



Guide for Authors

CONTENTS

Page

1.	INTRODUCTION	4
2.	OVERVIEW OF THE PRODUCTION PROCESS	4
2.1	Delivery of final manuscript	4
2.2	Production schedule	5
2.3	Copy-editing	5
2.4	Page design	5
2.5	Typesetting	5
2.6	Proofs and proof checking	5
2.7	Indexing	6
2.8	Cover and jacket	6
2.9	Printing and publication	6
2.10	Advance copies	6
2.11	Publication	7
3.	PLANNING YOUR MANUSCRIPT	7
4.	STRUCTURE OF THE MANUSCRIPT	8
4.1	Parts and chapters	8
4.2	Chapter titles	8
4.3	Headings and sub-headings	8
4.4	Preliminary (prelim) pages	8
4.5	Endmatter	9
5.	PREPARING A TYPEWRITTEN MANUSCRIPT	10
5.1	Paper	10
5.2	Spacing	10
5.3	Margins	10
5.4	Pagination	10
5.5	Corrections	11
5.6	Chapters	11
5.7	Headings	11
5.8	Italics	11
5.9	Illustrations and tables	11
5.10	Copies of typescript	11
5.11	Mathematics/special characters	11
5.12	Delivery	11

6.	PREPARING A MANUSCRIPT ELECTRONICALLY	12
6.1	General instructions	12
6.2	Manuscript layout	12
6.3	File construction	13
6.4	Typographic conventions	14
6.5	Keyboard conventions	14
6.6	Illustrations	15
6.7	Screenshots	16
6.8	Photographs	16
6.9	Edited and multiple author manuscripts	17
6.10	Delivery	17
7.	PREPARING CAMERA-READY COPY (CRC)	17
7.1	Sample pages	18
7.2	Copy-editing and proofreading	18
7.3	House style	18
7.4	Prelim pages	18
7.5	Part titles	19
7.6	Chapters	19
7.7	Fitting text on page	19
7.8	Extracts and quotations	19
7.9	Notes and footnotes	19
7.10	Illustrations and tables	19
7.11	Supplying illustrations/tables for paste in	20
7.12	Plate sections and photographs	20
7.13	Endmatter	20
7.14	Delivery	20
8.	HOUSE STYLE	20
9.	COPYRIGHT PERMISSIONS	22
10.	ILLUSTRATIONS	23
10.1	Line drawings and halftones	23
10.2	Photographs	24
11.	TABLES	24
12.	MATHEMATICS, MATHEMATICAL NOTATION & SPECIAL CHARACTERS	25

13.	UNITS	26
14.	GREEK ALPHABET	26
15.	REFERENCES AND BIBLIOGRAPHIES	26
15.1	The numerical index system	27
15.2	The Harvard system	28
15.3	Bibliographies	29
16.	INDEXES	29
16.1	Choosing index terms	29
16.2	Preparing to compile an index	29
16.3	Presentation of copy	29
16.4	Punctuality and conciseness	30
16.5	General rules	30
16.6	Order of entries	30
16.7	Sub-entries	31
16.8	Proper names	31
16.9	Cross-referencing	31
17.	DELIVERING YOUR MANUSCRIPT	32
18.	CONCLUSION	32
19.	SOURCES OF REFERENCE	33
20.	IEE PUBLICATIONS AND INFORMATION SERVICES	33
20.1	Books	33
20.2	IEE Proceedings	34
20.3	Electronics Letters	34
20.4	Magazines and newspapers	34
20.5	Engineering Journals	35
20.6	IEE Guide series	35
20.7	Other publications and information services from the IEE	35
21.	IEE JOURNALS – AUTHOR GUIDES	36
22.	COPYRIGHT LAW	36
23.	PUBLISHING AND THE INTERNET	37
24.	GLOSSARY OF TERMS	37

1. INTRODUCTION

The aim of this revised edition of the *IEE Guide for Authors* is to give an understanding of the processes of producing text for publication. The *Guide* is primarily aimed at those writing for publication by the IEE itself and the relevance of the Sections will vary from author to author. However, whether you are an author of a book, contributed article or chapter, the guidance given here is, in many areas, generic to all publishers. It indicates ways in which you can help the publisher to produce a high quality published work, in the shortest time and as economically as possible.

The *Guide for Authors* is one of a set of three *IEE Guides* giving guidance on a particular aspect of technical writing. *TECHNICAL REPORT WRITING*, based on the IEE short course of the same name, provides advice on the construction and presentation of reports, setting out the ten laws of good report writing and covering formatting, writing, illustrating, and conclusions. *UNITS AND SYMBOLS FOR ELECTRICAL AND ELECTRONIC ENGINEERING* contains useful information for Electrical and Electronic engineers at all levels, from students to professionals in industry. It also provides useful information for authors of specialised papers and books. It includes a selection of graphical symbols in common use in electrical and electronic engineering, as well as tables of quantity and mathematical symbols,

physical constants, conversion factors, and SI units.

Throughout the *Guide for Authors* you will encounter technical publishing terms. The Glossary that forms Section 24 of this *Guide* is intended to provide a brief explanation of the numerous terms that you will encounter when dealing with publishers. Comprehensive definitions of technical publishing terms may be found in publications mentioned under Sources of Reference. Prior to commencing work, you should discuss the exact requirements for your manuscript with your publisher.

2. OVERVIEW OF THE PRODUCTION PROCESS

You will be involved with several stages of the production process. The level of involvement varies according to the manner in which you have prepared your manuscript. At the very least, the publisher will expect you to proofread the typeset pages. The following Section outlines the production process and your responsibilities.

2.1 Delivery of final manuscript

Delivery should fall within the relevant guidelines laid out in Sections 5, 6, 7 and 17. You should send the publisher the manuscript, all illustrative matter and other relevant materials as listed by you.

2.2 Production schedule

As soon as your manuscript has entered the production process, the production department will compile a detailed schedule through to the estimated publication date. Your publisher will then be able to tell you when to expect page proofs and will also give you a date by which you should complete the proof checking.

2.3 Copy-editing

Upon receiving a final manuscript, the publisher will arrange for the pages to be read by a freelance copy-editor. The copy-editor ensures that the manuscript sent to the typesetter is presented to an agreed style. He/she also edits the manuscript for spelling, grammar, sense and readability. During copy-editing, editorial points for typeset pages are listed, as well as any queries that may need to be addressed by you.

Copy-editing corrections are usually incorporated into the manuscript by the typesetter. If you have chosen to supply camera-ready copy, it is your responsibility to incorporate the copy-editor's corrections into the manuscript.

2.4 Page design

Design of the book is primarily the responsibility of the publisher, and it is not unusual for a publisher to produce a series of books with one common page design. This common design is normally used to promote a corporate identity for books.

The design is normally completed before typesetting commences.

2.5 Typesetting

Text, figures and tables are composed into page format by a typesetter, usually using dedicated page make-up software.

2.6 Proofs and proof-checking

After the text has been typeset, you will be sent a set of proofs to check in detail. Simultaneously, the publisher will often arrange for a freelance proofreader to check a separate set of the proofs against your original manuscript. This is to ensure that the copy-editor's corrections have been correctly inserted and also provides a further opportunity to correct spelling and grammar. In some cases, two proofing stages may occur, especially in highly illustrated books – galley proofs and page proofs – but you will be asked to check proofs only at one of the stages.

Freelance proofreaders will not usually correct technical errors. Accurate proof checking therefore becomes your responsibility, as author, and is usually time-critical. You should read through the proofs promptly and carefully, and return them by the deadline given by the publisher. It is important that only essential changes are made at proof stage, as alterations to proofs are costly, time-consuming and may introduce further errors.

Corrections to proofs should be marked in the standard colour coding – red for

typesetter's errors, black or blue for your essential corrections. Where there is more than one author checking proofs, each author should return one corrected set of proofs to the publisher. The corrections will then be collated onto one set of proofs. The publisher may ask the typesetter to supply a revised set of proofs; these will normally be proofread by the publisher only.

Many different symbols are used to signify changes at proof stage. Where possible, these should correspond to the proof correction marks in British Standard 5261: Part 2 (1976), the most common of which are detailed below. However, the main consideration is to mark as clearly and precisely as possible the necessary corrections. It is essential that every proof correction is indicated by some sort of mark in the margin.

Correction required	Mark in text	Mark in the margin
close up	in to	⌋
delete	rainfall	∩
delete letter	rainfall s	∩
delete letter and close up	rain s fall	∩
insert letter	rainfall	∧ i
replace word by another word	rainfall / precipitation	
make lower case	ⒺRainfall	≠
make upper case	≡rainfall	≡
change spelling	rainfall	i
change to italics	<u>rainfall</u>	⌋

change to bold	rainfall	~~~~~
insert quotation marks	∧ rainfall ∧	∩ ∩
insert apostrophe	electrician s	∩

2.7 Indexing

It is normally the author's responsibility to compile an index. Rather than undertaking the task yourself, you may ask the publisher to arrange for the index to be compiled by a freelance indexer. In this case, the publisher may deduct the cost from your future royalty payments.

2.8 Cover and jacket

The description of the book provided by you is used as the basis of the copy for the cover or jacket. Suggestions from authors for suitable cover illustrations are always welcome. You may also wish to send the publisher a short biography for inclusion on covers and jackets.

2.9 Printing and publication

Once the text has been approved in its proof form, and the index has been typeset and checked, it will be sent to the printer for reproduction, printing, binding and delivery.

2.10 Advance copies

It is usual for a contract between the publisher and author to state that the author will receive a number of complimentary copies of the book.

2.11 Publication

Publication of a book is considered to be when the bound copies have been delivered to the publisher's warehouse and the publisher can despatch the first books to fulfil client orders.

Review copies are despatched as appropriate by the publisher. The publisher is normally very happy to consider any suggestions authors might have for review lists.

3. PLANNING YOUR MANUSCRIPT

Before you start work on your manuscript you should decide, in consultation with your publisher, whether the manuscript is to be delivered as:

- typewritten manuscript;
- word processed file;
- camera-ready copy (CRC).

You will also need to:

- familiarise yourself with the publisher's house style;
- agree on the procedures for obtaining the necessary permissions for copyright material;
- read through the recommendations for illustrations and tables;
- decide which reference system you will be using;
- consider the requirements for the index, if applicable.

