

Freehand

CorelDraw

Microsoft Word

Microsoft Excel

\*TIFF (tagged image file format)

EPS (encapsulated PostScript) – for line illustrations only

\*BMP (bitmap)

wmf (Windows metafile)

\*JPEG (avoid this format if possible)

\*Please note that the minimum resolution for these formats should be 300 dpi.

## Appendix 2

# The International System (SI) of Units

Your attention is drawn to international agreements on the definition of SI units and you are encouraged to make use of these units where appropriate.

The basic principle of SI is that it is coherent: that is, the product or quotient of any two unit quantities in the system is the unit of the resultant quantity. For example, unit area results when unit length is multiplied by unit length, unit velocity when unit length is divided by unit time, and unit force when unit mass is multiplied by unit acceleration. The full definitions of the base units of SI are given in *SI: The International System of Units* and in British Standard BS 3763: 1976. See also British Standard BS 5555: 1976.

<i>Physical quantity</i>	<i>Name</i>	<i>Symbol</i>
<i>SI base units</i>		
Length	metre	m
Mass	kilogram	kg
Time	second	s
Electric current	ampere	A
Thermodynamic temperature	kelvin	K
Amount of substance	mole	mol
Luminous intensity	candela	cd
<i>Two supplementary units are used with SI as follows:</i>		
Plane angle	radian	rad
Solid angle	steradian	sr

<i>Physical quantity</i>	<i>Name</i>	<i>Symbol</i>	<i>Definition</i>
<i>Derived units with special names</i>			
Frequency	hertz	Hz	$s^{-1}$
Force	newton	N	$kg\ m\ s^{-2} = J\ m^{-1}$
Pressure	pascal	Pa	$kg\ m^{-1}\ s^{-2} = N\ m^{-2}$
Energy	joule	J	$kg\ m^2\ s^{-2} = N\ m$
Power	watt	W	$kg\ m^2\ s^{-3} = J\ s^{-1}$
Electric charge	coulomb	C	A s
Electric potential	volt	V	$kg\ m^2\ s^{-3}\ A^{-1} = W\ A^{-1}$
Capacitance	farad	F	$A^2\ s^4\ kg^{-1}\ m^{-2} = C\ V^{-1}$
Electric resistance	ohm	$\Omega$	$kg\ m^2\ s^{-3}\ A^{-2} = V\ A^{-1}$
Conductance	siemens	S	$kg^{-1}\ m^{-2}\ s^3\ A^2 = A\ V^{-1}$
Magnetic flux	weber	Wb	$kg\ m^2\ s^{-2}\ A^{-1} = V\ s$
Magnetic flux density	tesla	T	$kg^{-2}\ A^{-1} = Wb\ m^{-2}$
Inductance	henry	H	$kg\ m^2\ s^{-2}\ A^{-2} = Wb\ A^{-1}$
Luminous flux	lumen	lm	cd sr
Illuminance	lux	lx	$cd\ sr\ m^{-2} = lm\ m^{-2}$
Activity (of radioactive source)	becquerel	Bq	$s^{-1}$
Absorbed dose (of ionising radiation)	gray	Gy	$m^2\ s^{-2} = J\ kg^{-1}$

## Prefixes for multiples and submultiples of units

$10^{18}$	exa	E	$10^{-1}$	deci	d
$10^{15}$	peta	P	$10^{-2}$	centi	c
$10^{12}$	tera	T	$10^{-3}$	milli	m
$10^9$	giga	G	$10^{-6}$	micro	$\mu$
$10^6$	mega	M	$10^{-9}$	nano	n
$10^3$	kilo	k	$10^{-12}$	pico	p
$10^2$	hecto	h	$10^{-15}$	femto	f
10	deca	da	$10^{-18}$	atto	a

