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# **AUTHOR GUIDELINES**

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## **PREPARING YOUR MATERIAL FOR PUBLICATION**

August 2002

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# 1 INTRODUCTION AND PARTS OF A BOOK

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These guidelines are designed to help you to deliver your manuscript to us so that it can be converted into a book as quickly and efficiently as possible. We hope that you find these guidelines both informative and useful.

The aim of this guide is to cover most of the issues or questions that may be raised while preparing your manuscript. We have tried to keep the information as concise as possible, but please refer to your production editor where more detail is needed. By just completing the checklist at the end of this guide you will ensure you have done almost everything needed to help publication proceed smoothly.

This guide is split into the following chapters:

- **The publishing process.** This chapter provides an overview of what will happen to your manuscript when it is in production.
- **Preparation of text.** This chapter covers the style and design of the text, with some helpful hints and suggestions about things to be taken into account before and during your writing.
- **Preparation of artwork.** The presentation of your figures is covered in this chapter, including what you should and shouldn't do.
- **Evaluation of sample material.** This chapter outlines the reasons why it is necessary for sample material to be provided at an early stage.
- **Final manuscript preparation and delivery.** The format of the printed manuscript and the requirements for the text file are discussed. The checklist at the end of the document should be used in conjunction with this section.
- **Checklist.** The handy checklist will guide you through submission of your final manuscript.

But first, to whet your appetite, here is a brief summary of the elements of a book. A book consists of three parts: **front matter** (also known as preliminary pages, or **prelims**), **body text** (i.e. the main text), and **back matter** (or end matter).

## Front Matter

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This consists of the introductory sections of the book that precede the main text. These pages are indicated by small roman letters, rather than Arabic numerals. Careful preparation of these pages is essential as the information given is used for promotional purposes and for international cataloguing programmes. When you submit your book, you should therefore try and ensure that the front matter is included, and that it is as complete and definitive as possible.

The front matter consists of the following:

*p.i – Half-title page*

This contains only the title of the book, with no subtitle or authors' names, and no edition number.

*p.ii – Half-title verso*

Usually blank, but may contain series information (which is compiled by us).

*p.iii – Title page*

The definitive page for cataloguing information, so any subsequent changes to the text on this page (e.g. change of title or subtitle, form and order of authors'/editors' names) have significant repercussions. The title page must contain the *title* of the book, the *subtitle* (if any), *edition* (for second or subsequent editions only), authors'/editors' *names*, and the *publisher's imprint* (in this case, John Wiley & Sons, Ltd).

In addition, the title page may contain the authors'/editors' *affiliations*, or mention other collaborators including translators.

*p.iv – Title verso/Copyright page*

You do not need to supply the text for this page because we are responsible for generating the information that it contains. The page contains: the *copyright information* (including the notice of reserved rights); *publishing history* (for new editions or translations); full *addresses* of our principal editorial offices, plus other relevant contact addresses for those of our books that are co-published or distributed in particular markets by other publishers; *CIP (international catalogue) data*; the *ISBN*; and *printing information* (e.g. 'Printed in Great Britain', 'Typeset by X', 'Printed and bound by Y').

*p.v – Contents*

The Contents page should contain at least the chapter titles preceded by the chapter numbers. 'Chapter titles' here includes the front matter items that occur after the table of contents (e.g. List of Contributors, Foreword, Preface, Acknowledgements) and back matter items (e.g. Appendices, Glossary, Author Index, Subject Index). You may also wish to add the first, and maybe even the second, level of heading within each chapter. (Whether this is useful depends very much on the individual book: Consider whether it will help the reader find their way around the book better than flicking through or using the index. Will it give an 'at-a-glance' view of the structure of the book?) In a contributed book, the contents page should also indicate the author of each chapter. Part/Section titles should be included if there are any.

*Other front matter pages*

Of the above, the half-title page, title page, title verso and contents page (i.e. pp. i, iii, iv and v) are obligatory. Most front matter pages will consist of more than the minimum four constituents, and may contain any or all of the following:

A *Dedication* is a personal statement, so there are no rules as to its form. Its preferred position is on p.v (i.e. immediately following the title verso whereby the contents page becomes p.vii), but any convenient, otherwise-blank page in the prelims may be used if the prelims are to make a certain number of pages only.

The *List of Contributors* should contain all contributors to the book, in alphabetical order, plus their affiliations and addresses (both mail and email) if required. Please include biographical information if necessary.

The *Foreword* is written by someone other than the author or editor. The writer's name and location are therefore included at the end.