Depending on the nature of the manuscript (an article, a chapter within a collected work, or a full book manuscript), the publisher may require some or all of the following to be included in the delivered material:

- preliminary text (prelim pages);
- main text;
- tables;
- figures, illustrations and other artwork;
- captions for figures etc.;
- complete list of references/bibliography;
- endmatter (see Section 4.5);
- permissions for use of any copyrighted material included.

The final manuscript will normally consist of four parts (with the exception of CRC):

- i. Text manuscript – comprising all the main text and headings
- ii. Tables – included as a separate table manuscript
- iii. Figures – figures, illustrations, photographs, charts etc. should form a separate figure manuscript
- iv. Captions – presented as a separate manuscript from text, tables and figures

Whichever route you, as author, choose to take in preparing your manuscript, the text must be complete when it is submitted to the publisher.

By delivering material in this way, the publisher will be able to prepare the manuscript for the production process in the most efficient manner.

4. STRUCTURE OF THE MANUSCRIPT

The structure of your manuscript is as important as the content. A badly structured book, chapter or article can make it difficult for a reader to understand what you are trying to say. As you are preparing your manuscript, you should consider not only the main chapters but also take care in compiling the following.

4.1 Parts and chapters

You may wish to divide your manuscript not only into chapters, but also into parts. These should be identified by a title page followed by a blank page. Part title pages should always start on a right-hand (recto) page, with the blank page falling on a left-hand (verso) page. Parts can be particularly useful in an edited book, to separate groups of chapters covering particular subject areas.

Chapter lengths throughout a book should be reasonably consistent. Remember – bigger is not necessarily better. You should keep to the length agreed with the publisher.

4.2 Chapter titles

Chapter titles should be as short and concise as possible. The aim of the title is to give the reader a clear indication of the content of the text that follows. Depending on the page design, the chapter title is normally duplicated at the top of each left or right-hand page. This running head may sometimes be abbreviated if a chapter title is particularly long.

4.3 Headings and sub-headings

It is likely that the manuscript will require several levels of heading in order to subdivide the text. It is important that some consideration is given to the best way of subdividing the text, and that this is applied consistently throughout the manuscript. Remember that having too many levels of heading can lead to cluttered text that is both difficult to follow and distracting to the reader. Ideally you should use no more than three levels:

- 1.1 Heading
- 1.1.1 Sub-heading
- 1.1.1.1 Sub-sub-heading

4.4 Preliminary (prelim) pages

The preliminary pages appear at the front of the book, numbered with lower case Roman numerals. The content of the prelim pages will vary according to publisher. Pages i – iv are fairly standard with all publishers. The remaining prelim pages may contain some, but not all, of the following, as well as items not included in this list. The order in which the pages appear will also vary according to the publisher's preferred house style.

Half-title. Usually page i; always a right-hand page. It carries the title and, in the case of IEE books, series information.

Half-title verso. Page ii, sometimes presented as a blank page, used in IEE

books to detail other publications within a particular series.

Title page. Page iii. Carries the full title and subtitle, the name(s) of the author(s)/editor(s), and the publisher's colophon.

Title page verso. Page iv. Often known as the imprint page, this normally contains copyright and bibliographical data. It is standard for this page to show not only the publisher's imprint, but also that of the printer.

Dedication. You may wish to include a dedication. If applicable, this often appears on page v, with the following left-hand page left blank.

Contents. The contents always begin on a right-hand page. If no dedication appears, the list of contents will start on page v. The list should include details of all prelim matter; part titles (if applicable); chapter titles and relevant sub-headings; and all endmatter. You should take care to ensure that the text shown within the contents pages matches that shown in the main text.

Foreword. Usually written independently, by someone other than the author/editor. The Foreword gives a general introduction to the book.

Preface. Written by the author/editor, the Preface gives the reader a more specific idea of what is contained within the main pages. In the absence of an Acknowledgments page, the Preface can

also be used to give personal thanks. Formal or numerous acknowledgments should, however, be listed separately. Your name and, if appropriate, affiliation should appear at the end of the Preface. You may also choose to include the date on which the Preface was written. This can, however, sometimes make a publication appear out of date within a short period of time.

Acknowledgments. Formal thanks and acknowledgments should be listed separately within this page. Acknowledgment should be made not only to peers and colleagues, but also to copyright holders for permission to reproduce material.

List of Contributors. Edited books usually contain a list of contributing authors. These are normally arranged alphabetically and may show any or all of the following: full name and initials; qualifications; affiliations; contact address; brief biography; previous publications.

List of Illustrations/Tables/Plates.

List of Abbreviations or Acronyms.

4.5 Endmatter

Endmatter is that which appears at the end of the book, after the main chapters. The order in which the endmatter appears may vary, as may the amount of content contained within each section. Endmatter can include: appendices; references and/or bibliography; glossary; the index(es); any information that does not constitute a chapter.

Appendices. You may wish to include information that expands on the contents of chapters but, at the same time, does not merit a chapter on its own. In this case, the text should be set out within an Appendix to the main chapters.

References/Bibliography. References show the full details of material referred to within chapters. A bibliography, on the other hand, normally covers works related to the subject matter but that have not necessarily been cited in the main text. Please refer to Section 15 for further details.

Indexes. Used by readers to identify particular areas of interest within a publication, all books should contain an index. Whilst professional indexers can be employed to compile the index, it is widely recognised by publishers that the best indexer may be the author him/herself. Please refer to Section 16 for further details on compiling an index.

5. PREPARING A TYPEWRITTEN MANUSCRIPT (TYPESCRIPT)

Typewritten manuscripts (typescripts) must be laid out as follows. The typescript must be complete and an original, not a photocopy. If any part of the text, e.g. a chapter, is missing, the publisher may not accept the typescript. Prelim pages or endmatter may be supplied after the main typescript, but this should be agreed with your publisher prior to submission of the typescript.

5.1 Paper

The typescript must be typed on good-quality, white, A4 paper (297 x 210mm) or the nearest equivalent size.

5.2 Spacing

Type on one side of the paper only. Text should be double spaced throughout. Try to type the same number of lines on each page. Do not use single spacing for quotations, notes, tables, references, appendices etc. In these instances, text should be typed in double space but indented a few spaces on the left-hand side.

5.3 Margins

Please leave a minimum margin of 25mm at the head, foot, and right-hand side of the page. Margins at the left-hand side should be around 30mm. These margins are used for annotation by both the copy-editor and typesetter and are therefore of importance.

5.4 Pagination

Number *all* pages, including prelim pages and endmatter, at the top of the page. Prelim pages should be numbered separately from the rest of the pages, usually by using Roman numerals, e.g. i, ii, iii etc. The total number of pages should be written on the first page of the typescript. Pages added after the manuscript has been typed should be laid out as detailed in points 5.1–5.3 and inserted in the correct place, cross-referenced as necessary on the preceding page, and numbered 20a, 20b etc. in the

case of an additional page inserted after the original page 20. If a whole page is deleted, the preceding page should show a double number, e.g. if page 16 is deleted, page 15 is renumbered 15/16.

5.5 Corrections

Last-minute corrections should be marked clearly, in ink, at the appropriate place on the typescript. If possible, use the standard proof correction symbol (see Section 2.6). If the alterations are substantial, they should be typed on a separate sheet of A4 paper and inserted as an additional page. The required point of insertion should be indicated in ink on the main typescript.

5.6 Chapters

Whether you are author of a chapter to form part of a collected work or sole author of a manuscript, always begin a new chapter on a fresh sheet of A4.

5.7 Headings

Headings within the typescript should have double line spaces above and below them. Do not centre either chapter headings or section headings. Use differing but consistent styles of type to denote heading levels (hierarchy).

5.8 Italics

If you want a word to appear in italics, e.g. the title of a book or journal, or a word from another language, underline it and write *italic* in the margin. Extensive use of italic text should be avoided.

5.9 Illustrations and tables

Ensure that the typescript clearly indicates the position at which illustrations and tables are to be included. Tables should, where possible, be laid out as part of the main text. If necessary, they can be supplied as separate copy and should be placed after the last page of the typescript. Illustrations should be supplied as originals and should be attached after the last page of the typescript (or, if applicable, last table), clearly labelled to show the figure number.

5.10 Copies of typescript

Always submit at least two copies of the typescript to the publisher. Remember to retain a copy of the final typescript for your own reference. Your retained copy should show any handwritten comments supplied to the publisher.

5.11 Mathematics/special characters

If your typescript contains mathematical material or special characters, take great care in the preparation (see Section 12).

5.12 Delivery

Do not use wire paperclips, staples or metal pins to fasten the pages of your typescript. These may tear the paper and sections of the typescript will be lost. Bind with an elastic band or simply ensure that every page of your typescript is numbered and the pages are in the correct order.

6. PREPARING A MANUSCRIPT ELECTRONICALLY

Many authors now make use of a word processor (WP) for manuscript preparation. Most publishers encourage authors to use this process whenever possible, as it gives publishers the option of interfacing your text directly with typesetting software. As a result, production time and costs can be greatly reduced and editing of your text is easier to manage.

The guidelines that follow will enable you to prepare a manuscript according to the publisher's requirements and, by so doing, ensure that your book is published as quickly and cost effectively as possible. The advice is flexible, as authors use different equipment and no two manuscripts are the same. You should discuss any specific queries with your individual publisher.

6.1 General instructions

Files from any standard PC or Macintosh application are generally acceptable – the more up-to-date the better. In addition to text matter, it is likely that tables, illustrations, screen shots and photographs will also be required. Wherever possible, these should also be made available in electronic form. Use a word processor, common spreadsheet package or dedicated graphics package. Illustrations may also be presented as camera-ready copy or as sketches for redrawing if agreed with your publisher in advance. You should always discuss electronic

preparation of your manuscript with the publisher prior to commencing work. The publisher will normally want to know what elements your book will include and which software packages you will be using. In some cases, you may be asked to supply a sample electronic file and printout, so that potential problems can be identified and solved at an early stage.

If you intend to use specialist text processing packages such as TeX, LaTeX, or DTP systems (QuarkXpress, Pagemaker), or if you wish to supply PDF or Postscript files, you should discuss this with your publisher in advance.

