

Notes to authors

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Introduction

Publishing with the Higher Education team

We should like to take this opportunity of welcoming you as an Oxford University Press author. These notes have been written to help you prepare your typescript in such a way as to ensure an efficient production process once you have submitted your final typescript.

We have tried to answer the questions that authors most frequently ask us, but should you have any queries or concerns please consult with your commissioning or assistant editor. They will be able to give advice that is tailored to your particular project and offer advice on the best way of proceeding.

What follows is an account of the way that we handle a 'typical' book after it has been accepted for publication by the Delegates of the Press. Your book may require a different process, which will have been discussed and agreed with you, however, please read these pages nevertheless, for many basic principles apply to all books.

Note that the description relates to the physical production of the book, not the marketing, which will be discussed with you separately.

1 Author sends in specimen chapter and sample disk for approval of style and technical presentation

Before you finalize the text, send a sample chapter that represents the various elements of your text (headings, notes, tables and illustrations, maths, etc.) to your commissioning editor, together with a disk and a note of the software and hardware you are using.

2 Author completes text, prepares any illustrations, and clears copyright

3 Author delivers complete typescript to OUP

Please complete a submission form when you submit the typescript.

4 Typescript assessed by editor (sometimes with outside advice)

When you submit your complete typescript to OUP, your commissioning editor will brief an assistant editor, whom you may already have met, on the background and any special requirements. The assistant editor will manage your book's day-to-day progress through to publication, and will contact you soon after delivery to discuss the production process with you.

5 Copy preparation done by freelance copy-editor

It is the copy-editor's task to read the text thoroughly and (1) make sure that it is complete and that its general structure is satisfactory; (2) correct any errors in grammar or spelling; (3) check stylistic and structural consistency (for example, that works are cited in the same way in the notes and in the bibliography); and (4) code up the text for the typesetter. This editorial work will be, on the whole, non-interventionist: it is not the role of our copy-editors to rewrite books as they would have written them.

6 Author answers any queries raised by the copy-editor

The copy-editor will raise a list of queries for you to answer. The assistant editor will discuss with you the best way to organize this stage. All queries must be answered promptly.

For a multi-author book, the volume editor should distribute queries among contributors, and check that their responses are complete and correct before sending back to OUP.

7 Text is designed and typeset and illustrations are prepared for printing

8 OUP sends author proofs for checking and indexing

Your assistant editor will send more detailed guidelines on proofreading and indexing with the proofs. These are the salient points:

- *Once page proofs have been produced your text is in an inflexible state, and the only corrections you make should be corrections of actual errors by the typesetter.*
- *If you find that an addition or deletion is unavoidable, you should correspondingly remove or add material in the same or adjacent line, so as not to upset the layout of the page. Repagination is at all costs to be avoided: it is very expensive, and would upset compilation of the index.*
- *For a multi-author book, the volume editor distributes proofs among contributors, approves their corrections, and collates them on to a single set of proofs that is then returned to OUP.*
- *The index cannot be finalized until page proofs are available, but it is often possible to do some preparatory work on it before this stage. For example, an alphabetical list of entries (or at least the principal ones) can be compiled. Usually a single index is sufficient: if you would like more than one, please discuss this with your commissioning editor. Preparation of the index always has to be done within strict deadlines; index copy should be returned to us at the same time as the corrected page proofs.*

9 Corrected proofs and index copy are returned to the typesetter to produce index proofs and second proofs of the text

You will be sent index proofs to check, which you should do immediately upon receipt. Second proofs of the text will be checked in-house or by a freelance proof-reader.

10 Final corrections are made by the typesetter

11 Printing

12 Binding

13 Advance copies are received/stock arrives in the warehouse

We will send you two advance copies of your book as soon as we receive them (your assistant editor will keep you informed of dates). Remaining contractual copies will be sent to you direct from your warehouse.

Once stock has arrived in the warehouse, we will set a publication date and orders will be despatched.

14 Publication

Essential points on submission

1

These are minimum requirements for any typescript, the things that we cannot work around. By following the guidelines below you will be submitting a typescript ready for a smooth and efficient production schedule.

-
- **The two copies of the typescript that you submit must be complete.** *This includes all figures, tables, illustrations, and photos – see Section 10 for the correct way to submit your illustrative material.*
 - **Every piece of copy—including notes, tables, quotations, and references—must be double-spaced in full-size type.** *In fact, this applies especially to notes, tables, displayed quotations, and bibliography, since these typically require most marking up. Type must be no smaller than 10 points.*
 - **Paginate your typescript throughout (not per chapter).** *If the book is dropped, or folios are accidentally shuffled, it's important that we can quickly put everything back into order.*
 - **Use A4 paper or US letter paper, and print on one side of the paper only.** *The typescript will need to be photocopied at various stages, so all folios should be the same size and you should not use paper clips or staples.*
 - **Disks and typescript must correspond exactly.** *If you spot any last-minute errors on the printout, mark them clearly in red pen. Do not change the disk.*
 - **Pack disks and artwork carefully to avoid damage.** *Remember to label each disk with author name, book title, and disk number. If the material is likely to go through customs write on the outside on the package 'Magnetic media enclosed'.*
 - **Keep a copy of your typescript and disks.**
 - **Make sure that you comply with the instructions in Section 7, Legal Issues.** *It is essential that all necessary permissions have been secured before the book goes into copy-editing; late refusals or fees that are too high for you to cover could disrupt the progress and the substance of your book.*

You should keep your Assistant Editor informed of your movements and availability while the book is being copy-edited and produced. During this time we will be asking you to answer copy-editing queries, check proofs, and prepare the index, and we need to be sure you are able to meet the deadlines these various stages impose. Soon after delivery of the final typescript, your Assistant Editor will explain the production schedule to you, and will answer any questions you may have about it.

Please supply the following material along with the disk(s) and matching printout:

- Submission checklist (please ask your commissioning editor if you do not have one)
- any original artwork, with photocopies of every piece included
- separate, typed lists of captions for maps, illustrations, and figures
- copies of letters giving you permission to reproduce any copyright material
- a list of any symbols, notation, or unusual fonts that you have used.

It is also helpful if you let your editor know of any particular conventions in matters of spelling, capitalization, or referencing that you have either consistently followed yourself, or would like the copy-editor to impose. This is especially important if you would like some practice that you know to be different from our usual house style to be followed.

These notes have been compiled to help you organize your typescript in a way that will help the production of your book to run smoothly. Please take the time to read through the notes and refer to them during your writing process, and if you have any queries, please get in touch with your commissioning editor.

Software

We can accept almost any electronically produced typescript, although we prefer to use common word-processing packages such as Microsoft Word. If you have any concerns, please discuss your choice of program with your commissioning editor before beginning work.

If you are preparing your text in LaTeX, Tex, or anything similar, please provide us with a sample disk to test for compatibility. The sample material must include all features in the text that will require design treatment or interpretation. Please discuss this with your commissioning editor before starting work.

If your book contains artwork (figures, illustrations) and you plan to submit these electronically, please send us in samples on disk with an accompanying printout. Your sample should contain all types of figures you intend to include. For more detailed instructions on the preparation of artwork, please see **Section 10**.