The *Preface* is written by the author or editor of the book, and should explain the ideas behind the book, how it came to be written, etc. It may contain acknowledgements, or these may constitute a separate page. Because the preface is understood to be written by the author or editor, it does not need to be signed or dated.

A *List of tables, illustrations, abbreviations or symbols* may be provided, depending on their usefulness to the reader.

An *Acknowledgements* section is used to give thanks for any help that you may have received, or when there are a large number of permissions to register. However, a full acknowledgement of any permission will need to be included on the page where the reproduced material appears. Acknowledgement in the front matter is generally not sufficient.

## Body Text

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Body text is essentially made up of chapters, which may be grouped into *Parts* or *Sections*. Chapters are usually numbered with Arabic numerals (Chapter 1, 2, 3, ...). In multi-author contributed titles, each chapter includes its own References or Bibliography list since chapters should be self-contained.

Parts/Sections are typically numbered with roman capitals (Part I, II, III, ...). Part-title pages may contain text to introduce the reader to the chapters in the part.

## Back Matter

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This may include Appendices, Glossaries, Bibliographies, Answers to Questions and Indexes.

For nearly every title, a *subject index* is prepared, and other types of index may be produced. For more information on indexes, please see Chapter 3.

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## 2 THE PUBLICATION PROCESS

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This chapter provides a step-by-step guide through the stages involved in the publication of your book. A **production editor** is responsible for seeing your book through all these stages of the production process, and they will be able to provide advice and guidance when required.

### Sample Material Evaluation

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After the first few chapters have been completed, it is valuable for your production editor to see and evaluate them, both as electronic files and as hard copy. Figure quality is important, particularly if you will be submitting them digitally.

### Text Design

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Your book will either follow a standard design, or will have been individually styled. In most cases, tried and tested designs suffice, but by the time your final manuscript is submitted this decision should have been made.

### Cover Design

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The cover is an integral part of your book. Apart from its obvious practical value, it is an important element when we market and promote your book. To achieve maximum impact we would usually finalize the design at least three months before publication, or earlier if possible.

A graphic designer will prepare the cover, but if you have a strong idea about the visual impact of your book, you will need to communicate this as early as possible to your publishing editor. You may be asked to approve proofs at various stages of the process.

### Submission of Final Manuscript

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Complete the checklist before submitting the complete and final manuscript.

### Copy-editing

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We employ freelance copy-editors to ensure that your book is complete, clear and consistent. The manuscript is read, and checked for spelling, grammar, agreement between text and illustrations and between references and citation details. They seek to confirm that all permissions have been provided and are correctly cited, and that figures are labelled and sized accurately. They may also contact you directly to resolve any queries immediately. In these cases the communication is best via email, but please state if you prefer another contact method (e.g. phone, fax, etc.).

## Artwork

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We aim to use your artwork wherever possible. In some situations, however, it is necessary to resize, reletter or redraw. Photographs will be scanned. If your artwork is important or valuable and you would like it to be returned, please make this clear when you send it in.

## Typesetting

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The role of the typesetter is essentially simple: to take your manuscript and artwork, as well as the text design, and, via typesetting software, produce the final pages. We aim to import your keystrokes to avoid introducing extra errors. This process can never be made error free, and indeed we require that copy-editor's amendments are incorporated. The increasing use of PDF proofs is beginning to eliminate the need to mail page proofs, but we aim to provide a proof as you would like to receive it.

## Proofreading

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To make sure that no errors have been introduced into the text, we use proofs to ensure you can see exactly how the text and layout will be printed. This stage is your chance to catch any errors, so check them carefully. However, excessive corrections at this stage are time consuming and expensive. This is why it is important that you ensure your final manuscript is complete and correct when submitted.

## Correction

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The typesetter corrects any errors picked up by the proofreading process, and this work is checked to ensure that all corrections have been made.

## Printing and Binding

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Once corrections have been made, the typesetter produces final electronic files (usually PDF). These are sent to a printer who will produce the required number of books and dispatch them to our warehouse. The processes involved in completing this stage are: the printed sheets are folded, gathered and trimmed into book blocks, which are then bound into hardback or paperback editions (the cover is wrapped around the book block, and glue or sewing applied to attach the block to the cover).

There is an increasing move to the use of digital printing, which allows smaller print runs, with the benefit of better cost and stock control, and ultimately the possibility of print-on-demand.

## Warehousing

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The bound books are delivered to our warehouse, located in Bognor Regis. From here orders are fulfilled directly to customers, as well as our other warehouses in locations around the world.