6.2 Manuscript layout

In preparing a manuscript electronically, you should remember that, unless producing CRC, this is not the finished book. Your electronic file will be interfaced with typesetting software to produce the final product. Formatting will be removed and the pages set to the publisher's design, so concentrate on the content and accuracy rather than the 'look'.

- Do not design your material. Files should be as plain as possible, with a minimal amount of formatting. Design will be applied at typesetting stage.
- Leave generous margins on the page and use double line spacing throughout.
- Set all of the main text in the same typeface, using a standard point size

(e.g. 12pt Times Roman). Further fonts will be introduced at typesetting stage, to identify headings, captions and so on, and set in varying sizes. Headings may be set in bold type to distinguish them in your manuscript. They should not be centred or underlined.

- Do not justify the text, but use left alignment and leave right-hand ends ragged. Do not hyphenate (-) words at the end of a line unless they *should* have a hyphen.
- Use tab indents rather than the space bar to position material.
- Use carriage (hard) returns at the end of paragraphs only.
- Footnotes should be used sparingly, if at all. If they are necessary, the note reference should be placed in superscript in the text, with the note itself placed in a separate section at the end of the chapter.
- Where uncommon symbols are used in the text, provide a separate list of those used, to avoid any chance of ambiguity when typesetting.
- Do not use rules, boxes or tints, except within figures.
- Do not apply automatic page numbering or running heads. The final print out of the manuscript should be numbered consecutively by hand.
- It may be the case that some material in the text or illustrations is considered

layout-critical; that is, its layout must be reproduced exactly as supplied in order to retain meaning. You should note these cases on a separate sheet.

6.3 File construction

Your electronic file will provide a starting point for typesetting. Page composition will be carried out by a specialist typesetter using specialist software. The typesetter normally handles each element of an author's material separately: text, illustrations, tables, captions etc. For this reason, you should construct your files in the following manner.

- Always supply your material as standard word processing (WP) and graphics documents.
- Create a new file for each major subdivision of the text: preface, acknowledgments, each separate chapter, appendices, and so on.
- Name each file meaningfully – CHAP1, PREF, APP2 etc. – so that contents of files can be easily identified.
- Save each illustration as a separate file, logically named (FIG1_1, FIG1_2 etc.), independent from the main text. Graphic files that are embedded within text formatting programs (Word, Excel, PowerPoint etc.) are not stored as standalone files but become part of the Word file etc. It is expensive to convert these illustrations back to graphic files and your publisher may refuse to go through this process.

Note: certain systems do not allow punctuation within file names, hence the use of the underscore in the above examples '1_1' rather than '1.1'.

File names should also be restricted to 8 characters, e.g. 'Appendix.doc', as older systems may not recognise longer file names.

- Figure captions should be placed several line spaces below each figure. These will be removed at typesetting stage and the caption set within the main text. A separate file showing the full list of captions should also be provided, clearly marked to show the corresponding figure number.
- The desired position of each illustration should be flagged as appropriate within the main text, e.g. 'Insert Figure 4.9 here', with a line space above and below. Alternatively, you may place figures within the text if you find it aids your writing. You must, however, still supply the illustration as a separate graphic file for use at the typesetting stage.
- File size should be limited to a maximum of 100Kb (approximately 50 double spaced pages). Larger files should be split and labelled accordingly.
- Label each disk submitted with your name, the title of the work, the files contained, the date, the software and version used, and the file format used to save the work, e.g. .doc, .wpf, .eps, .tif etc.

6.4 Typographic conventions

Bold

- Use **bold** only for such mathematical/coding as convention demands.
- Used to distinguish headings from general text.
- Not to be used for straight emphasis.

Italic

- Use *italics* for stress and emphasis, but *in moderation*. Note that too much italic is tiresome to read and can be distracting.

Underlining

- Underlined text is to be avoided.

6.5 Keyboard conventions

- A single standard keyboard dash (-) will be taken as a hyphen.
- Em rules—used to indicate a parenthetic pause, as here—should be keyed using two hyphens together (--) if the proper symbol is not available on your system.
- En rules (–) should be used for the short dashes between figures or dates, e.g. 1999–2000. If your system does not include this symbol, use hyphens instead, with text keyed within code brackets, e.g. 5<->7 mm, or 1999 <->2000.

- You might need to use symbols unavailable on your keyboard, such as Greek letters. In these cases, designate a unique @ code (i.e. @a = lower Greek alpha). Alternatively, include the full Greek name in square brackets e.g. [omega]. Supply a key of codes, including those within square brackets, used for these symbols on a separate sheet.
- Mathematics may require a full set of characters. If you do not have access to a maths processor and need to include a lot of maths, contact your publisher for advice. Do not use a keyboard x for the multiplication symbol. If your word processor does not have X available use @x. Include the key to the codes in your separate list.
- Some keyboards do not distinguish between opening and closing quotation marks (in type they should appear as ‘ and ’). In this case, use different characters to distinguish them. Use a double quote symbol for opening (“) and an apostrophe for closing (’), e.g. “use this style to distinguish quotation marks’. Include the key to the codes in your separate list.

Note: you should always discuss your keyboard conventions with the individual publisher prior to starting writing.

6.6 Illustrations

See also Section 10 for further instructions on preparing illustrations.

The most important rule to remember when incorporating illustrations into your electronic manuscript is to follow a consistent style for all figures, in order to present a continuous visual theme to the reader. The following rules apply:

- Artwork created in any of the common PC or Macintosh packages is acceptable, such as CorelDRAW!, Freehand, Illustrator and Photoshop. Screenshots should ideally be supplied as both the original file and the bitmap output file (.tif, .eps). If you plan to deliver illustrations in a less common file format, please notify the publisher in advance.
- The minimum resolution for scanning illustrations should be 600 dots per inch (dpi) for halftones and 900 dpi for line drawings.
- Illustrations should not be embedded within the text, but saved as separate graphic files. Embedded graphics can be difficult to extract from the text file and often result in a noticeable deterioration in quality of the image.
- Illustrations must fit within the text area specified by your publisher. Remember to allow space within this text area for the inclusion of the figure caption. (For standard IEE books, the maximum size of illustrations, including caption, is 190mm x 118mm.)

- Text within all illustrations should be sized at 8pt. For more complex illustrations, it is acceptable to reduce the text size to 7pt. Use Helvetica, Arial or a similar sans serif font throughout. With the exception of proper nouns and names, all text should be set in lower case. Lettering on all illustrations should be consistent, and in the same font, throughout your manuscript.

- Hand drawn illustrations should be clear, clean and neat, as it will be redrawn by someone who may have little understanding of the subject matter. Type labels if necessary, rather than writing by hand. Illustrations should also be drawn as closely as possible to the desired final scale and proportion.

- Wherever possible, use only black and white when originating your illustrations. Other colours and tints will not reproduce well in the final printed version, as the illustrations will normally be printed in black and white. If colour illustrations are to be included, electronic files should be saved as CMYK, not RGB.

- Finished illustrations for direct reproduction cannot be reduced or enlarged if they contain tints, screened halftones, or screenshots. Please ensure that the size is suitable for the text area as specified by your publisher.

- Line widths should be 0.75pt or

greater. Curves within graphs should have a width of at least 1pt.

- Symbols used to represent data points on graphs should be large enough to show clearly if reduced. The symbols should be as dissimilar as possible. Standard crosses + and x are always acceptable, as is the use of one of the following:



- Avoid unnecessary embellishments to illustrations, such as borders.

6.7 Screenshots

Screenshots (screen dumps) should be supplied as separate files. Screenshots are best supplied as .tif bitmap files. Set the screen resolution to the maximum possible and ensure, wherever possible, that you always grab the same size window (1024 x 800 pixels is ideal). Note that the publisher will be unable to edit these files.

6.8 Photographs

You should normally supply standard monochrome prints for reproduction, unless photographs are to be reproduced in colour. Note that where photographs have already been screened, it is impossible to reproduce them again to the same quality. (Check with a magnifying glass to see if the photograph consists of dots rather than solid print. Dots represent a screen.) It is also difficult to alter the size of screened photographs without experiencing a loss of quality.

6.9 Edited and multiple author manuscripts

Where a book has an editor and multiple contributors, the editor should collate the electronic files of all contributors before delivering the files to the publisher.

He/she should ensure that the files are presented in accordance with the guidelines laid out in this Section.

6.10 Delivery

When delivering your final file you should:

- Provide copies of the electronic files (text, illustrations and captions, saved as separate files) on high density disks.
- Label each disk with your name, the title of the work, the files contained, the date, the software and version used, and the file format used to save the work, e.g. .doc, .wpf, .eps, .tif etc.
- Provide two good quality, double spaced, one sided printouts of all of your files. Mark the printout to show the first page of each file. Please remember to leave a large margin for the copy-editor. Number each page of the manuscript consecutively throughout. Additional pages may be added by marking them as A, B, C, and so on, e.g. 127A. Insert the pages in the correct order and secure the manuscript with an elastic band – do not use pins, staples etc.

- Ensure that the final printout corresponds to the text contained within your electronic files. If you make last-minute corrections to your disk, mark the changes on the printout in red pen. Do not use correction fluid.
- Include separate lists of any non-standard symbols or codes used in the text and any layout-critical material.
- Attach hardcopies of any material to be redrawn/reproduced.
- Supply permission details for any copyright material you have included.
- Remember to keep a security copy of all electronic material.
- Pack your disks securely before sending them to the publisher.

7. PREPARING CAMERA-READY COPY (CRC)

The publisher may, in certain circumstances, consider printing directly from an author's manuscript. This misses out the typesetting stage completely and gives the advantage of much greater speed of publication. The reduction of costs for the publisher may lead to a lower retail price or even enable the publication of a short print run, specialised monograph which would otherwise not be viable economically.

Authors using word processors and high

quality laser printers can produce CRC of a very good standard to fulfil the publisher's specification. This method can produce a result close to that of books produced by traditional typesetting methods. Multiple, inconsistent typefaces that sometimes appear in multi-author (edited) books can be removed if an editor retypes (or receives on disk/electronic mail and reformats) to a common style.