Presentation

Aim to supply us simply with words and spaces. There is a fine line between helpful design in a typescript, which can make the structure clear to the copy-editor, and obstructive design that will have to be stripped out by the typesetter. Even for heading and subheadings, we prefer plain text aligned left, since this leaves the book's designer free to specify appropriate styles.

Please note the following points:

- Use one serif font throughout, such as Times, and use 12pt for the main text.
- Set the right-hand margin ragged and do not hyphenate words at the end of lines (i.e. do not 'justify' the text to both margins).
- Do not centre any material. Use standard indents for displayed material, whether quotations, mathematical expressions, or computer programs.
- Do not key hard returns (i.e. using the RETURN or ENTER key) at the end of lines. Only use hard carriage returns at the end of each paragraph (two), after headings, or between each item in a list of table.
- In titles and headings, use initial capital letters only for the first word and any proper nouns. The copy-editor will impose a consistent pattern of capitalization according to the text design of your book.
- It is important that headings can be easily distinguished, and are consistent throughout. For example, use 16pt bold for A headings, 14pt bold for B headings, and 14pt bold italic for C headings.
- Insert only one space after marks of punctuation and none before colons, semi-colons, commas, or full points (except spaced ellipses, '. . .').
- Key a dash as a single hyphen with a space each side (' - ')

- If your discipline requires special fonts—Greek letters, phonetic symbols, *kanji*, for example, you should print out a separate list of all the characters from these other fonts that you have used and name each symbol (see below for more details on using symbols and notation).
- Always use the numeric ‘1’ for the number one, and the numeric key ‘0’ for zero.
- You may use software features to indicate **bold**, *italic*, ^{superscript} and _{subscript} characters as they reflect the conventions of your discipline. Italic can be used, sparingly, for emphasis. Underlined text will automatically be replaced with italic type. If you need underlining for technical reasons, note this for the copy-editor in your covering letter.
- Use the Tab key (not the spacebar) to indent new paragraphs and to align columns of text and tables.
- If you write anything on to the typescript, do so in bright red ink so that it stands out. Instructions to the typesetter should be encircled so that they are not inadvertently inserted into the text.

Symbols and notation

Special characters and notation should be presented in exactly the form in which they are to appear in the printed book. Care should be taken to ensure that symbols are unambiguous and that superscripts and subscripts are clearly positioned. You should choose fonts that highlight the distinction, and annotate the typescript to distinguish between characters that might be confused: for example I, l, 1 (capital letter I, lower-case letter l, figure 1); O, o, 0 (capital and lower-case letter O, figure zero); e, ε, Ε (lower-case e, Greek epsilon, and ‘is an element of’ symbol); K, k, κ (capital and lower-case K, Greek kappa); P, p, ρ (capital and lower-case P, Greek rho), and so on.

Greek, script, and other special characters should be identified at their first appearance in the text.

With the final typescript, submit a complete list of the special sorts that you have used. Name each sort and make it clear whether it has been achieved correctly on disk.

Organizing your text on disk

- Create separate files for every major subdivision of the text: preliminary pages, individual chapters, bibliography/references, and so on.
- Create a separate file for the figures in each chapter (do not embed line art or screenshots in the text files) and a separate file for the figure and illustration captions.
- Give each file a meaningful name (e.g. ‘CH01.DOC’, ‘CH01FIGS.DOC’). Number and label the disk clearly with your name, the title of the book, the date created, and the software used.
- Copy the files on to clean, newly formatted disks when you submit.
- Do not add other files to the disk. Be particularly careful not to include non-document files on the disk—e.g. system or font files. For Mac disks, make sure that the disk wastebasket is empty.
- Limit files sizes to a maximum of 50kb; divide longer chapters into two if necessary and name accordingly (CH01A, CH01B).

- Keep a back-up copy of the disk you finally submit, and do not amend it after submission. (This is in case anything goes wrong with the disk you send us.)
- Last-minute changes should be either (i) marked on the printout in red ink but not incorporated on disk or (ii) incorporated on disk and then printed out again. Printed matter that is 'Not on Disk' should be so marked; its extent can be indicated with a vertical line in the right-hand margin if it is not immediately clear.
- For the preparation of texts containing equations, formulae, or complex artwork, please discuss with your commissioning editor before starting work.

This section looks at specific features within a typescript and advises on the correct way to prepare these.

Preliminary pages

These are the pages that come at the beginning of the book, before page 1 of the main text. They are numbered with roman numerals. Some of these pages will be compiled at the Press, but as author you are responsible for preparing the following:

Title-page

This should have *only* the title and subtitle of the book, edition and volume details, and the name(s) of author(s) or editor(s). (Your commissioning editor will need to approve the order if it differs from the order of names on your contract.) Be sure to give your name in the form in which you want it to appear in print—which, for cataloguing purposes, should be the same form used for your previous publications.

Dedication

If you include a dedication, it should appear on a page of its own immediately after the title-page.

Foreword

A foreword is an optional introduction to the book written by an eminent person other than the author, editor, or a contributor.

Preface

The preface contains all or some of the following: aims of the book, intended readership, coverage and structure, special or unique features included, advantages over other books on the market, and any related teaching supplements. Sign it at the end with your initials, but do not date.

Please ask your commissioning editor for detailed instructions on how to construct a Preface.

Acknowledgements

It is the author's responsibility to clear copyright for material taken from other publications, including extracts, tables, and illustrations (see **Section 10**), and to prepare the appropriate acknowledgements to go in the book. Personal thanks to colleagues, individuals, or institutions may also go in here.

Contents

Make up a very well spaced contents page listing everything that follows it, including the index. Part titles, chapter titles and A-headings should be included, and be sure to check that the wording matches exactly the wording in the typescript.

In multi-author volumes, give the names of the author(s) of each chapter on the line below the chapter title. Make sure that the form of each name is consistent with the form given in the chapter headings and the Notes on Contributors.

Notes on contributors

If you are the volume editor of a multi-author book, you should compile a list of all the contributors in alphabetical order, together with their current affiliations and (if appropriate) a short biographical sketch. Make sure that the form of the contributors' names matches that given in the contents list and chapter headings. Here are two sample entries:

* Neil Richardson, University of Rutland

* Neil Richardson is Professor of British and American History at the University of Rutland. He is the author of *The Cuban Missile Crisis* (1992) and has edited *Peace Studies for the New Millennium* (1995).

Give the affiliation and university name in their standard anglicized forms where they exist.

List of plates / illustrations

If your book contains a plates section, or illustrations, compile a list, incorporating a brief (one- or two-line) description for each item.

Lists of maps / figures / tables

Any of these three types of list may be included if you think readers will find them useful—but they are by no means essential. The form for each entry is the number of the map, figure, or table followed by the main title. You do not need to repeat notes or sources from the text.

List of abbreviations

Again, if you think it will be useful, prepare a list of the abbreviations you have used in the text and notes. Lay this out in two columns: abbreviation on the left, expansion on the right. Use Tabs to align the second column, not spaces. The list of abbreviations can be expanded to include unfamiliar symbolic notation used in the text.