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## 3 PREPARATION OF TEXT

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The hard work starts here. We want to help you produce a book of the highest quality. To help us achieve this, and to remove the possibility of confusion or inconsistency, it is worth making some decisions before you start writing in earnest. There are also things that you can avoid worrying about, particularly unnecessary styling of the manuscript, to concentrate on your content. The items below will help in identifying what can be done now to reduce extra work and frustration later.

### Stylistic Points

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- If you are writing a chapter for a multi-contributed book, please contact the book editor to establish whether there are any points of style that need to be followed for consistency. (This applies particularly to references.) If the editors have expressed no preference, spelling and punctuation will be standardized within individual chapters, following copy.
- Similarly, books in series should follow a series style.
- We do not impose a general House style, so as long as the text is presented consistently it will be followed. The subject area you are publishing in may require you to adhere to certain stylistic requirements, and you will be alerted to this. If you want to follow some guidelines then we recommend the following.

#### (a) Spelling

- Follow the *Oxford English Dictionary* for British spelling, and *Webster's* for American.
- Do *not* rely only on spell checker programs to validate the spelling in your manuscript.

#### (b) Italics

- Use *italics* for:
  - titles of publications mentioned in the text and in the reference list
  - mathematical variables
  - genera and species (following international nomenclature Codes as appropriate)
  - specific chemical prefixes (following IUPAC conventions)
  - emphasis (but with *restraint*)

#### (c) Units and abbreviations

- Use **SI units** wherever practicable. It is, however, acceptable to use non-SI units when they are historical, conventional, or linked to particular measuring devices (e.g. mmHg for blood pressure).
- **Abbreviations** for units should not be followed by a period. Neither should they be made plural (i.e. 5 mg, not 5 mgs).

#### (d) Numerals

- Numbers below 10 should be spelt out. Thus: two studies, five cases, but 11 grants, 20 bullfrogs.
- A zero should be inserted before the decimal point for all values less than one, except where the convention is to have none.

- To avoid confusion, do not use commas in numbers. A decimal point should be used for values less than 1 and a space may be used for values in the thousands.

(e) *Equations and formulae*

- Number equations by chapter prefix, sequentially throughout the chapter rather than sequentially throughout the book, with a full point (e.g. 1.1–1.10, 2.1–2.5, 3.1–3.12 rather than 1–27).
- Symbols must be unambiguous, and subscripts and superscripts clearly positioned.

(f) *Quotes*

- Use **single** quotation marks if necessary. Double quotation marks should only be used for quotes within quotes.
- **Block quotes** (i.e. those that are more than about four lines long) will be set in smaller type and do not need quotation marks. Set these indented in the manuscript.
- For all direct quotes, the *exact* spelling and punctuation of the original should be followed. Any of your interpolations into the quoted material should be enclosed in square brackets.

## Headings

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- The typeset version of your manuscript will differentiate clearly between different levels of heading by use of spacing, centring/ranging left, varying type size, italicization, emboldening, etc. When you are preparing your manuscript you should ensure that your various levels of heading are *clearly distinguishable*. This can be achieved by either using typographical differences such as bold, italic, bold+italic etc., or by numbering the headings. As a general guide, headings should be numbered only when this is necessary for cross-referencing but use only one of the two approaches throughout the book.
- Your headings should follow a logical hierarchy. Five is considered the maximum number of levels of heading

## Tables

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- Number tables by chapter prefix, sequentially throughout the chapter rather than sequentially throughout the book, with a full point (e.g. 1.1–1.10, 2.1–2.5, 3.1–3.12 rather than 1–27).
- Tables should be supplied on **separate sheets** grouped at the end of the manuscript.
- The position of tables should be indicated in the text at the appropriate position by including the text 'Table X near here' on a clear line where X is the table number.
- Avoid the use of vertical or diagonal rules, and use as few horizontal rules as possible (the optimum being top of table, bottom of table, and below column headings).

## References

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- Over 90% of our copy-editor's queries are about references. Please ensure that dates and names in the text tally with those in the list, and that all references are complete and correct.
- A *reference list* should include all the works cited in the text (including those in tables, figure captions, and footnotes), but no others.