When the publisher decides to take camera-ready copy (CRC) from an author, detailed instructions on style, layout, type area etc. will be issued by the publisher. The notes contained in this Section are aimed at authors writing books, or part thereof, for the IEE, but also give some general guidance generic to most publishers.

7.1 Sample pages

The publisher may request submission of sample pages at an early stage. This enables the publisher to check that the dimensions and appearance of the CRC are suitable for publication. It also gives the publisher an opportunity to raise any copy-editing points that may need to be brought to your attention. Sample pages should include sample prelim and endmatter pages, a sample chapter, and representative examples of tables, figures and illustrations, diagrams and charts.

7.2 Copy-editing and proofreading

If you choose to submit CRC, the publisher may arrange for the CRC to be

read by an independent copy-editor and/or proofreader. The responsibility for implementing the copy-editor's and proofreader's changes to the text falls to you. It is always advisable to have the text copy-read by someone else prior to submission of the CRC, as this can reduce the need for time-consuming corrections once the CRC has been handed to the publisher.

7.3 House style

Consistency within the CRC is essential. Publishers prefer that books conform to basic house style conventions. Before you start to write, confirm details of layout, language, format etc. with your publisher. Please refer to Section 8 for further details.

7.4 Prelim Pages

It is standard for books to include a preliminary section (prelim pages) prior to the first chapter. This section usually includes pages showing the book title, copyright information, foreword, contents etc. To distinguish it from the main chapters, the pages are numbered with Roman numerals. A large number of publishers, including the IEE, prefer to typeset the first four pages of the prelim pages which include publisher and copyright details. The first page of your CRC will therefore normally start at page v. The responsibility for setting all pages within the prelim pages from page v onwards falls to you. Sample pages of the prelim pages may be requested by the publisher prior to submission.

7.5 Part titles

If your book is divided into several parts or sections, each part may be identified by a title page. This page should always appear as a right-hand (recto) page, followed by a blank left-hand (verso) page. The chapter following a part title page will therefore also start on a right-hand page. Styles for layout of part titles should be discussed with the individual publisher.

7.6 Chapters

The following should always start on a right-hand page:

- the first chapter;
- the first chapter following a part title page;
- the first section of the endmatter.

You should discuss whether to start all other chapters on recto or verso pages with your publisher.

7.7 Fitting text on page

Try to place the same number of lines of text on each page, so that the text fills the entire text area specified by your publisher. The last page of a chapter may often be shorter than preceding pages. You should avoid:

- last pages of a chapter than contain less than four lines of text;
- a sub-heading at the top of a page that is preceded by less than three lines of text;

- a sub-heading at the bottom of a page that is followed by less than three lines of text;
- paragraphs ending at the top of a page with less than four lines of text.

7.8 Extracts and quotations

These should be presented in accordance with the specific requirements of the publisher.

7.9 Notes and footnotes

Avoid using on-page footnotes unless absolutely necessary. Notes should be cited in text as superscript numbers, with the descriptive text placed at the end of each chapter. Notes may also be laid out as a separate section within the endmatter.

7.10 Illustrations and tables

Most publishers will specify the amount of text area that an illustration should fill on a page. Tables, however, may need to be laid out across more than one page. Before compiling your manuscript you should work out how much space illustrations and tables are likely to require. You should also decide whether they would look better presented vertically on the page (portrait, with the shorter dimension at the head and foot of the page) or placed horizontally on their side (landscape, with a larger width dimension than depth). Illustrations/tables set as portrait should always be presented so that

the bottom is nearest to the fore-edge (outside) margin. Remember to allow space within the text area for the caption.

7.11 Supplying illustrations/tables for paste in

It may be necessary to supply illustrations for the publisher to paste in to the CRC. In these instances, you should try to ensure that the illustrations/tables are reduced to the appropriate size. They should also be supplied as PMTs (photomechanical transfers). If you are unable to supply PMTs, illustrations/tables should be as clean and sharp as possible. The publisher will then produce reduced PMTs as required. Finally, ensure that you allow enough space within your CRC for the publisher to paste in the PMTs at the correct size.

7.12 Plate sections and photographs

You should discuss your requirements for including photographs and plate sections with your publisher before you start writing. The publisher often produces transparent copies (transparencies) of photographs which are then pasted into the printer's film. You should allow the appropriate amount of space within your CRC for the photograph to be dropped into page.

7.13 Endmatter

Endmatter should be produced within the guidelines set out by your publisher.

7.14 Delivery

If you are producing CRC from a word processing package, the hardcopy should be output from a laserprinter at 600 dots per inch (dpi). To obtain the sharpest hardcopy for printing, you should consider the use of high-quality paper such as Mellotex.

8. HOUSE STYLE

Consistency is essential in all matters of style. Pay particular attention to spellings (especially of proper nouns), hyphenation, punctuation, abbreviations, use of capital letters, numerals, dates, measurements, percentages, quotations, signs and symbols, and references. Spellcheckers will ensure that words are correctly spelt, but not that words have been used in the correct context. There is no substitute for careful proofreading.

These basic rules of house style should be observed:

- Use the 's' rule in spelling, e.g. 'isation' and 'ising' rather than 'ization' and 'izing' in such words as industrialisation and modernising.
- Do not change spellings within quotations. They should appear as presented in the original publication.
- Use single quotation marks at all times with the following exceptions; double quotation marks for quotes within quotes, single quotation marks for quotes within quotes within quotes.

- Punctuation of complete sentences should be within the quotation mark. Punctuation of a quote forming part of a sentence should be outside the quotation marks.
- Express dates as 17th August 1969, not August 17th, 1969; 1980s, not 1980's; 1961–64, not 1961–4.
- Abbreviations and acronyms should be used sparingly. The first mention of an acronym should be spelt out in full with the abbreviation in brackets, e.g. 'flexible alternating current transmission systems (FACTS)'. In general do not put full stops in acronyms, e.g. IEE, UN, UK, USA, FET, VHF. The following abbreviations, however, should contain full stops: Ed. (Editor), Eds. (Editors) and Edn. (Edition).
- Keep capital letters to a minimum, consistent with common usage and sense. A general rule is to use capital letters only to distinguish the specific from the general, e.g. 'Head of Electronics' as opposed to 'he is head of a department'.
- Page numbers should be abridged and indicated as follows, separated by an en rule: 48–9 (not 48–49); 52–61; 147–9 (not 147–49 or 147–149); 149–51. However, where a 'teen' number is shown, the page numbers should be written in full, separated by an en rule: 16–17 (not 16–7); 213–14 (not 213–4).
- Numbers one to ten should be expressed in words, with 11 upwards appearing as numerals, unless used in general terms, e.g. one hundred times, about one hundred people (but a total of 1400 electricians). Numerals should be used to express ages, dates and time. Numbers followed by SI units should always appear as numerals, separated by a fine space where practically applicable. The fine space should also be used to separate numbers of four digits or more, rather than a comma.
- Use SI units throughout (see Section 13).
- In text, use per cent, with the preceding number appearing as a numeral, e.g. 28 per cent. In tables, use the % symbol.
- Hyphenation should be used sparingly. Authors should ensure that clarity of meaning and consistency is not reduced by over-use of hyphenation. Examples of words that should include hyphenation are 'non' words (non-event), those ending in 'like' (bird-like), and those beginning 'mid' (mid-summer).
- Cross references to page numbers should be avoided, but if they are essential show them as '(see p.00)', and write the correct page number in pencil in the margin of the manuscript.
- Avoid over use of italicised emphasis, text in brackets and parenthetical text –

like this – which can interrupt the clear flow of your text.

When writing remember that, above all else, clarity and consistency in your text are essential. Be especially vigilant in maintaining consistency in spelling and style and ensuring that your point, discussion or argument is clear.

The copy-editor will ensure that grammar, spelling, punctuation, styling and the overall clarity of a manuscript are correct. However, you should not abdicate all responsibility for this job to him/her. The copy-editor may not be an expert in the subject matter under discussion and the author should therefore ensure that technical terminology, references and conventions are correct.

9. COPYRIGHT PERMISSIONS

See also Section 22.

Whenever it is necessary to incorporate a substantial extract from another publication, whether it be text or an illustration, you must obtain permission from the copyright holder before submitting your own work to a publisher.

The copyright holder may have assigned the copyright to another party, such as the publisher, in which case you must obtain the permission of the third party. It is also a matter of courtesy to ask permission of the original author. This applies to your own published material for which you no longer hold copyright.

No limits are defined by law as to what constitutes a ‘substantial’ part but, as a guide, permission should be sought if you wish to use:

- a single extract of up to 300 words;
- a series of extracts from a single work, none exceeding 200 words, up to a total of 1000 words.

An illustration or table is normally considered to constitute an individual work, for which permission to reproduce must be obtained, if it is reproduced in its entirety. Where illustrations are redrawn or modified, you should seek permission out of courtesy.

Your publisher will be able to supply you with standard forms in order to request permission from original copyright holders, and evidence of all necessary permissions should be provided with the manuscript. It is your responsibility to obtain all such permissions.

The use of photographs can often incur reproduction fees, especially if the photographs are obtained from a picture agency. In almost all cases formal permission to reproduce photographs should be sought. When you supply photographs you must indicate the name and address of their source and inform the publisher whether permission has been obtained. On no account should you commit the publisher to payment of a reproduction fee without prior agreement.

Acknowledgments for reproducing text, illustrations and photographs should

always be given. For textual permissions, this usually appears within the acknowledgments section of the prelim pages. For illustrations and photographs, the acknowledgment should appear as part of the caption beneath the figure, as well as within any list of illustrations in the prelim pages. If you have simply not been able to locate the copyright holder, a short paragraph should be added to the acknowledgments section in the prelim pages stating, for example, 'Every effort has been made to seek permission for use of copyrighted material. In some cases it has not been possible to locate the copyright holder.' You should inform the publisher of any such cases prior to delivery of the final manuscript.

10. ILLUSTRATIONS

10.1 Line drawings and halftones

There are two forms of illustrations:

Line drawings

- Maps, graphs, diagrams, sketches, charts etc.;
- Drawn with lines, dots, hatching etc.;
- Are black and white only, no gradation of tone.

Halftones

- Photographs, transparencies, painted and airbrushed artworks;
- Contain gradations of tone rather than line strokes.