Main text

The main text should be numbered in arabic numerals throughout, with folios containing notes, appendices, and bibliography/list of references included in the single sequence. (However, do not incorporate tables or figures in the text: for these, see the instructions in **Section 10**). If you need to insert extra folios after you have numbered the typescript, label these (e.g.) 396A, 396B, and write a note on the preceding folio ('396A and 396B follow') to ensure that they are taken in.

Part openers

Begin a new page for each Part opener. The page should include the Part number, title of the Part, and may also include a brief introduction to the chapters that follow.

Headings and subheadings

A logical hierarchy of sections and subsections within chapters is essential to the reader. Keep headings concise, and avoid including abbreviations, formulae, or symbols within them.

- no more than three levels of subheading below chapter heading should be used
- do not centre or indent headings or subheadings
- type an initial capital letter for the first word of a heading and proper nouns only; leave everything else lower-case for the copy-editor and designer to

16pt bold for	A headings
14pt bold for	B headings
14pt bold italic for	<i>C headings</i>
12pt italic for	<i>D headings</i>

All quotations should be double-checked against the original source before submission, and be sure you follow the original spelling and punctuation.

*All notes must be in full-size type with **double line-spacing and generous margins** to allow room for editorial mark-up.*

impose a system of capitalization. Do not type a full stop at the end of headings.

- type the first line of text below headings full left (without a paragraph indent).
- To ensure the intended hierarchy of headings is clear on your typescript, please follow the guide shown here.

Numbered headings

The standard system of numbering is decimal by chapter, for example: the first main section in chapter 3 is numbered 3.1; the second subdivision within that section is 3.1.2. Avoid numbering below the second level of heading.

Lists

There are two forms of lists, **bulleted** and **numbered**, that may be utilized. It is important that lists are used consistently throughout the typescript.

Quotations

Quotations longer than about five lines/sixty words are set off from the main text. Leave a line space above and below and type them *double-spaced* to the full width of the page (the copy-editor will tell the typesetter to use smaller type, so you need not do so). Such displayed quotations are not enclosed by quotation marks. **Verse** quotations should be typed line for line.

Notes

Notes should be kept to a minimum; we prefer that explanatory material is taken into the text and citations referenced as outlined in **Section 8**. If they are essential to your book, please follow the guidelines below.

Numbering

All notes should be numbered by chapter (that is, the first note in each chapter is number 1). You may use the automatic footnoting/endnoting function of your software. Note cues should fall outside any punctuation marks in the text: ‘thus,1’ not ‘thus1.’

Footnotes/Endnotes

We prefer to set notes as endnotes (appearing either at the end of each chapter or at the end of the book) unless the type of book specifically requires footnotes.

Style

The style for notes may be as brief as is consistent with clarity, and abbreviations may be used much more freely than in the main text. If you are using notes to provide bibliographic references, see **Section 8**.

Cross-references

Internal cross-references should be entered on your typescript as ‘See p. 000’. These are then completed by the author at first proof stage, and should be used sparingly.

Tables and boxes

Please see **Sections 5** and **6** for full details on how to prepare and submit tables and boxes.

Illustrations

Please see **Section 10** for full details on how to prepare and submit illustrations.

End of chapter material

These have been provided as examples – all pedagogical material should be discussed and agreed with your commissioning editor. It is important that your book follows a consistent format throughout.

You may wish too list extra resources at the end of each chapter - the precise nature of these should be discussed and agreed with your commissioning editor. Some examples are given below:

Annotated further reading

A list of books/articles/web sites that may be of further interest to the student. Each entry should have one or two sentences explaining why it will be of interest. For example:

Clark, I., *The Post-Cold War Order: The Spoils of Peace* (Oxford, Oxford University Press, 2001). The most recent guide to the debates about the post-cold war period, viewing it as a kind of peace settlement.

Web links

Specifically for listing useful web sites connected to the themes discussed within the chapter. Each entry should be annotated with a couple of sentences describing what can be found on the site. Please note that you should only use addresses of permanent sites, and be sure to check the site address carefully both before submitting and at first proof stage.

All web addresses should be set in semi-bold and have **http://** knocked off the beginning, so they just start **www.** (eg. **www.oup.com**). Only retain **http://** if the address that follows does NOT start **www.**

Review or revision questions

Questions based on the discussions within the chapter, designed to engage the reader with the key themes/theories being discussed. You should aim to prepare a similar number of questions for each chapter.

Key points

A bullet point list briefly outlining the key points raised within the chapter.

Endmatter

Endmatter is all the material which appears after the proper text has finished. The index(es) should always appear last with the references/bibliography immediately preceding it. Each separate item should begin on a new page.

Our experience shows that the majority of copy-editing queries concern the book's endmatter: you will save time and avoid delaying the production schedule if you follow the guidelines below, and refer to the detailed notes within this booklet when preparing these sections:

Appendices

These can come immediately after the text proper finishes or at the end of individual chapters. Each should start on a new folio. The information contained in Appendices should be directly relevant to the subject area of the book.

Glossary

A glossary collects together the important definitions from the text, and is a useful revision aid for students. Type the headwords in lower-case bold type (with capital letters for proper nouns) and run the text on from the headword.

Bibliography / references

A bibliography lists all the references from the text at the end of the book (rather than at the end of each chapter). Leave plenty of space around the text for copy-editor markings. Please see **Section 8** for full details.

Index

This is the last item in the book; you will, of course, not be preparing it until proof stage. A good index is the mark of a good book – it should be comprehensive and allow readers to retrieve information easily. Lecturers often turn to the index first to assess the coverage and quality of a book, and poor indexes are always criticised by reviewers. The author is the best person to prepare the index as he/she knows the book and will appreciate the reader's needs. For detailed instructions on how to prepare an index, please refer to **Section 9**.

Solutions

If your book contains exercises, you should discuss with your commissioning editor whether to include a solutions section. If you do include solutions, please ensure that the numbering of the solutions correspond to the exercise numbers and that each one is complete and correct. We can provide you with more detailed guidelines if necessary.

Our house style has been shaped by people whose business is putting books together and it carries significant authority in academic publishing circles. It saves production time and reduces the need to make extensive corrections if you can take note of the following points as you write your typescript.

Please note, however, that individual copy-editors will respect the conventions within your academic discipline, and will not attempt to replace one perfectly acceptable system of capitalization or referencing, say, with our own. The point, then, of briefly explaining our system is that you can identify and make us aware of areas where your own preferred practice differs. Your instructions will be passed on to both copy-editor and proofreader, to ensure that your preferences are reproduced—and reproduced consistently—throughout your text.

Spelling and language

‘-ize’

A hallmark of OUP style is the ending *-ize* / *-ization* rather than *-ise* / *-isation* in words where this alternative exists (e.g. *civilize*, *organize*). However, some words are always spelt with an ‘s’: e.g. *advertise*, *analyse*, *chastise*, *paralyse*, *supervise*.

