

# MANUSCRIPT INFORMATION FOR AUTHORS

- Please supply us with your script saved as a **double-spaced** Word document (hard and soft copy must be absolutely identical).
  - Please send us all permissions/consent forms with your final script.
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## Preliminary pages

Please include the following:

- Title page
- Table of Contents
- Preface, Foreword, Dedication, Acknowledgements or Introduction (as applicable).

## Contributors (if applicable)

Please include a complete list of their names, affiliations, addresses, telephone numbers and email addresses.

## Main text

- *Saving the text:* please save each chapter separately as a double-spaced Word document, named by Chapter number. The copyeditor will work on a double spaced version of the script, and will ask you queries by page number so it is important that you have the same spaced version to be able to easily identify the queries. (The electronic text must be identical to the hard copy.)
- *Font:* there is no preferable font to use for the chapter text, as long as it is clear. Times or Arial are good fonts for plain text. Times is better if you are using unusual or mathematical symbols as Arial or other 'sans serif' fonts can be ambiguous (e.g. the letter 'el' can look like a numeral 1).
- *Saving artwork:* save artwork separately from the text. Please do not embed artwork within the text as this can make it unusable. However, tables within the text are fine.
- *Headings:* please use a clear hierarchy of headings to indicate main sections and sub-sections within each main section. We advise using a maximum of 4 levels of heading, as more may become confusing for the reader.
- *Lists:* please use a consistent style, either bullet points or numbered lists: (1), (2).
- Please number all the pages of each document electronically.

## Figures and tables (See separate guidelines for the preparation of artwork)

- *Numbering:* please number the figures and tables as follows: Fig. 1.1, Fig. 2.1, Table 1.1, etc., where the first number is the chapter number, the second number is the figure/table number. They should be numbered sequentially according to the order in which they fall in the text. Tables should be saved in a separate sequence to figures.
- *Citing display items:* **please cite all figures, tables and boxes in the text**, for example: 'Fig. 1.1 shows...' or '(see Table 1.1)'. Please do not write 'Place Fig. 1.1 here' as we are rarely able to place items exactly, unless you are having a very specific layout as agreed with your Commissioning Editor.
- Supply figure captions as a separate list.
- Tables are best formatted using Word's table function.

## References

All references cited in the text need a full citation in the Reference list. Please use a consistent style for references, especially important in multi-contributor books.

- References should include the following information:
  - All author or editor surnames and initials
  - Year of publication

- Title of the book, journal article or book chapter
- Journal title, volume number and page range of the article
- Publisher name and place of publication for books (not necessary for journals)
- Page numbers if referencing a chapter within a book. Supply the chapter title, full name of the book from which the chapter is taken, and the book's editor
- If you use a numbering scheme for references, assign numbers to the references according to the order in which they appear in the text, not alphabetically or by date.
- If you are using a name-date system, e.g. Smith (1990), the references should appear in date order in the text (Smith, 1988; Davies, 1995), and alphabetically in the reference list.

## **Consent**

For medical/dental subject areas, informed consent must be obtained from patients for use of information or images from which patients may be identified. Consent may also be needed for use of photographs generally where persons are identifiable. If in doubt please ask your commissioning editor. If you are using case studies, please ensure that all names or places are made anonymous.

## **What happens after I send in my script?**

Once your commissioning editor has accepted your script for publication, it is passed to a Production Editor, who spends time preparing the script for copyediting, assessing the work required, checking artwork, preparing a page design, arranging suppliers, and so on. Your Production Editor will be in touch early to introduce themselves and your copyeditor, to go over any early queries and to inform you of the publication schedule.

After script assessment, the script is sent to a freelance copyeditor who will contact you directly with any copyediting queries. It is important that you are able to answer these queries as quickly as possible, so please let your Production Editor know if you will be away so this can be taken into account in the schedule.

Following copyediting, the script is checked and sent to a typesetter. Typesetting takes about 4-5 weeks, after which proofs will be sent to you. Your Production Editor will inform you of the exact proof date.

### *Proofs*

You will need to read the proofs. Proof stage gives you the opportunity to check you are happy with the text. Proofs will look the same as the final book, laid out in pages with the artwork in place. At proof stage we cannot usually accept large-scale changes, as there are serious cost and time implications, but small corrections and essential updates are fine. At proof stage we also organise a proofreader to read a further set of proofs against the original script. If you have agreed to prepare an index this will be the time you finalise it, or if we are preparing the index for you we will book a specialist indexer.

### *Proof collation and final correction*

After we receive your corrections and those of the proofreader, we collate the corrections onto one final set of proofs. If we have any queries on your corrections we will contact you. Once everything has been finalised the proofs are sent back to the typesetter, who corrects the final files. We have a further 'in-house' checking stage to make sure the setter has not made any mistakes, and then the final files are approved and sent for printing.