Illustrations may be provided as hardcopy CRC, for use 'as is', or, if agreed with the publisher in advance, as sketches for redrawing by a graphic artist. With the advance of modern computers, illustrations may also be prepared electronically (see Section 6.6). Regardless of the manner in which you deliver illustrations, all figures should be carefully numbered and submitted with the final manuscript. Each figure should be on a separate A4 sheet, with all labels clearly written or, if necessary, typed. A full list of figure captions should be supplied on a separate sheet.

In preparing illustrations ensure that:

- Line drawings are produced in black ink so that a graphic artist can reproduce them accurately. Note that figures will not be interpreted, so ensure that scale and proportions are correct in the original.
- Spellings are consistent throughout and match the corresponding text in the manuscript.
- Hand drawn artwork for use directly as CRC is clean and neat, and flagged for position in the main text. Artwork, including the caption, should be drawn as close to its desired final size as possible, to a maximum of the available text area. (In books published by the IEE this is 180mm x 118mm.)
- Finished artwork for direct reproduction is correctly sized for the

page design. Please note that it is not possible to reduce or enlarge figures containing tint sections, or screened halftones, including screenshots.

- The illustrations are numbered consecutively throughout the paper or each chapter of the book; e.g. Fig. 4.9 will refer to the ninth figure in chapter four. You should also indicate the position of illustrations within the manuscript; e.g. 'Insert Figure 4.9 here'. Always leave a line space above and below the instruction.
- If a list of illustrations is to appear in the preliminary pages of the book, you should present this as a separate list, placed in the correct position within the prelim pages (see Section 4.4).

Where possible, illustrations will be positioned within the text as indicated by the author. However, it is sometimes necessary to position the figures elsewhere and, in the case of halftones, publishers may occasionally place the figures in separate sections from the main text. Halftones may be printed on different paper from the main text and, for technical reasons, placed together in a plate section. A list of plates should then be included in the prelim pages, placed after the main list of illustrations.

10.2 Photographs

For photographic illustrations, you should supply either colour transparencies or the original high-resolution black and white prints with a good range of tone contrasts. If negatives are available a better result

can sometimes be achieved by working from these. Indicate the number of the photograph on an overlay sheet, in the margin, or on the back of the photograph using soft pencil. Under no circumstances should you mark photographs with ink. If the photograph requires editing, mark up a good photocopy, showing any text to be added or areas of the picture which should be omitted. Take great care not to mark the surface of the photograph by the impression of a pen or pencil used on an overlay sheet, as this will seriously impair reproduction. As with other illustrations, the position of photographs should be noted in the text, and they should be accompanied by a separate list of captions. Photographs are classed as illustrations, so should be numbered in the same manner as any other figures included.

11. TABLES

Tables consist of rows and columns of data. Lists and blocks of text should not be called tables. For manuscripts which contain tables the following rules should be applied:

- Tables of over five lines should be collected together and submitted on separate sheets, placed at the back of the final text manuscript, with their required positions noted in the text.
- When preparing tables, present them clearly, with any decimal points vertically aligned. Avoid using vertical lines between columns. Horizontal lines are acceptable.

- The title should be given at the head of the table, with the source and footnotes (if appropriate) placed immediately below the table.
- Number tables consecutively throughout a paper or throughout each chapter of the book.
- References to tables in the main text should refer to the table number. Do not use phrases such as ‘see table on page 5’ or ‘see table above/below’.
- If you want a list of tables to appear in the preliminary pages of a book, this should be presented as a separate list and placed after the list of illustrations.
- Note that any table not compiled by the author may require permission for use.

12. MATHEMATICS, MATHEMATICAL NOTATION & SPECIAL CHARACTERS

Equations and formulae should be presented very clearly, leaving plenty of space above and below for the editor to mark instructions to the typesetter. Please number equations within chapters, enclosed in parentheses, e.g. (2.28). For complicated mathematical expressions, and especially if your typewriter or word processor does not offer mathematical notation, legible handwriting may be the best option. Longhand mathematics may be written directly onto the manuscript or provided on separate sheets within the text

manuscript, marked for position. If longhand is used, it is necessary to differentiate clearly between upper and lower case and Greek letters (e.g. K, k, kappa). Confusion can easily occur, for example, between superior zero ^o and the degree symbol ^o and between angle \angle and less than $<$. Subscripts can also cause confusion, e.g. ‘oh’ and zero, I and numeral one, and capital and lower case C.

Avoid using mathematical and chemical formulae in headings and sub-headings; the typesetter may be unable to set these in the specified typesize. Prepare a list of symbols for reference by the copy-editor and typesetter, identifying each symbol.

Some traditional notations are very cumbersome, and should be avoided if they occur in quantity. Typical examples are:

\vec{A} for a vector; preferably use $\mathbf{\underline{A}}$ in bold type

\widehat{ABC} for an angle; use ABC

$\sqrt{a+b}$; use $\sqrt[3]{(a+b)}$ or $(a+b)^{1/2}$
 $e^{(a^2+b^2)}$; use $\exp(a^2+b^2)$

Alternative notations are often available. The important point is to avoid symbols that require elaborate vertical building as, in the typesetting, this can lead to difficulties in line spacing.

You may also need to incorporate a special character, other than mathematical, within the manuscript. In these cases, the character should be added to the manuscript at the appropriate point, written

by hand in black ink. A full list of all special characters added in this way should be supplied on a separate A4 sheet. This page will not be typeset but is used for reference by the copy-editor and typesetter.

13. UNITS

SI units should be used. It may be convenient, however, to give imperial equivalents in parentheses when the SI unit is merely a direct translation of a simple imperial unit.

For example:

A cable of 57.15 mm (2¹/₄ in) diameter was used.

If available, a fine space should separate the figures and the unit. If unavailable, use a full space.

Thus: 6.3 V

Care should be taken to use the correct SI unit symbols.

- Thus: s for seconds (not sec)
- V for volts (not v)
- k for kilo (not K)
- kg (not kgs or Kgs)
- h (not hr or hrs)
- mm (not mms)

Wherever possible, use negative superscripts to convey units, e.g. ms⁻² as opposed to the ‘solidus’ equivalent, m/s².

Further information on SI units can be obtained from the IEE Guide, *Units and Symbols for Electrical and Electronic Engineering*.

14. GREEK ALPHABET

Letter	Upper case	Lower case
ALPHA	A	α
BETA	B	β
GAMMA	Γ	γ
DELTA	Δ	δ
EPSILON	E	ε
ZETA	Z	ζ
ETA	H	η
THETA	Θ	θ
IOTA	I	ι
KAPPA	K	κ
LAMBDA	Λ	λ
MU	M	μ
NU	N	ν
XI	Ξ	ξ
OMICRON	O	ο
PI	Π	π
RHO	P	ρ
SIGMA	Σ	ς σ
TAU	T	τ
UPSILON	Υ	υ
PHI	Φ	φ
CHI	X	χ
PSI	Ψ	ψ
OMEGA	Ω	ω

15. REFERENCES AND BIBLIOGRAPHIES

The two principal systems of referencing are the numerical index system and the Harvard system. The methods are discussed in depth in the following Section. The referencing system to be adopted depends on the nature of the material and the preferences of the author.

In a book, the references may be listed at the end of a chapter or, where there are many references common to several

chapters, at the end of the book as a separate chapter.

Titles of books or papers printed in foreign languages using the Roman alphabet should not be translated into English; languages not using the Roman alphabet should be transliterated into their Roman equivalent, to avoid difficulties in typesetting.

It is important that each cited reference is consistent and complete. Incomplete references will be returned to the author for completion and may be omitted from the final manuscript.

15.1 The numerical index system

This is the system of referencing generally used in engineering journals and books. It has the advantage of saving space and maintaining clarity of text, particularly where there are a great number of references. The references are cited in the text as consecutive numbers (usually within each chapter) enclosed in parentheses, and do not necessarily mention the author's name. The reference is cited in the text as:

- '... as stated by Hodgson [4] ...'
- '... evolved during the 19th century [5], a century ...'
- '... the full proof is given in [6] ...'

The full references are listed in numerical order at the end of the chapter/book/article. The examples which follow show

the style for presenting these references. Note the use of italic, punctuation and methods of abbreviation.

1. A book by a single author

SIHVOLA, A.: 'Electromagnetic mixing formulas and applications' (The Institution of Electrical Engineers, London, 1999)

2. A book by multiple authors

ROZZI, T., and FARINA, M.: 'Advanced electromagnetic analysis of passive and active planar structures' (The Institution of Electrical Engineers, London, 1999)

3. An edited (multiple authored) book

RYAN, H. (Ed.): 'High voltage engineering and testing' (The Institution of Electrical Engineers, London, 2001, 2nd edn.)

4. A chapter/article in an edited book

STRICKER, C.: 'Evaluating effort prediction systems', in FENTON, R. (Ed.): 'Software quality measurement and assurance' (Technical Press, London, 1995) pp. 127–51

5. An article in a journal

GENET, A., JENNINGS, K., and ZAMICK, J.: 'Towards improving parallel processing efficiency', *Journal of Commercial Computing*, 1994, **15**, (7), pp. 1585–98

6. A conference paper

BINGULAC, S. P., and FARIAS, M. A. C.: 'Identification and minimal realization of multivariable systems'. Proceedings of IFAC conference on *Multivariable technical systems*, Montreal, Canada, 1977, pp. 373–7

7. A report, memorandum, patent etc.

AUSTEN, A. E. W., and WHITEHEAD, S.: 'Currents in thin dielectrics'. ERA report L/T 96, 1996

All authors of each work should be listed, up to a maximum of six. If there are more than six authors, only the names of the first three authors should appear, followed by *et al.*

15.2 The Harvard system

This is also known as the name-and-date system. References are indicated in the text by the author's surname and the year of publication, in parentheses:

- '... Jones (1995) has proposed ...'
- '... It has been shown (Jones, 1995) that ...'

Citations in the text to a work by more than two authors should use the first name followed by *et al.* Where more than one reference is contained within a citation, references should be presented in chronological order, separated by a semicolon:

- '... Jones *et al.* (1995) proposed ...'

- '... It has been shown (Smith and Jones, 1992; Brown *et al.*, 1995) that ...'