American spelling and style

American spelling and expressions will normally be anglicized by the copy-editor, but the Press is an international publisher and we are aware of the marketing advantages of publishing certain books in US English. This is an option that can be explored with your commissioning editor.

Capitalization

The use of capitals should be kept to a minimum: use lower case for government, church, state, party, volume, etc.

Quotations

If you are quoting passages from other texts, keep to the original spelling and punctuation: do not change it to make it consistent with your own text.

Parochialism

Our books have an international readership. Avoid references to ‘this country’, ‘our government’, etc., and explain any particularly parochial allusions that may be puzzling to someone from a different country.

Gender in language

Sexist use of language can cause offence, and you should make sure that your writing is free of any bias towards one gender or another. Avoid the use of ‘he’ where he or she is meant, either through the use of ‘they’ or by repeating the noun if possible.

Punctuation

Apostrophe

The apostrophe is *not* used in dates or in the plural of abbreviations: ‘the 1960s’ *not* ‘the 1960’s’, ‘UFOs’ *not* ‘UFO’s’.

Comma

A hallmark of our house style is the comma before ‘and’ and ‘or’ in enumerations of three or more items: ‘red, white, or blue’; ‘Jones, Smith, and Brown’.

Full point (full stop; period)

Do not insert full points after headings, in abbreviations made up of capital letters (BBC, WHO), or after Dr, Mr, Mrs, Ms, Mme, Mlle, Revd, St (=‘Saint’).

Hyphen

Use the Oxford dictionaries as a general guide to whether individual words should be hyphenated, two words, or one word. However, you may choose to follow different usages (perhaps they have become current within your discipline); in this case, please make a note for us of any non-Oxford forms you would like to be kept.

Hyphens should always be used to prevent ambiguity: for example, to distinguish between ‘full scale-work’ and ‘full-scale work’.

Points of omission

We set points of omission as three spaced dots, with a space either side of the set. If the matter before the omission points ends a complete sentence, you may include its own close-up full point (but this extra full point is not obligatory): ‘their source is not named. . . . A further investigation revealed . . .’.

Quotation marks

We set single quotation marks, reserving double ones for quotes within quotes: ‘The noun “guerrilla” is variously spelt.’ The relative position of a closing quotation mark and punctuation is often a source of difficulty. Briefly, if the quotation forms a complete sentence it will have its closing full point *inside* the closing quotation mark; otherwise, *outside* it.

Numbers and dates

Words or figures?

It is usual to spell out numbers below 100 in continuous text, unless the context is overtly statistical or scientific or units of measurement are being given (e.g. ‘45 kilometres’, ‘50 per cent’). However, if there is a great deal of numerical information, it may be better to use figures more frequently.

- We set figures for people’s ages: ‘he was then 58 years old’.
- Spell out numbers in ‘literary’ contexts, where precise measurements are not intended:

‘to God a thousand years are as a day.’

- Spell out numbers where they form the first word in a sentence (‘Three thousand gold bars were stolen’)—or rearrange the sentence to avoid starting with a number.
- Use commas, rather than spaces, in numbers with four or more digits: ‘1,000’, ‘2,000,000’. However, where numbers are used frequently in the text (for

example, in scientific texts), you may use a thin space for four or more digit numbers, and 1000 is closed up.

Ranges of numbers

Use the least number of figures in ranges of numbers: '76-7', '235-6', '100-2'; *except* for the group '10-19' in each hundred: '116-19' *not* '116-9', '210-11' *not* '210-1'. Another exception is for age groups, which are written, for example, as '25-29', rather than '25-9'.

Decimals

Insert a zero before the decimal point for all numbers less than one: '0.5' *not* '.5'. Type the decimal point on the line, not mid-line.

Dates

- Use the form '16 August 1949', without commas.
- BC follows the date; so too BCE, CE. AD precedes the date (but write 'first century AD'); so too AH, AM (*anno mundi*), AS, AUC. Type these as full capitals; the copy-editor will mark them for small capitals.
- Do not elide figures when the date covers more than one century: '1820-1910'. Do not elide dates BC. Otherwise, elide dates according to the rules above: '23-5 December 1826-8', '1911-17', etc.

Abbreviations

List of abbreviations

A list of abbreviations is generally useful in the preliminary pages of a book (unless only completely familiar ones are used). Construct the list in two columns, abbreviation on the left and expansion on the right. Align all of the expansions on the same Tab stop.

Explain all but the most familiar abbreviations used in the text on the first mention in each chapter.

Italics

Abbreviated titles of works should only be in italic if the expanded version is also in italic: *DNB* (*Dictionary of National Biography*), *OED* (*Oxford English Dictionary*); but LSJ (*A Greek-English Lexicon*, by Liddell, Scott, and Jones).

Latin abbreviations

Most of the common Latin abbreviations are kept in roman type (ad loc., cf., ed. cit., e.g., ibid., id., i.e., loc. cit., op. cit., q.v., sc., s.v., viz.); but *c.* (= circa), *et al.*, *passim*, *sic* are italic. It is best to use the English equivalents of *ante*, *et seq.*, *infra*, *post*, *supra*, *vide*.

e.g., i.e.

These should normally be spelt out in running text (although they may be used freely in notes, to save space). If the abbreviated forms are used, they should always be lowercase, even at the beginning of a sentence.

per cent

This is usually spelt out in running text ('15 per cent') but the symbol % may be used in notes and tables, and in the text itself if it occurs very frequently. In scientific texts, the symbol % is preferred.

Tables are most useful for the comparison of data, and should always be functional. As with other illustrations they should be separated from the main text.

- Begin each table on a new folio and print all of the tables in a single, separate batch at the end of the typescript. On disk, save each table in a separate file and label Table1.1, 1.2).
- Signal the optimal positions for tables within the main text: 'Table 1.1 near here', etc. (This will usually be at their first mention in the text.) The exact position of the table will of course depend on the final page layout, so you cannot use phrases like 'in the table below' or 'in the following table'.
- Do not try to give too much information in one table: a single-spaced table that will only just fit on to a sheet of A4 paper will probably not fit the printed page. Look at other OUP books to determine the practical limitations, or consult with your commissioning editor.
- Do not include tables within footnotes or endnotes.
- Make sure that the conventions adopted in the text for spelling, units, etc. are consistently applied in the table.
- Instructions for the presentation of straightforward tables follow. If you are planning to produce complex tables, please consult with your commissioning editor before starting.

Presentation of tables

- Copy should be double spaced and typed in normal text type (not italic or bold, except to agree with conventions that you've adopted in the main text). Use capital letters for only the first word in each 'cell' in the table and for proper nouns.
- Do not use vertical lines between columns. Horizontal lines should be kept to a minimum.
- When preparing a table use the Tab key to lay out the text and the underline key (shift+hyphen) to create horizontal rules. This will cover all simple tabular material.
- Use a hyphen to indicate no information in the column; the typesetter will interpret this as an en dash

A table consists of:

- ① **Number and descriptive title**

Numbering should be decimal by chapter (e.g. Table 1.1 is the first table in Chapter 1). Make sure that each table has a **title** in addition to its number. This should be factual and explicit, but as brief as possible. It may include (in parentheses at the end) any unit that applies to all figures in the table.