- A *bibliography* may contain information about works that are not cited in the text. It may be titled 'Further Reading' or 'Bibliography' as preferred. It is possible to have both a References list and a Bibliography in the same chapter or book.
- There are three common reference systems: (i) name and date (or 'Harvard'), (ii) numerical, and (iii) alphanumeric. If you have been given a style to follow (e.g. because your book is in a series), please adhere to it. Otherwise, use the reference system that you are most comfortable with.
- Do not use *ibid.* or *op. cit.*
- **Journal titles** should be consistently abbreviated or consistently left in full – do not mix these styles in the same list.
- It is useful to give **non-elided inclusive page numbers** rather than just the first page so that the reader can assess the length of the referenced material, i.e. '214–217' rather than '214' or '214–7'.
- Reference details for books should include the name and location of the publisher (e.g. Wiley, Chichester), and the name of the editor if applicable.
- Personal communications should not appear in reference lists, though they may be referred to in the text.
- 'In press' should be limited to material that has been definitely accepted for publication and is in production, while 'Submitted for publication' should not specify a journal in case the article is rejected.

## Indexes

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There are many types of index that can appear in a book. For most of the books we publish there is usually only a subject index. A good subject index is more than just an alphabetical list of words or phrases with page numbers. It is a concise and coherent key to the contents of a book. A well-balanced, well-structured index is essential in a scholarly work of reference. A badly constructed index, on the other hand, misleads and frustrates the reader. Information contained in the book that is not easily accessible through an index is greatly devalued.

You may be have been asked, or are keen, to generate the subject index yourself. We can cope with many approaches to this, but you must be clear as to the extra work, time and effort this will involve. If you decide on this route, then please contact your production editor for any help you may require. Be aware that, even for a professional indexer, the time needed to prepare a simple subject index for an average 400-page book is considerable. It may be that you would prefer us to manage this process for you, and we can work to alleviate the cost through an adjustment to royalty payment.

Other types of index are author indexes, indexes of genera and species, geographical names (gazetteer), drug names, organic compounds, formula index – whatever is deemed appropriate and useful. However, there is a time and cost associated with generating indexes, so please discuss this with your publishing editor before deciding to proceed.

## Permissions

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By contract, it is the author's responsibility to obtain written permission to reproduce illustrations, tables or substantial quotations from other copyright works. This includes material that is accessed via the Internet or other digital delivery systems. The permission granted needs to cover not only the original publication of your book in both print *and digital formats*, but also any subsequent editions. It is thus imperative that you use the

standard *Wiley Permission Request Form*, as it requests the full rights that we require. Permission should be requested in good time, as copyright holders can sometimes take a number of months to process requests.

All substantial quotations require permission for reuse. ‘Substantial quotation’ is not defined in law, but in practice can be taken to mean single prose extracts of more than 400 words, or a total of more than 800 words from the same source. Shorter prose extracts do not normally require permission, but the source should still be acknowledged in full. Your manuscript should clearly identify exactly which words have been taken from the copyright source, e.g. by placing them in quotation marks, or indenting them in the case of a longer passage (a ‘block quote’).

For poetry and lyrics, always obtain permission. Similarly, permission should be obtained for any complete definitions from a dictionary.

Permission is not needed for substantial reinterpretations of artwork, but it is required to reproduce an illustration as it stands, or after restyling (e.g. changing capitals to lower case); it is wise to err on the side of caution. Be particularly wary of reproducing cartoons or other similarly creative work – permission charges are often hefty, and the rights granted may be limited rights, which would prevent us from publishing your work as widely as possible. As with text, the original source should be fully acknowledged in all cases.

You may be asked to complete a *Permissions Catalogue* as a record of the permissions required for your book. Your publishing editor will be able to confirm whether this is necessary.

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## 4 PREPARATION OF ARTWORK

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Illustrations may be of two kinds – line drawings and photographs. We only require you to supply material that is suitable for direct reproduction, and the following guidelines should help you achieve good results.

Three things to bear in mind when preparing and submitting your figures are:

- We can only reproduce to the same, or slightly inferior, quality as the original. To achieve anything better will require redrawing, which should have been agreed before embarking on the production process.
- Where practicable, and also to ensure optimum reproduction, your figures should be supplied at the size you intend them to be reproduced. Your production editor will be able to give you the text area you are working within.
- Do not embed your figures in the word processing file with the text. Please provide each figure as a separate file to the specification below.

Following these rules will reduce frustration and misunderstanding later in the process.

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### Line Drawings

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A line drawing is an illustration that has no gradation of tone, i.e. there are no shades of grey. Mechanical tints (made up of black dots or lines) can be used to simulate shaded areas. Most drawings in our books (e.g. graphs, histograms, circuit diagrams, chemical structures, maps, general diagrams) are line figures. You may supply them as conventional artwork, or electronically on disk (see Chapter 6).