Where there is more than one reference published in the same year, they should be cited alphabetically as well as chronologically:

- '... It has been shown (Jones *et al.*, 1992; Brown *et al.*, 1995; Smith, 1995) that ...'

For references published in the same year and with the same surname, the references should be ordered according to the number of authors:

- '... It has been shown (Jones, 1995; Jones and Smith, 1995; Jones *et al.*, 1995) that ...'

The full references are listed alphabetically by author at the end of the chapter/book/article using the same style as in the numerical index system. Where the authors of two entries have the same surname, the entries should be further ordered alphabetically according to initials, and then chronologically. When more than one reference to a given author has the same year of publication, the references are distinguished in both the text and the list of references by the letters a, b, c etc. after the date:

JEUNHOMME, L.: 'Wavelength dependence of model dispersion in graded index optical fibres', *Electronics Letters*, 1978b, **14**, pp. 364–6

15.3 Bibliographies

A bibliography is a list of publications relating to the work cited in the text but given for further reading. These should be listed alphabetically at the end of the chapter/book/paper, following the same referencing style as the numerical index system.

16. INDEXES

A useful guide to compiling an index is Nancy C Mulvany, *Indexing Books*. Further guidance on how to set out an index will also be available from your publisher.

16.1 Choosing index terms

Choosing the terms to include in an index can be difficult. Ask yourself the following questions:

- Is this entry the term readers are likely to look up? If there is an alternative, consider whether you should use it instead, or as a cross-reference.
- Is this entry helpful to the reader?
- Is the entry necessary and relevant?

Answering these questions before you start to compile the index will help you to keep the index concise and avoid the indexing of passing mentions.

16.2 Preparing to compile an index

An index to a book should be prepared from the page proofs. However, you can

prepare for the task of compilation by highlighting relevant terms that you may wish to include in your copy of the typescript. A list of terms (word list), arranged in the order in which they fall chapter by chapter, can then be compiled, either by computer or by hand. On receipt of page proofs, the word list can be used to compile a full index by inserting the relevant page number against each entry on your list and then cross-referencing to expand the list until it forms a complete index. When you are satisfied that the index is complete, place the terms into alphabetical order.

You are advised not to index your original word processing files electronically, as the index terms generated by the word processing software will not be retained at the typesetting stage, when much of the text formatting will be removed by the typesetting software.

16.3 Presentation of copy

If you are preparing your own index, the publisher will normally expect to receive the final index on disk (labelled clearly with details of the hardware and software used), accompanied by a hardcopy printout, double-spaced on single-sided A4 paper, in single column format. If you are unable to supply a disk, the manuscript should be presented in the same way as the hardcopy printout described here.

Index typescripts prepared by the author will be copy-edited, designed and, after typesetting, proofread.

16.4 Punctuality and conciseness

It is important to compile the index punctually and submit it within the time given by the publisher. Failure to do so may result in delay in publication of the book. If the publisher has given a limit for the number of entries, do not exceed this number. The figure provided will relate directly to the number of pages available in the typeset pages.

16.5 General rules

Some basic points to remember when compiling an index:

- Entries should begin with lower case initial letters with the exception of proper nouns or names.
- Entries should be separated from the first page reference by a double space. No punctuation should be used, just the double space, e.g. electricity 45, 54, 97–8, 102.
- Page numbers should be abridged and indicated as follows, separated by an en rule:
48–9 (not 48–49); 52–61; 147–9 (not 147–49 or 147–149); 149–51.
However, where a ‘teen’ number is shown, the page numbers should be written in full, separated by an en rule: 16–17 (not 16–7); 213–14 (not 213–4).
- Do not use ‘ff’ (‘following’) but give exact page references.
- Indicate a range of page numbers only when there is a connected reference

across all pages referred to.

- Where there is more than one page reference for an entry, place a comma and a single space after each reference, e.g. 45, 54, 97–8, 102.
- Authors’ initials should be punctuated as follows: Churchill, W. L. S. *not* Churchill, W.L.S. or Churchill, W L S.

16.6 Order of entries

Entries should be sorted alphabetically by the first word of the entry. Normally these words are nouns or names, rather than adjectives or verbs. Prepositions (at, in etc.) should be ignored. Entries are then further sorted alphabetically by letter, until the first punctuation mark. Abbreviated words, such as Mc and St, should be treated as though spelt in full: Mac, Saint.

absorption spectroscopy
acceptance angle
accuracy
air quality monitoring
Allen variance
Allsop, D. W. E.
ambient conditions
ambient light detection

Groups of letters, such as acronyms (e.g. CMOS), should be ordered as a series of single letters:

civil engineering
Clark cell
Clausius-Mossotti relation
CMOS technology
coherence length
coherence surface area

Alphabetical groups should be separated by one line space. You should ensure that spelling and accents for terms used in the index match those in the main text.

16.7 Sub-entries

Entries containing more than six page references, or spanning more than nine consecutive pages in the text, should be broken down into sub-entries. Authors should avoid excessive sub-entries; there should not be a sub-entry for every page number.

If the main entry has no page references, the first sub-entry should appear on the line below, indented to show it is a sub-entry:

energy
 conservation of 11, 13
 dissipation 48, 51, 77

If there are secondary levels of sub-entries (sub-sub-entries), these start on a new line and are indented twice:

deconvolution 120, 127, 176
 adaptive 146, 165
 constrained 147, 166
 in frequency domain 152, 170
 in time domain 154, 173

Entries should not go beyond sub-sub-entry as shown above.

If an entry or sub-entry is longer than one line, increase the indentation of secondary lines beyond the start of other sub-entries, to distinguish between the two.

16.8 Proper names

References to proper names should appear as main entries, not as sub-entries:

Faraday, M. 328
Faraday's law 401, 421

Names of individuals should be indexed under the first letter of the surname. Institutions, Acts of Parliament, book titles etc. should be indexed according to the first word:

Faraday, Michael
Michael Faraday House

Index compound names of individuals under the first part of the surname, whether hyphenated or not. Surnames which include a preposition (van, de, Von) should be indexed according to capitalisation of the preposition:

Von Trapp, G.
Trapp, G. von

16.9 Cross-referencing

This is a useful tool and may be used extensively to help readers trace their exact requirements within the index structure.

If an entry is purely a cross-reference, the heading is followed by a colon and the word 'see' in italicised text:

sensitivity: *see* tolerances

There is no cross-reference back to ‘sensitivity’ under the entry for ‘tolerances’:

tolerances

fabrication 16–21, 62, 64

grating fabrication 348–9

‘see also’, set in italicised text, should be used only for additional information for the reader:

analog fabrication 71–6, 77

preshaped resist 72, 73–4

see also continuous-relief micro optics

17. DELIVERING YOUR MANUSCRIPT

The material you deliver for copy-editing should be considered final and complete. Further significant revisions or additions to the text from the delivery stage onwards will be both time consuming and costly. You should therefore ensure that you are absolutely satisfied with your material before final delivery.

You should provide:

- Two good-quality, double-line spaced, one-sided hardcopies of your manuscript, figures, tables and captions. One copy should be the original, the second a photocopy. Remember to leave a good margin for the copy-editor. Bind the pages with an elastic band, or loose in a file. Each page of the manuscript should be numbered by hand.

- Copies of all the electronic files (text, figures, captions) on high density disks (CDs or 100Mb Zip discs may also be used), fully labelled. Ensure that the text on the disks matches exactly that contained within your manuscript. Provide the publisher with details about what your disk contains and the word processing package you have used.
- Hardcopies of any illustrations or diagrammatic material to be redrawn/reproduced.
- A listing of any layout-critical material and a key to any codes you have used.
- Copyright permissions for all relevant text and illustrations to be reproduced.
- A listing of any trademark material that is to be specifically acknowledged in the prelim pages of the book.

Remember to keep a copy of your manuscript and all other material that you deliver to the publisher.

18. CONCLUSION

No publication of this type can hope to be exhaustive. As an author, any doubts that you have about the presentation of work should be raised at the earliest opportunity with your publisher.

This *Guide* has concentrated on the requirements and standards of IEE books. Although there are certain differences in the requirements for books and periodicals, these guidelines will stand you in good stead for writing for any type of publication. A well-

presented manuscript, prepared in accordance with the advice given in this *Guide*, is likely to need only minor changes to meet the requirements of another publisher.

Whether you are the author of a book, article, or chapter of a work, the same basic principles apply. If you can provide the publisher with a clean, well organised and carefully laid-out manuscript, the chances of your work being produced efficiently and swiftly, and looking its best when printed, will be greatly increased.

19. SOURCES OF REFERENCE

The following publications are useful sources of reference.

Copy-Editing

Third Edition

Judith Butcher (Cambridge University Press, 1992)

Hart's Rules – for Compositors and Readers

Thirty-ninth Edition

(Oxford University Press, 1983)

Indexing Books

Nancy C Mulvany (University of Chicago, 1994)

The Oxford Dictionary for Writers and Editors

(Oxford University Press, 1981)

Technical Report Writing

(The Institution of Electrical Engineers, 1999)

Units and Symbols for Electrical and Electronic Engineering

(The Institution of Electrical Engineers, 1997)

Writers' & Artists' Yearbook 2000

(A & C Black, 1999)

British Standards

BS 1219:

Recommendations for preparation of mathematical copy and correction of mathematical proofs.

BS 3939:

Graphical symbols for electrical power, telecommunications and electronics diagrams.

BS 5775:

Specification for quantities, units and symbols.

20. IEE PUBLICATIONS AND INFORMATION SERVICES

The IEE publishes a wide range of journals, books and other publications and information services.

20.1 Books

These are primarily aimed at a professional or postgraduate level of readership. They are grouped in series according to the subject matter. For each series there is at least one Series Editor, a qualified engineer and/or academic who seeks suitable authors among his/her peers and assists in reviewing and editing manuscripts prior to publication.

Although the majority of the IEE's books are commissioned through the Series Editors, the IEE Publishing Department also directly receives new manuscripts or suggestions and considers books for publication.

An author expressing a wish to write a book will usually be asked to provide a synopsis, and perhaps a sample chapter, to enable the Series Editor(s) to consider the technical merit of the book and discuss with the IEE whether the book should be commissioned.

20.2 IEE Proceedings

This is the established learned journal of the IEE, containing research papers of archival quality. The *IEE Proceedings* consists of 12 titles; each title covers a specialist area and is effectively a separate journal.