Insert a horizontal rule below the title.
- ② **Column headings**

Be brief—use '%' rather than 'per cent', for example—but do not abbreviate headings so far that they become unintelligible. Use the column heading to specify units that measure all figures in that column but not all figures in the table (in which case the unit becomes part of the title).

Insert a horizontal rule below the column headings and the main body of data.

3 *row titles and the main body of data*

Make sure that the **table data** in each column align with the correct column heading (the Tab key should be used).

- Columns of textual data align on the left-hand side with the column heading; the text is unjustified.
- Columns of related numbers align on the final digit (if they are whole numbers) or the decimal point.
- If the numbers in a column are not related (i.e. the rows are measured in different units), then the column simply aligns left, like a column of text. This alignment demonstrates visually that the numbers are not to be compared.

4 *notes and sources (in that order)*

Footnotes to tables should be cued using lower-case superscript letters (a,b,c etc.). *Do not use numbers*, since this may confuse the notes with the note system used in the main text. After such specific cued notes come any **general 'Note(s)'** to the table and then **'Source(s)'**. (Match bibliographic citations in the sources to the style of citation used in the main text and notes.)

1 Table 1.1. Summary description of local time-series used for Spain

Place	Province	Dates	Record type ^a	Population	
				1887	1930
Alicante sample					
Alcolecha	Alicante	1860–1935	P	907	822
Alfaz del Pi	Alicante	1826–1975	P/C	1,200	1,101
Altea	Alicante	1840–1919	P	(5,790) ^b	5,484
Benidorm	Alicante	1839–1935	P	3,181	3,099
Central Spain sample					
Bargas	Toledo	1821–1975	P/C	3,320	3,863
Buitrago de Lozoya	Madrid	1871–1950	C	658	787
Cabanillas de la Sierra	Madrid	1871–1950	C	282	326

^a P = parish register; C = civil register.
^b These places were integrated into other municipalities when these censuses were carried out, but kept vital registration records of their own. The population estimates are only approximations.

Notes: The total number of records examined was 20,870.
Sources: Reher, Pérex-Moreda, and Bernabeu-Mestre (1997).

Boxes can be used to highlight features or specific information within a chapter, such as:

- thematic highlights
- practical application of a point being discussed
- additional explanation and detail
- personal profiles of key figures
- summaries of key research
- summaries of key debates/critiques
- relevant articles from newspapers and magazines
- case studies or case problems
- lists
- anecdotes

Information should be concise and focused. You should draw the reader's attention to the relevant box in the main text where possible (e.g. See Box 1.5).

Presentation

- Copy should be double spaced and typed in normal text type (not italic or bold, except to agree with conventions that you've adopted in the main text).
- Numbering should be decimal by chapter (e.g. Box 2.1 is the first box in Chapter 2). Make sure that each box has a **title** in addition to its number. This should be factual and explicit, but as brief as possible.
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- Begin each box on a new folio and print all of the boxes in a single, separate batch at the end of the typescript. On disk, save each box in a separate file and label Box1.1, 1.2, etc).
- You do not need to actually draw boxed lines around the text – our typesetters will do this according to the text design for your book.
- Signal the optimal positions for boxes within the main text: 'Box 1.1 near here', etc. (This will usually be at their first mention in the text.) The exact position of the box will of course depend on the final page layout, so you cannot use phrases like 'in the box below' or 'in the following box'.
- Make sure that the conventions adopted in the text for spelling, units, etc. are consistently applied in the box, unless you are including a direct quote.

This section covers permissions, acknowledgements, and defamation. It is the author's responsibility to ensure that the following instructions have been complied with before submitting the final typescript.

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This system is suitable if the acknowledgements are lengthy, since it avoids cluttering up the text and captions. For example:

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Acknowledgements in the text

If the Harvard system (see Section 18) is being used, acknowledgements can be tied in to the list of references, for example:

Fig. 1.2. The descent of the Oedipus myth. (From Jones 1992) (Brown 1991) [*At the end of an extract.*] (Data from Smith and Brown 1992.) [*As a footnote to a table.*]

Similarly, if an acknowledgement is brief it can be part of a figure caption:

Fig. 9.2. African fertility symbols. (Photo: Dr F. Smith)

If a contributor to an edited volume needs to include chapter-specific acknowledgements (e.g. for research grants), these should be given in an *unnumbered* note at the beginning of the chapter. This note should be typed at the beginning of the list of footnotes/endnotes for the chapter, but will not be part of the numbering sequence. It will be typeset at the foot of the first page of the chapter.

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A defamatory statement is a statement that injures the reputation of another person by exposing that person to hatred, contempt, or ridicule, or is disparaging or injurious to that person in his or her business, or lowers a person in the estimation of right thinking members of society generally.

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Yours sincerely

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Note the following distinction:

'References' list all the works mentioned in the text; 'Bibliography' lists the works mentioned in the text but may also include works consulted by the author but not directly referred to.

The key requirements here are accuracy, completeness, and consistency. Remember that the primary function of a bibliography or list of references is to allow the reader to follow up a citation, and incorrect bibliographic information can be extremely frustrating.

As a final check before submission, you should check that citations in the notes or text *exactly* match those given in the bibliography or list of references. Correcting inconsistencies between citations takes up a great deal of copy-editing time, to the detriment of the rest of the book.

Lists of **Further Reading** should either follow the style of your main bibliography or list of references, or you may also choose to annotate or arrange these entries in paragraphs to direct the student to key concepts/discussion included in the text: see **Section 3** below.

OUP prefers the Harvard (author-date) system of referencing, which is outlined below.

Harvard system

Although we prefer you to use the Harvard system, any reasonable system of referencing can be followed if it is clear and consistent. It is particularly helpful to explain your preferred style in a note with the typescript: it can often save a great deal of puzzlement on the part of the copy editor, who will also be in a stronger position to impose uniformity if you happen occasionally to have lapsed from the preferred style.

The author's name and date appear in the text and a list of complete reference details is given at the end of the book.

Style of citations in text

This is held by Barnes (1998: 15–17) and Hankinson (1999 *a*: 14, 27; 2002: 72) . . . see generally Annas and Viazzo (1997) . . . 'it was the best of all possible worlds' (Hankinson, Wellins, and Hughes 2001: 43). Summaries of the working party's conclusions may be found in Mason *et al.* (2000). According to another study, 'the effect of the proposals on the community would be disastrous' (P. Smith, forthcoming *b*: i. 24). (The World Health Organization (WHO 2001) takes a different view.)

- If the author's name occurs naturally in the sentence, only the year is added in parentheses.
- If both name and date appear in the parentheses, then there is no comma between them.
- If there are two or three authors, all surnames should be given before the date, *but*:
- References to a work by four or more authors/editors should be given as first author *et al.* in the text; however, you must supply all of the names in the entry in the reference list.
- If two or more works by the same author were published in the same year, use italic lower-case letters after the date (*a*, *b*, *c*, etc.) to distinguish them. This also applies when there are two Smith *et al.*s (1996) in the list, even if the coauthors are different. If such references are referred to together at any point in the text, use the form: 'Recent research by Herbert (1998; 1999*a*, *b*) has proved . . .'
- If the References contain books by two or more people with the same surname (A. Smith and P. Smith, say), a distinguishing initial should always be included in citations in the text.
- Use 'forthcoming', rather than 'in press', for works that have yet to be published.
- If a work has been produced by an organization (say, the WHO) and the author's name is not given, use the name of the organization in place of the author's name.