#### Hardcopy artwork

- Supply two sets of all illustrations on **separate sheets**, *not* as part of the text file. Indicate in the text where the figure is to appear by inserting 'Figure X near here' on a clear line at the appropriate place.
- Captions should be supplied on a separate page.
- Please ensure the figure is the same size as you intend it to appear in the book. We recommend you output at high quality, to 600dpi resolution, as a minimum.
- Lettering should be at least 8pt.
- Common problems we encounter are: lines that are too narrow (they break up when printed); and tints (an interference pattern is produced when they are scanned).
- Illustrations should be numbered consecutively within each chapter in order of appearance.
- Identify each figure with your name and figure number.
- Please make sure that each figure is referred to in the text. Since the make-up of the printed pages will differ from the manuscript, the exact position cannot be fixed in advance.
- Ensure that spellings, abbreviations, units, etc., on artwork are consistent with those used in the text.

## Line drawings on disk

- As for conventional artwork, figures should be supplied same size (i.e. the size they will appear in the book). The properties of the figure file should be set to achieve this.
- Specify the graphics program that you have used.
- PowerPoint artwork is uniformly difficult to work with. We recommend that it is not used. Please endeavour to provide the original source files.
- Supply the original (source) file(s) as well as EPS (Encapsulated PostScript) file(s). State the format if they are saved as anything other than EPS (e.g. TIFF).
- Please print out the figure files and send two sets of the hardcopy version with the manuscript. This will confirm that you have encountered no problems in printing, and confirm that the file parameters have been set correctly.
- Screen shots can be problematic to reproduce in print, so please send any examples with your sample material for us to assess.

## Photographs

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- Photographs should be sharp, glossy, black-and-white prints with high contrast.
- A duplicate set of glossy prints should also be provided.
- Do not provide photocopies as originals.
- Do not supply material that has already been printed, but try and obtain the original copy or, if this is not available, a suitable replacement. (The reason for this is that the material will have been scanned for printing and re-scanning will compromise quality.)
- If you provide colour originals for black-and-white reproduction results will not be satisfactory because of the difference in tonal values.
- Identify glossy prints on the back, as for line drawings. It is particularly important that you do not write with anything that will smudge or mark other figures.
- Indicate the orientation of the figure on the back (e.g. with an arrow or the word 'top').
- Do not use paper clips as they damage the surface of the print.
- Proofs are often produced as a photocopy. Therefore, proofs are not provided as a quality guide but only as an indication that the right figure is in the right place, the right way up and at the right size.
- Rather than indicating magnification factors in the legend, put a bar on the figure to represent a fixed length. (This will mean that the figure can be re-sized without worrying about the magnification factor.)
- If any part of the figure can be cropped, please indicate by marking a photocopy. Do not mark the figure itself.
- If a photograph cannot be reduced, write 's/s' (for 'same size') on the back.
- If you want to supply your high-resolution photographs on disk (at least 600 dpi)– please also supply a glossy print, as it is sometimes better for us to create the figure from a digital scan.

## Colour

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Colour printing of short print runs is expensive. You should never submit colour originals without having first received the approval of the publishing editor.

- Colour originals are best supplied in the form of prints; although transparencies are acceptable, they do not provide such good reference material for checking colour fidelity.

- You will first receive black and white laser proofs for the setting of captions, as well as checking size and alignment.
- You may also receive colour proofs for checking colour fidelity only.

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## **5 EVALUATION OF SAMPLE MATERIAL**

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Please supply your publishing editor with copies of draft material in accordance with any specific arrangements. Your production editor may also contact you to request sample material to ensure the final manuscript and figure files can be used without causing delays later in the production process. At as early a stage as possible, provide a representative chapter from your book. As a representative chapter, it should contain headings, references, lists, equations, figures (as separate files if supplied electronically), tables, program code, screen shots, or any other special features that you will be using.

The areas that traditionally cause most problems are figures, particularly when they are supplied electronically. Time taken at an early stage to clear up any difficulties means a much smoother progress through to the published product.

Sample material may be supplied via ftp. It will be necessary for you to compress your material using any standard compression software (e.g. WinZip, StuffIt), retaining the directory structure. Please obtain details of the login and password you should use from your production editor.

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## 6 FINAL PREPARATION AND DELIVERY

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Now that the hard work has been done all that remains is to submit your final manuscript. To enable you to be sure that you haven't missed anything out, please complete and submit the checklist with your manuscript.