Every paper submitted to the *IEE Proceedings* is sent to independent referees for technical assessment before the Honorary Editors of the title concerned decide on the suitability of the paper for publication. Usually, when a paper is accepted, it is returned to the author for amendment in light of the referees' comments.

After the final manuscript has been submitted and set in type, the author receives a set of page proofs for correction. Section 2.6 describes how proofs should be checked and marked.

20.3 Electronics Letters

Electronics Letters is a fortnightly journal of world repute containing short papers (1½ pages maximum – 83 column cm) of high technical significance. Publication is very fast and authors are not given an opportunity to revise their manuscripts after referees' assessments nor to correct proofs. Consequently, a high proportion of successful papers are published within eight weeks of receipt.

Online electronic versions of both *IEE Proceedings* and *Electronics Letters* are also available, in parallel with the printed publications. These offer subscribers the potential to access published articles more quickly as well as the ability to search for keywords throughout the articles.

20.4 Magazines and newspapers

All IEE members receive the following publications as part of their membership benefit package:

IEE News*

The monthly newspaper sent to all IEE members, providing them with regular information on IEE activities and matters, as well as current news concerning the electrical/electronics industry.

IEE Recruitment*

A fortnightly newspaper containing recruitment advertisements and included

as a supplement with *IEE News/IEE Review*.

IEE Review*

A bi-monthly magazine containing news about the industry and review articles in different areas of engineering technology at a level which appeals to all IEE members (issued free to all members).

20.5 Engineering Journals*

These six bi-monthly international journals are published for members and other practising engineers and managers. The journals are highly illustrated and review topical aspects of engineering as well as new items. IEE members are entitled to receive one title free as part of their membership benefit package. The six titles comprise:

- Computing & Control Engineering Journal
- Electronics & Communication Engineering Journal
- Engineering Management Journal
- Engineering Science and Education Journal
- Manufacturing Engineer
- Power Engineering Journal

20.6 IEE Guide series

The IEE publishes a series of A5 guides, containing information and advice on a range of subjects. The titles in this series currently comprise:

- IEE Scholarships, Prizes, Premiums, Honoraria & Awards for Achievement
- Members Services
- Personal Stamp Order Form
- Promotion and Site Boards
- Safety-Related Systems, Guidance for the Engineer (1995) (A4)
- Beginner's Guide to the Internet;
- Choosing Your First Job?
- Code of Professional Conduct
- Consultancy
- Direct Professional Access to Barristers and Advocates for Corporate Members of the IEE
- Effective Presentations
- Guide for Authors
- Health and Safety
- Living in France
- Living in Germany
- Optimising Job Search Techniques
- Redundancy
- Retirement
- Technical Report Writing
- Units and Symbols for Electrical and Electronic Engineering
- Working Outside the UK

20.7 Other publications and information services from the IEE

- Electronics Education* – for science and technology teachers
- INSPEC bibliographic information services (available electronically and in print)
- IEE Conference Proceedings and Colloquium Digests
- IEE Wiring Regulations/BS 7671
- Public Affairs Board Reports

- IEE Distance Learning Courses
- Publications and Information Services Catalogue*
- Video Library
- Industrial Affiliates Newsletter*
- Accredited Degree Courses and Entry Requirements*

* denotes no charge to IEE members

21. IEE JOURNALS – AUTHOR GUIDES

Guides for authors writing for IEE journals vary from publication to publication. Authors should contact the IEE staff of the relevant journal for full instructions. Alternatively, full details on journals and their author requirements can be found on the IEE website:

<http://www.iee.org.uk/publish/journals/magnews>

<http://www.iee.org.uk/publish/journals/profjrn>

Please refer to the instructions covering the specific journal to which you wish to submit your article.

22. COPYRIGHT LAW

See also Section 9.

The law applying to most intellectual property, including copyright, in the UK is the Copyright, Designs and Patents Act 1988. You should ensure that you are familiar with the basics of this Act. Copyright subsists automatically in any creative work (published or unpublished), where a work is written, spoken or

recorded. Thus any work by an author is automatically protected by copyright as soon as it is written; no registration process is required and nor is any statement necessary in the work (although the usual convention is Copyright ©: copyright holder, date).

The term of copyright in UK law is the lifetime of the author plus 70 years. Authors will generally own the copyright of their own work unless it is written as part of, or related to, their employment, or under contract to a third party, in which case it is likely to be owned by the employer/third party. Authors should consult their contract of employment as ownership of intellectual property is often specified and many exceptions to the above generalisation exist (notably in education). Although copyright law is national, most countries have signed reciprocal agreements so that protection is international (with few exceptions).

In many cases the publisher will ask you to assign the copyright in the work to the publisher, in return for a fee or royalty, and this should always be specified in any agreement for publication. The author will generally retain many subsidiary rights, including the moral right always to be identified as the author of the work. There are certain benefits in the publisher owning the copyright, not the least of which is that the publisher is more readily identifiable and can be reached by other parties who may wish to (pay to) license rights to use the work in other ways.

23. PUBLISHING AND THE INTERNET

Whereas this *Guide* is concerned with the publishing of books and, to a lesser degree, journals, it is worth mentioning that publishers are increasingly looking at ways in which they can expand their readership via the Internet. The term ‘publishing on the Internet’ is used to describe a multitude of methods, from using simple PDF and HTML files to the online presentation of highly structured data formats, and from self-publication by authors to expansive websites produced by publishers. All authors should be aware of the latest developments in this field and should, if appropriate, discuss the possibilities of Internet publishing with their publisher.

24. GLOSSARY OF TERMS

Abstract

A short résumé of an article in either a book or journal which highlights the main points of the subject matter.

Acknowledgments

An author’s statement listing and giving thanks to organisations or persons who have supplied assistance or material for the preparation of the book. The statement may appear as a separate section of the preface pages, in the preface or as footnotes to pages where excerpts appear.

Align

To arrange in a straight line, such things as several lines of type, edges of blocks/diagrams, headings with text etc.

Appendix

Supplementary matter following the final page of the main text in a book and preceding the index.

Arabic numerals

The numerals 1, 2, 3, 4, 5, 6, 7, 8, 9, 0, as distinct from Roman numerals i, ii, iii, iv etc.

Asterisk

The symbol * used as a reference mark in the text and as the first of several symbols for footnotes.

Author’s corrections

Author’s proof corrections that constitute changes from the typescript, as distinct from typesetter’s or printer’s errors.

Back margin

The margin of a page nearest to the spine of the book/journal.

Bibliography

A list of publications on a selected subject; the list of references at the end of a book or a chapter, citing the literature consulted by the author or recommended for study.

Bleed

Text or illustrations extending to the trimmed edge of a page. Matter which is to bleed needs to be prepared with an allowance, usually an additional 3mm, to be cut off when the page is trimmed.

Blurb

A brief description of a book, particularly the copy printed on the back cover or jacket.

Bold

A typeface that is heavy and black, generally used to distinguish headings and symbols from surrounding type. It is contrasted with Roman (q.v.) that is generally used for the body of the text.

This is bold.

Box

An arrangement of rules forming a square or rectangular section to set off a self-contained unit of copy, e.g. tables.

Brace

The type characters { } which may appear vertically or horizontally to combine items that are equivalent or simultaneous.

Brackets

Any of the type characters (), [], used in pairs to enclose interpolated or extraneous text. The characters [] are sometimes also known as square brackets. *See* Parentheses.

Bullet

Typesetting term used to describe a large dot which identifies lists, terms of interest etc.

Camera-ready copy (CRC)

Author's text or other material used directly for printing.

Caps

An abbreviated form of the word 'capitals', used to identify letters such as A, B, C, D etc.

Caption

The title or descriptive text accompanying an illustration. *See* Legend.

Casting off

Estimating the extent in print of a particular piece of copy if set in a given typeface and size within a given area.

Character

Any letter, number, symbol or mark of punctuation. In counting characters in a line of typesetting, the spaces between words are included in characters.

Clean proof

Proof with few corrections; proof pages printed after all corrections have been incorporated in the text.

CMYK

The four process colours – cyan, magenta, yellow, and key (black).

Colophon

A printer's or publisher's symbol or emblem, used on the title page, spine, jacket etc.

Contents

Section in the prelim pages (q.v.) of a book, listing chapters and (if applicable) parts, sections and important subheadings, together with their page numbers.

Copy

Script from which type is set, or illustrations from which reproductions are made for printing; the material to be copied in the process of printing.

Credit line

A line of type acknowledging the source of an illustration, usually set directly below the illustrations or with its legend. Also called a courtesy line.

Cross-reference

A direction to a reader to refer to related matter elsewhere in the book.

Desk-top publishing (DTP)

Production of a document using a microcomputer-based graphics and text processing package. DTP systems are effectively typesetting systems, with proofs usually output to a laser printer. Modern DTP systems are generally capable of the digital transfer of data to a phototypesetting device for output at higher definition.

Drop

A measured distance below the top page margin establishing the position of chapter openings and the like.

Dummy

A sample book, usually consisting of blank pages, made up to show the size, binding, quality of paper etc. for a projected book.

Edition

All copies of a book published in substantially the same form. *See also* Impression.

Em

The measure equal to the width of a capital M; the measure used in casting off or estimating the length of typescript.

Em rule

A dash one em in length, as —, the regular dash in punctuation.

En

The measure of the width of a capital N; about half of an em.

En rule

A short dash, one en in length, as –, such as that used in ranges in place of the word ‘to’, e.g. 1945–1948.

Endmatter

Text that appears at the end of the book, after the main chapters.

End paper

A folded sheet of paper at the beginning or end of a book, half of which is pasted as a lining against the inside face of the binding, and the other half of which forms a flyleaf. End papers may be blank or printed with a pattern or illustration.

Errata

A list of errors discovered after the book has gone to press, bound in or inserted as a separate sheet to show the corrections.

Extent

The total number of pages in a publication.

Extract

An excerpt quoted from another work, often set in smaller type than surrounding text, indented, or separated from preceding and following material by space.

ff

An abbreviation meaning ‘following’.

Fine space

A space deliberately arranged to be less than the usual word space, typically used to separate numbers (10 000) or numbers followed by a unit symbol (10 V); the fine space is not expanded with the other spaces when a short line is justified.