Please note that the minimum amount of information that the reference must contain is as follows:

Author, A.N. (2002) Title of Book,
Location: Publisher

Style of a list of references

When there is more than one reference to the same author, references should be listed chronologically within these three groups:

- single-author works are listed first
- works written with one or two other authors are listed second, in alphabetical order of the second and third authors, and then chronologically.
- works the author wrote with more than two other people are listed last in chronological order *not* in alphabetical order of co-author. This is because the names of co-authors are replaced by 'et al.' in the text (see above).

Examples

Boserup, E. (1981). *Population and Technological Change*. Chicago, IL: University of Chicago Press.

Fields, G. (1987). 'Public Policy and the Labour Market in Developing Countries', in D. Newbery and N. Stern (eds.), *The Theory of Taxation for Developing Countries*. Oxford: Oxford University Press, 264–77.

Mason, J. B. (1984a). *Human Settlements in Perspective* (2nd edn). Oxford: Basil Blackwell.

— Habicht, J. P., and Tabatabai, H. (1984b). 'Notes on Nutritional Surveillance'. *Nutrition*, 6: 78–90.

Preston, S. H. (1979). 'Urban Growth in Developing Countries'. *Population and Development Review*, 5/2: 195–215.

Tolba, M. K. (1987). *One Earth, One Home*. Nairobi: United Nations Environment Programme.

WHO (World Health Organization) (1983). *Primary Health Care: The Chinese Experience*. Geneva: WHO.

Electronic references

If the reference is to a book, part of a book, journal, or journal article that has only been published on the Internet, the entry should be as follows:

Smith, P. (2002), *Online Publishing*, <http://www.pubonline.com>

You should only reference permanent web site addresses.

The author is usually responsible for compiling the index. If you do not wish to compile the index, we can arrange for a professional indexer to do the work for you, the cost of which will be charged to your royalty account. A copy of the index in proof will be sent to you for approval.

The index is prepared at first proof stage using an extra set of proofs, and should be submitted shortly after you have returned your corrected proofs. The exact schedule will be discussed with you on delivery of your typescript, though it is likely to be around 2–3 weeks.

We do advise that you begin work on your index as early as possible: you may wish to list entries or to highlight the terms you wish to index on your typescript and then simply transfer the page numbers from the page proofs.

These notes are intended to provide guidance for authors producing an index for their books. Your assistant editor will be pleased to help you with any queries.

What to supply

Copy should be double-spaced with one column of text per A4 page. Clearly indent turnover lines and sub-entries. You should submit a disk with hardcopy, and ensure that your printout matches exactly what is on the disk. You should clearly label your name and book title on both.

What to index

- Deciding what to include depends on the book, but your reader's requirements are the main consideration. Think about how a reader may use the index; if you, as a reader, would be likely to look something up, put it in. If you are not sure, put it in. However, be aware of the intended readership and be clear about the size of index warranted by the book – consult your assistant editor if you have any doubts.
- As a general rule, enter all items of significance (names, places, concepts), with correct page numbers and spelling. Usually a single index will suffice, so do not provide subsidiary indexes without good reason, and without agreeing this with your commissioning editor beforehand.
- **Main entries** (headings or headwords) should be those most likely to be the first sought by the reader and should be concise. They should consist of nouns that, if required, may be modified attributively by adjectives, verbs, or other nouns, and should start with a lower-case letter unless the word requires a capital in the text.
- Ignore passing references i.e. those that give no information about the topic. Do not include entries from the preface, contents, introduction, etc. unless they contain information relevant to the subject of the book not found elsewhere. There is no need to index bibliographies or reference lists. Editors of multi-contributor works must ensure that all contributors' references have been standardized to a single form throughout.
- Use cross-references or sub-entries (see below) where lengthy strings of page numbers threaten to clutter the layout.

- **Notes** should be indexed only if they give information about the subject not otherwise found in the text. Where there is a reference to a topic and a footnote to that topic on the same page, it is usually sufficient to index the text reference only.
- **Cross-references** are used to deal with synonyms, near-synonyms, and closely related topics. They fall into two classes:
 - Introduced by *see*, they direct attention from one possible heading to a synonymous or analogous one, under which the references will be found.
 - Introduced by *see also*, they extend the search by directing attention to one or more closely related headings.

You should avoid bewildering the reader by cross-referring in circles.

- **Sub-entries** are used chiefly to analyse a complex subject heading, but also to avoid long strings of page numbers. They should be arranged alphabetically by key words, ignoring prepositions and articles.

Alphabetical ordering

The two alphabetical systems for both main entries and sub-entries are word-for-word and letter-for-letter:

Word-by-word

High, J.
 high (light-headed)
 high chair
 high-fliers
 high heels
 High-Smith, P.
 high water
High water (play)
 Highball
 highbrow
 Highclere Castle
 Highlights
 Highsmith, A.
 Highways

Letter-by-letter

High, J.
 high (light-headed)
 highball
 highbrow
 high chair
 Highclere Castle
 high-fliers
 high heels
 highlights
 Highsmith, A.
 High-Smith, P.
 high water
High water (play)
 highways

These examples consist of simple and compound entries; simple names precede compound names. In both systems, 'High, J.' is treated as a simple entry; 'high (light-headed)' is also simple as descriptions in brackets are disregarded.

- Where simple names are identical they are ordered as follows: (a) people, (b) places, (c) subjects and concepts, (d) titles (of books, plays, etc.).
- In the word-by-word system separated words are preceded by those with extensions (e.g. 'high water' before 'highball'). In the letter-by-letter system words are treated as one word. The hyphen in a proper name is ignored. Under either system, sets of letters are treated as one word, if-like 'NATO' and 'NASA'-they are so pronounced.
- Hyphens are normally treated as spaces, so that in a word-by-word sequence, the two halves of a hyphenated word are treated as separate words. The exception to this rule is in such words as 'de-emphasis' or 'iso-osmotic', where the first element is never a word in its own right.

- Symbols at the beginning of a heading can be arranged as if they were spelt out, alphabetizing ‘=’ as ‘equals’, ‘£’ as ‘pounds’. Double coverage is useful where the names of symbols may be problematic, with an umbrella heading for symbols (e.g. ‘rules of inference’, ‘linguistic symbols’) in addition to alphabetical listings. Numerals can be treated as if spelt out with ‘1st Avenue’ as if spelt ‘First’ and ‘10 Downing Street’ as if ‘Ten’.
- Alphabetical order should ignore all diacritics, including the umlaut: X and X are treated as o. Foreign names are treated in the form familiar to the reader, so we show ‘Bartok, Bela’ even though in Hungarian the surname comes first. Note that foreign languages have their own rules of alphabetisation, which must be taken account when indexing n languages concerned.