The following points should be noted when preparing the final manuscript and electronic files.

### Manuscript

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- The text must be double-spaced and printed on only one side of the paper. It is particularly important that the Reference list and Bibliography are double-spaced as these require more detailed copy-editorial mark-up than the rest of the manuscript. Use ample margins (at least 25 mm/1 in at both edges) to enable to copy editor sufficient space to indicate changes to the typesetter.
- The following features should be supplied on separate pages at the end of the text: figures, tables, figure captions (all on one page), table captions (all on one page).
- Text should be printed out onto uniformly sized paper, preferably A4 or the nearest US standard equivalent of Letter size (8½ × 11 inches).
- Number the pages throughout, starting Chapter 1 on page 1.

### Saving electronic files on Disk

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- *Filenames* should indicate the number of chapter, appendix or whatever book element the file pertains to, e.g. 'chapter 1.doc', 'figure 1.1.eps', 'table 6.2.doc', 'appendix 2.doc' etc. Do not use 'wordy', descriptive filenames such as 'temperate zones.eps' as these are not easy for the typesetter to interpret.
- If you are supplying *files for figures and tables* on the same disk as the text of your chapter or book, please put all the individual figure files in one directory named 'figures' and the tables in another named 'tables'. Do not embed figures and tables within the text.
- *Label* all disks with your name, manuscript title, the name of the software program used to create your files, and the date.
- *Print* the directory listing for each disk submitted.
- If using floppy disk, *write-protect* before submitting them.

### Delivery of the Manuscript

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When you are satisfied you have the final, definitive version, please send the top copy, plus a photocopy, and any disks, by recorded delivery (e.g. courier, registered mail). A photocopy of each figure should be included with the photocopied manuscript. You should also keep a photocopy for yourself, both as a safeguard and as a reference copy in case of queries. Please also send a copy of the checklist for us to check that everything has arrived safely.

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# AUTHOR CHECKLIST

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This checklist is to help ensure that you don't omit anything that we need to process your manuscript to publication. It is a useful reminder to include all those things that are easily overlooked. Each element is related to the more detailed guidelines for authors.

Have you had sample material evaluated? Y/N

Which of the following items are included in your manuscript? (Those in bold are mandatory.)

- |   |                                |
|---|--------------------------------|
| <b>Title pages</b>                      | <input type="checkbox"/>       |
| <b>Table of contents</b>                | <input type="checkbox"/>       |
| Preface                                 | <input type="checkbox"/>       |
| Foreword                                | <input type="checkbox"/>       |
| <b>Chapters</b>                         | <input type="checkbox"/>       |
| Parts/Sections                          | <input type="checkbox"/>       |
| <b>Tables separate</b>                  | <input type="checkbox"/>       |
| <b>Artwork separate</b>                 | <input type="checkbox"/>       |
| <b>Reference style</b>                  | name date/numeric/alphanumeric |
| Chapter abstract and keywords           | <input type="checkbox"/>       |
| Appendices                              | <input type="checkbox"/>       |
| Supplementary material (please specify) | <input type="checkbox"/>       |

What type of artwork is supplied?

- |               |                          |
|---------------|--------------------------|
| Line Drawings | <input type="checkbox"/> |
| Photographs   | <input type="checkbox"/> |
| Colour        | <input type="checkbox"/> |

Have you discussed or agreed specific requirements for any of the following?

- |                                     |                          |
|-------------------------------------|--------------------------|
| <b>Subject Index</b>                |                          |
| Wiley generated                     | <input type="checkbox"/> |
| Author generated                    | <input type="checkbox"/> |
| Other Index (please specify)        | <input type="checkbox"/> |
| Copyediting                         | <input type="checkbox"/> |
| Text design                         | <input type="checkbox"/> |
| Cover design                        | <input type="checkbox"/> |
| Permissions catalogue               | <input type="checkbox"/> |
| Preferred contact                   | Mail/email/phone/fax     |
| Proof delivery (where, when or how) | <input type="checkbox"/> |

Finally, have you supplied the following?

- |   |                          |
|---|--------------------------|
| <b>Hardcopy manuscript (double spaced)</b>                  | <input type="checkbox"/> |
| <b>Hardcopy artwork and tables (separate from the text)</b> | <input type="checkbox"/> |
| <b>Photocopies of manuscript, artwork and tables</b>        |                          |
| <b>Digital text files</b>                                   | <input type="checkbox"/> |
| Digital artwork   | <input type="checkbox"/> |

Do you want to give any additional information?

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