Folio

1. A page number; Page 1 and all odd numbers are always on right-hand pages, Page 2 and all even numbers on left-hand pages.
2. To number the pages of typescript or type.
3. A half-size sheet of paper of any standard size.

Fore-edge margin

The margin of a page nearest to the outer edge, opposite the spine of the book/journal.

Footnote

A note of explanation at the foot of a page or table. Footnotes are referred to in the text by reference marks or superior numbers and are usually set in smaller type than the text.

Foreword

A preface, usually a statement by someone other than the author or editor.

Format

The whole physical form of a book, including its dimensions, page design, typeface etc.

Fount (or font)

The complete assortment of characters of one typeface in one size.

Four-colour process

A method of reproducing illustrations in full colour with a wide range of graduated tones and colours. By photographing the original through colour filters, the original colours are separated so that they can be printed from four plates, using the four standard colours of cyan, magenta, yellow and black (CMYK). In successive runs through the press, the four colours, one for each plate, are combined at varying intensities to reproduce the range of tones of the original.

Galley proof

The first set of proofs in the typesetting process, where the text has been laid out but full page layout has not yet been implemented; galley proofs do not usually include illustrations.

Half title

The title, sometimes in abbreviated form, appearing on the first printed page of a book, preceding the full title page.

Halftone

A photo-engraved plate or printed illustration in which a range of solid tones is reproduced by a pattern of dots, more or less concentrated according to the degree of darkness of the original tones. The dots are produced by photographing the original copy through a screen and then transferring the screened image to a sensitised metal plate.

Head or Heading

A title or caption standing at the head of a chapter, section, column, list, table etc. It may be centred, flush with one side, or indented to align with other page

elements. The hierarchy of the heading in the layout of the book is usually established by its typeface and position so that a visual outline of the importance of the topics is presented.

Headline

The title at the top of a page. Also known as the running head.

HTML

HyperText Markup Language. The language used to create documents for publication within web pages.

Impression

A printing; all the copies made in one press run. An edition (q.v.) may have several impressions run off at different times from the same plates, as the stock of the book is exhausted.

Imprint

1. Publication data, including the publisher's name and address and, usually, the date of publication. This information is normally shown on the reverse of the title page, commonly known as the imprint page.
2. The publisher's name on the spine of the book.
3. The name of the printer appearing on any printed matter.

Indentation

To set type in from the margin. The first word of a paragraph is usually indented; extracts may be indented from both margins.

Index

A list of all important subjects treated in a book, arranged in alphabetical order and accompanied by the page numbers on which the subjects occur. It is placed at the end of the book.

Inferior character (subscript)

Any character (letter, number, symbol etc.) of a size smaller than the surrounding text size, aligning lower than the text type line. It is specified for the printer by the \wedge enclosing the character e.g. \wedge_2 .

Italic

A slanting type face. *This is italic.* To direct the typesetter to set a word or character in italic, a single underline is used in the manuscript; in proof the line is drawn under the correct word or character with the notation $\underline{\quad}$ in the margin.

Jacket

The separate paper dust-wrapper covering the binding of a book, usually bearing the title and author's and publisher's names and usually designed to attract attention and to convey a sales message.

Justify

To space out a line or lines of type to a given measure.

Legend

The title or descriptive matter for an illustration; usually in a different style type from the text and set directly under the illustration.

Line drawing

A drawing executed in clean-cut lines or

strokes, without intermediate tones, so that it is reproducible by standard printing processes.

Lower case

Small letters of the alphabet, as distinguished from capitals or small caps.

Marginal note

1. A proof correction marked in the margin.
2. Any type matter that is placed in the page margin outside the general type area.

Margins

The blank border of a page, usually narrowest at the head (the top) and the back (the bound edge), wider at the fore-edge (the unbound edge), and widest at the tail or foot (the bottom) of the page.

Mask

To cut off or cover part of a picture for reproduction purposes. It may be done to lessen the reduction necessary to fit the page or to eliminate unwanted areas of the illustration etc.

Measure

The width of type lines across the page, specified in mm, point size or, traditionally, in picas.

Mono(chrome)

Term used to describe originals or reproductions printed in black only, rather than as multicolour. Also referred to as black and white.

Monograph

Scholarly publication on a specialist subject.

Overlay

1. A transparent sheet of paper or film fastened over illustration copy and marked with instructions for masking colour breaks, block making, and the like.
2. A similar sheet on which corrections can be marked over type proofs for photographic reproductions.

Overprint

To print upon previously printed matter.

Page proof

Normally a second set of proofs in the production of a book, supplied after page make-up. In it the galley corrections are incorporated, illustrations appear, and cross-references can be supplied; the index is made from page proofs.

Parentheses

Round brackets () used for inserting a word, clause or sentence into a passage independently of grammatical sequence. *See also* Brackets.

Part title

The title of one of the main divisions of a book, often set on a separate, right-hand page with a blank verso.

Paste up

A rough layout to show the relative positions of text and illustrations.

PDF

Portable Document Format. An electronic method of transferring data between different computers. PDF files retain all formatting, pagination, illustrations and colours, regardless of the end use.

Pica

A printer's unit of measure, approximately 1/6 inch, used for designating width and length of columns, pages, rules etc. It is equal to 12 points.

PMT

Photomechanical transfer. A paper negative which, when processed by chemical transfer, produces a positive print.

Point

The smallest unit of type measurement, equal to approximately 1/72 inch (actually 0.0138 inch), or 1/12 pica. As applied to type sizes, measurement in points expresses height, not width, of the printed line.

Preface

That part of the prelim pages of a book in which the author states the scope and aim of his/her work and sometimes acknowledges his/her indebtedness for source material or assistance. It is in the nature of a 'covering letter' to the reader.

Prelims

Preliminary matter, often known as prelim pages. It may include half title, frontispiece, title page, copyright, dedication, foreword, preface, acknowledgments, table of contents, list of

illustrations etc. The sequence sometimes varies with different publishers. The pages are usually numbered with lower case Roman numerals.

Proof

A sample impression taken from any material to be printed and submitted for approval. Normally the author reads galley and page proofs. A revised proof may be ordered at any stage to show corrections.

Proofreading

A careful examination of type proofs to eliminate errors.

Recto

A right-hand, odd numbered page.

Register

Exact matching of position; a term applied to type pages exactly backing each other on the sheet, and to colour impressions in the successive runs of process colour printing.

Reprint

An additional printing of all or part of a published work.

Retouching

Traditionally, hand correction of photographs to eliminate unnecessary details, bring out unclear areas or cover flaws. Modern graphics software allows retouching to be done electronically.

Reverse printing

Negative, or white-on-black, printing. Type or drawings can be photographically

reversed so that letters and lines are left white on a printed black or coloured background for special effect or emphasis.

RGB

The three primary colours (red, green, blue) which form the spectrum of white light.

Roman

The vertical alphabet, as distinguished from the slanting letters of italics; the normal text type. This is Roman.

Roman numerals

The numerals making use of i, ii, iii, iv, v, x etc., as distinguished from Arabic numerals. Roman numerals are generally used in lower case for folios or prelim pages; in capitals for plate numbers; and sometimes also for chapter and volume numbers.

Rules

Printed vertical or horizontal lines.

Running heads or headlines

The line of type, which appears at the top of a page above the main text, usually giving the folio and book title on the left-hand page, the chapter title and folio on the right-hand page. Other titles, e.g. of sections, may sometimes be used instead.

Run on

A marginal instruction to continue setting copy in the same paragraph, although the typescript or proof shows a break within the page. A curved line is drawn to join the last word before and the first word after the break.

Screen

Used in the reproduction of photographs for printing; two sheets of glass ruled with fine vertical and horizontal lines through which illustration copy is photographed for halftone reproduction. The crossings of the screen lines break up the tones of the original into a pattern of dots, more or less concentrated according to the darkness or lightness of the original. The fineness or coarseness of the screen varies with the number of lines per inch. A very fine screen produces an almost indistinguishable dot pattern. Coarse screens, as for newspaper photographs, produce easily distinguishable dots.

Serif

The small crossbar or tapered stroke at the ends of letters in certain typefaces. This M has serifs; this M is without serifs (sans serif).

Sheets

Printed matter that has gone through the press but has not yet been bound.

Signature


A sheet of paper printed on both sides and folded to form a section of a book. The number of pages in a signature may be four, eight, sixteen, thirty-two or sixty-four. Each fold doubles the number of pages.

Small caps

Capital letters that are smaller than the regular capitals for a given size of type. They are available in many sizes used for text composition. A double underline is the mark used in the manuscript to direct

the use of small caps, with the notation = in the margin.

Stet

Literally 'let it stand', a formerly used marginal direction to the printer to retain matter that has been crossed off. A row of dots is marked under the word in question. The modern marginal mark is .

Style

A standard of spelling, punctuation, abbreviations, use of numerals, capitals, typographical arrangement etc. to be followed in editing and printing a typescript.

Subscript

Any character (letter, number, symbol etc.), usually of a size smaller than the surrounding text size, aligning lower than the text type line. *See also* Inferior character.

Subtitle

A secondary title, often an explanation of the main title.

Superior character (superscript)

Any character (letter, number, symbol etc.), usually of a size smaller than the surrounding text size, aligning higher than the text type line; such as an exponent. It is specified for the printer by the \surd sign enclosing the character e.g. $\surd 2$.

Text

The body of a book, as differentiated from prelim pages, tabular matter, illustrations, extracts etc.

Tip in

To paste a separately printed leaf into a book.

Title page

The page at the opening of a book on which the full title, author's names and publisher's imprint are carried. In most books it stands as page iii, unfolioed, in the prelim pages, and backed by the copyright notice (imprint page).

Trimmed size

The dimensions of a page after the folded edges have been cut off in the binding process; the actual size of the page as it appears in the bound book.

Upper case

Capital letters, so called from the upper one of a pair of type cases. To indicate a change to capital letters, the relevant letter or word should be underlined three times and the notation \equiv written in the margin.

Verso

A left-hand, even numbered page.

Wrong fount

Proofreader's term for a type character of the wrong face or size for the text in which it appears. The abbreviation wf is marked in the margin to correct this.