Names with *Mc*, *Mac*, or *M’* are listed as *Mac*:

McCulloch
MacFarlane
McNamee

St is listed as if it were spelt ‘Saint’, for both personal and place names:

Saint, J. B.
St Bees School
St James Infirmary
Salisbury, A.

(Names denoting the saints themselves are not treated thus. St Francis would appear under *F*.)

Ignore numbers, rank, sanctity, material in parenthesis, and prefixes such as *de*, *of*, *the*, and *von*, and arrange in strictly alphabetical order. There may be a good reason to list people’s names in something other than alphabetical order, however. Such a list might be hierarchical:

John, Pope
John, Augustus

or chronological:

Edward I
Edward II
Edward III

Kipling, Josephine:
birth, 128, 180
in Vermont, 192
at Torquay, 200
at ‘The Elms’, 261
illness and death, 128, 195–7

Style of entries

Begin each entry with a lower-case letter unless the word is capitalized in the text (other than at the start of a sentence). Check carefully hyphenation, italics, spelling, and punctuation for consistency with the text. Instructions for cross-referring (*see*, *see also*) should be printed out in italic; however, 'see' and 'see also' should appear in roman where they are followed by an italicized word or words.

Do not put a comma between the entry and the first page number. If the entry ends with a numeral, place the numeral in parentheses, or add a colon. Insert a space after all punctuation (particularly in names) except for those abbreviations printed close up in the text. There should be no punctuation at the end of entries, with the following two exceptions:

1. separate an entry followed by a *see* cross-reference with a comma, e.g. 'earnings, *see* income; taxation; wages'.
2. use a colon after a headword with no page numbers, where it is followed by a list of sub-entries.

Page references

- in references to pagination, use the least number of figures possible, e.g. '30-1', '42-3'; *but* '10-11' *not* '10-1', '16-18' *not* '16-8', '116-18' *not* '116-8' (i.e. for the group 10-19 in each hundred).
- references to dates should be in the form '1814-15', '1950-1', '196-172 BC'. Do not contract dates involving different centuries, e.g. '1789-1810' *not* '1789-810'.
- Exact page number references should be given; 104-9 *not* 104ff.
- Distinguish between '65, 66, 67' denoting separate short references and '65-7' denoting a continuous discussion.
- Page references to illustrations, tables, plates, etc. can be set in a distinctive fashion (italic or bold type). This should be marked on the copy, and explained in a note at the beginning of the index.

Index locorum

Some works may have an index locorum (index of passages cited) as one of the indexes. This is set out in columns, with passages cited on the left and followed by the page references.

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- *Produce all the artwork electronically using a professional software package such as Illustrator or Freehand.*
- *Use a non-professional package such as Word or PowerPoint to produce electronic roughs for us to redraw.*
- *Provide rough drawings which we will redraw.* To enable us to produce accurate artwork, you should provide us with explicit instructions and clear drawings. It is helpful if you can explain any technical features of the figure that may not be clear from your rough: for example, should two lines on a graph be of different thicknesses? Should a line with rough steps in it really be a smooth curve? Does a particular pattern of shading need to be preserved because it is mentioned in the main text?

Whichever method you choose, please read the following guidelines on how to prepare and submit artwork. If in any doubt, please ask your commissioning editor.

Identification and numbering

Number all figures decimally by chapter (Fig. 1.1, Fig. 1.2, etc.) Ensure that each figure is clearly numbered on the printout. The main text should contain a reference to the figure by number (Fig. 1.1 here).

If you are a contributor to an edited volume, mark your surname, a shortened version of the book title, and the chapter number (if known; the volume editor should add this if the contributor cannot).

This information should either be put on the front of the illustration (well outside the area that will be reproduced) or on the back. Label the electronic files using the correct figure number.

Labelling

- There should be a minimum of labelling, which must be consistent with stylistic conventions used in the text. In general, OUP books use lower-case sans-serif letters for figure labels, with an initial capital only, but check with the editor for the particular design of your book.

- Check that the labels correspond with those cited in the figure legend and the text. Note that this may mean that you need to relabel figures taken from other sources.
- Be consistent with your use of italic and bold, and clearly indicate both.
- All labels on the ordinates and abscissae in graphs should show the relevant units in brackets.
- If the relative positions of labels are important indicate this clearly.
- As a rule of thumb, use 8 point type if you are supplying the figures at their final reproduction size; use 16 point type if you are supplying the figures at twice their final size.

Sizing

- The area available for figures will vary with the text design of each book. Check with your editor as to the particular dimensions available for figures in your book.
- Once the area available for figures is known, you may decide whether to prepare the illustrations to the actual size required, or to make them larger. If you are producing complete illustrations on a computer drawing package, it is most convenient for us if you draw to the final size that they will appear in the book. But if the illustrations will require hand-work to relabel, i.e. if we are working from the hard copy, then it is best to produce the illustrations at 150% final size.

Shading and tints

- Note that it is difficult to have more than four distinguishable tints in any one diagram
- Aim to be consistent: adopt similar styles in terms of shading, types of lines used for curves, types of arrows, etc.

Figure legends (captions)

- All figure legends should be together on a separate file on your disk, rather than having them integrated with the text or attached to illustrations.
- Each figure legend should define all abbreviations used in the figure and must describe concisely what the figure shows so that the figure is self-explanatory.
- Remember to check that the spellings, hyphenation, and symbols used in the legend correspond to those used in the labelling of the illustration itself (and those used in the text).
- Figure legends should contain text only. Make any keys to your diagrams part of the illustration, not part of the legend.

Photographs

- Resolution must be 300 dpi at least.
- Beware the Web. In general, images on the Web are much too low resolution to be used in books and will often look bit-mapped, jagged, on reproduction.
- Photographic prints should be of sufficiently high quality to withstand the inevitable loss of contrast and detail inherent in the printing process: our preferred option is 5×4 transparencies, or good quality glossy black and white prints. Glossy black-and-white prints should be supplied. Matt and colour prints will reproduce, but less well. The originals should show good gradation and contrast and be without marks or scratches.

- Photographs photocopied from or even cut directly out of another publication cannot be reproduced satisfactorily. Instead you should ask for a copy of the actual photograph when you write to the author and publisher for permission to use the illustration.
- All photographs should be provided in a separate rigid folder or envelope. You should supply photocopies of each illustration (the quality of the reproduction is unimportant), which can be used as 'roughs' for routine reference by the copy-editor and others: this minimizes handling of the originals.
- If areas can be or should be cropped, mark this on the photocopy supplied
- If a magnification factor has to be indicated, do so by means of a scale bar in the corner of the photograph, rather than by stating the magnification in the figure legend.
- Identification and labelling rules apply as above: please note however that you should not write on the back of a photograph but use an adhesive label. Do not attach anything to a print with a paper-clip.

Scanned images

- Scanned images should be at high resolution: 800 dpi minimum for line diagrams, 300 dpi minimum for greyscale and colour.
- Save as either TIFF, BMP or JPEG files. (TIFF is the preferred format; it allows us to re-size.)
- OUP will need to confirm that they are of a suitable quality for publication.

Electronic submission

- Figure files should not be embedded in the text. Each chapter should have a separate file (labelled ch01.doc, ch02.doc, ch04.doc and so on) and a separate file for each figure. Ideally, figures should be on a separate disk or disks from the main text.
- Indicate the position of any figures in the left hand margin of the text (i.e. FIGURE 2.4 HERE).
- Supply each figure as a separate file on your disc, **and** print it out and supply it on a separate sheet.
- If you are using Corel Draw, Illustrator, or Freehand, please save your figures in the native file format.
- If you are not using one of the above drawing packages, please save your figures as EPS files. (Or PICT files if EPS not possible.)
- Figures imported into Word or produced in PowerPoint are not usually suitable for publication; please consult with your editor.

The preferred delivery route is on disk: Mac or PC, 3.5 inch floppy disks, CD-ROM, ZIP or JAZ disks. At present OUP does not use mini disks or optical disks. Email and FTP are available. Because of size limitations, email is usually only suitable for samples or for urgent last minute replacements.

The editor of a multi-contributor volume has a vital role to play at all stages in making a unified whole out of the various contributions and in keeping everything moving to one schedule. You will need to ensure that the volume is fully integrated and that the coverage is even and comprehensive.

Distributing a briefing document to your contributors early on, covering both coverage and chapter structure, will help to avoid time-consuming editorial work for you when the chapters are delivered. It is also important to ensure that your contributors keep to the word-length allocated to them. Your commissioning editor can help you compile such a document.

General guidance on the preparation and delivery of a contributed volume is given below:

Preparation of typescript and disks

Contributors need to be told how long their chapters should be, how many tables, boxes, and figures they can include, how they should cross-refer to other contributions, and what chapter structure they should follow.

Volume editors should also provide instructions on:

- the arrangement of headings (number of levels and the use of numbering)
- the style for references and the system to be used
- the style for notes to ensure consistent usage throughout the volume.

We prefer to receive all chapters in a single wordprocessing format; if this presents a problem please consult with your editor.

Figures/tables

Where chapters contain figures, contributors should provide good-quality, unmarked originals and enclose these with their chapter. Please note that it is your responsibility to ensure that contributors secure permission for the usage of all copyright material: please refer to **Section 7** for more details.

On delivery

You must ensure that the typescript delivered to OUP is the final version, and that all editorial cuts and amendments have been cleared by the contributors.

On submission of the final typescript, you must prepare complete prelims for the volume, including a contents page and up-to-date Notes on Contributors (see **Section 3**). You should also provide full postal and email addresses for the contributors and an indication of which author of a jointly authored chapter is to be our main point of contact.

Normal delivery instructions apply to the typescript – see **Section 1** for full details. Specific instructions are provided below:

- please ensure that each chapter is double-spaced (including notes and references) and printed on one side of the page only
- pages must be numbered consecutively throughout the typescript
- disks for each chapter must correspond exactly to the hardcopy. Any last minute-changes not made on disk must be clearly marked in red pen on the typescript.

- Please supply full details of the copyright material included, with copies of the permission licences for each quotation / figure / map. Refer to **Section 7** for more details.
- Please supply an accurate word-count for each chapter

Copy-editing and proof-reading

Prior to or on delivery of the final typescript, the assistant editor responsible for your typescript will consult with you about the most efficient way to organize the various production stages.

It is our normal practice to send any questions that arise during copy-editing to the volume editor in the first instance, who may then consult with contributors. It is particularly important that you set clear deadlines for your contributors, and liaise with them regarding their level of involvement in copy-editing and proof-reading their chapter. If contributors fail to meet their deadlines, we will expect you to answer copy-editing queries or read the proofs on their behalf and inform them of this.

This section looks at the ways you can prepare and submit a new edition. Following the guidelines below will help ensure a smooth and efficient production process.

Working from disk

If you are revising a book written after 1998, it is likely that we will be able to supply you with electronic files of the final text. Please consult your commissioning editor; you should allow us at least two weeks to arrange this. If you are using electronic files, please see below for notes on preparing artwork and clearing permissions, and follow the guidelines for submitting a new book (**Section 1**).

Working from hardcopy

Key points

- *All folios must be numbered consecutively and arranged in the correct order. Inserts should be collected together separately, not be stapled to the typescript.*
- *Care should be taken in renumbering notes, figures, and tables to take account of additions and deletions.*
- *All new inserts should be labelled both on the copy of the typescript and on the printed insert; the same label should be given to the electronic files.*
- *Internal cross references should be carefully checked and amended where necessary.*
- *All prelim pages and endmatter (excluding the index) should be checked and updated as necessary*

If it is not possible to provide electronic files, or if you would prefer to work on a hardcopy of the text rather than generate a completely new typescript, we can supply you with an enlarged photocopy of the last edition to work with. If this is how you would like to work please ask your commissioning editor to arrange this for you. The following guidelines will help you to prepare the new typescript:

Deleting text

If you are deleting text, draw a red line through the material you wish to delete. Do not use tippex. Even if you are deleting an entire page, you should enclose the scored out page with your final typescript. Please make sure that it is clear as to exactly what words should be deleted.

Inserting text

To insert **small amounts of text** (i.e. one word or single sentence amendments) which can be easily transcribed onto the typescript, use a red pen and write the text to be inserted neatly and horizontally in the margin. Clearly indicate where the text should be inserted.

To insert **larger amounts of text** (i.e. a number of sentences or whole paragraphs that cannot easily be transcribed onto the typescript) you should use inserts. These are typed pages containing the new text, and supplied electronically. Each insert should begin on a new folio, and the text should be double-spaced and single-sided.

Clearly label each insert; for example '45A' to signify it is insert A for folio 45. On the main text, mark clearly in red pen where the new text should be inserted.

Save each new insertion as a separate word file, and follow a consistent and logical naming convention to match what appears on the main text; for example 'Insert 45A.doc'.

NB: If a chapter has been significantly changed (large amounts deleted, added, or moved within the chapter), please treat as a new chapter and create electronically following the guidelines for submitting a new book. We may be able to convert particular chapters to Word from your original edition for this purpose. If you are unsure of how to proceed, please contact your commissioning editor.

Permissions

Please note that permissions cleared for the previous edition are likely to have been limited to that edition. It is vital that you clear permissions for any copyright material that you are re-using in a new edition, or any new copyright material being introduced – see **Section 7** for full details.

Artwork

Where possible we will reuse existing artwork for the new edition. We can supply you with a printout of each figure if necessary; please check with your commissioning editor. Any instructions to the typesetter/illustrator should be made in red ink on the figure and encircled. **Make essential corrections only.**

If you are adding/deleting figures, use a single red line to cross out the original figure number and indicate the new figure number (please be careful not to obscure the original number). You will need to supply a new figure list.

If you are supplying new figures, please follow the guidelines in **Section 10**.

Submission

Please follow the guidelines for submitting your typescript in **Section 1**, bearing in mind the specific points outlined above.