## PREPARING YOUR ARTWORK

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- Please send us early samples of your artwork, before submitting your script.
- Permissions – if you have used illustrations from other published sources, you will require permission *from the publisher of the original source*. Please obtain permission before sending in your script and provide copies of all completed permissions forms. We can supply you with Blackwell forms to use when you request permission.
- Unless otherwise agreed with your commissioning editor, please present all your artwork in **black and white**.

**You may not have to read all the notes below. It depends on the type of artwork you wish to supply – either electronic or hard copy.**

### General notes

- Please supply good quality print outs of all artwork on single-sided A4 paper.
- **Please do not embed artwork in the text file.**
- Please save each figure as a separate file, numbered by Chapter so the first figure in Chapter 1 would be Figure 1.1, the second would be Figure 1.2, and so on. Please do not save more than one figure in a file.
- Please avoid scanning illustrations from other previously printed sources, as interference patterns can be a problem. In this case it is necessary to supply originals for us to scan.

### Electronic artwork

Unless you need to create a composite image in Powerpoint or Word, please **do not** embed artwork into Word or Powerpoint files. Instead please just supply us with the original 'native' image files.

However, we **are** usually able to use line artwork that was **originally drawn** in Word, Powerpoint or Excel (i.e. it hasn't been drawn in some other package and embedded). Do not attempt to convert these to tif or jpeg files.

*Electronic LINE artwork - ideal resolution is 600 dpi*

- Electronic line artwork that is drawn in Illustrator, CorelDraw or other drawing packages (except for MS Word, Excel or Powerpoint) should be saved as **tif** or **eps** files. Jpeg files are usually *not* appropriate for line artwork.
- We recommend using a minimum line thickness of 0.5 pt for electronically drawn artwork. Heavier lines may be used where required, but thinner lines may break up during printing.
- Unless your book is being printed in colour please do not use colour shading.
- Grey shading (tint of black): shades of grey that are closer than 20% to each other look too similar when printed. We suggest using 20% and 40% tints. You can also use white and black.
- If you are drawing something where you need a lot of different shades (e.g. a pie chart), we suggest using simple pattern types to increase the variety of shades available, e.g. hatching, cross-hatching, large dots.
- Ensure that the text size is appropriate for the size of the artwork you are drawing – we would normally suggest 8pt at the size the figure is going to be reproduced. Please also use a consistent and clear font (for example, Arial or Helvetica).

*Electronic photographs, including radiographs, MRI images, etc.  
Minimum resolution is 300 dpi*

- Appropriate file types are tif or jpeg, but we can accept others so supply early samples.
- Please ensure images are clear and free from fuzziness.
- We can convert colour images to black and white for you. Please bear in mind, however, that some colours convert to similar shades of grey so the contrast you see in colour may not be quite as strong in black and white.
- Electronic artwork from electronic copies of journals (e.g. pdf files downloaded from the internet) are not high enough resolution as they have been optimised for web viewing. Please supply an original copy of the printed hard copy journal for us to scan from.

### **Hard copy artwork**

If we only have hard copy images and no electronic files then we will scan the artwork. Hard copy can be line artwork on paper, photos or slides.

*Line artwork:* please supply good quality print outs or drawings on single-sided paper.

- For simple hard copy artwork such as graphs or charts please avoid using grey or coloured shading, as these do not scan well when incorporated from hard copy line artwork. Instead use clear patterns, such as cross-hatching. White and solid black are also good shading colours.
- For artist-produced, hand-drawn or other finely detailed artwork, we can accept a wider range of tints and effects. Please speak to your commissioning editor if this is the case.

*Hard copy photographs and slides:* our typesetters have high quality scanning equipment so if you cannot provide high quality electronic scans then we can do this for you. We can convert colour photos/slides into black and white images once they are scanned.

If you have any queries about your artwork, please speak to your commissioning editor or production contact. We have considerable artwork experience and can advise you on the best way to proceed.

## Suggested formats for supplying artwork

Programme used to create/draw image	Electronic Format to supply it in	File extension	Required Resolution
Word	Word file	.doc	n/a – but see guides for recommended fonts and line thickness
Excel	Excel file	.xls	n/a – but see guides for recommended fonts and line thickness
PowerPoint	PowerPoint file	.ppt	n/a – but see guides for recommended fonts and line thickness
Illustrator	Save as tif or eps file	.tif or .eps	Minimum 600dpi
Photoshop	Save as tif or eps file	.tif or .eps	Minimum 600dpi if line drawing Minimum 300dpi if photograph
ChemDraw	Export as a tif file	.tif	Minimum 600dpi
Corel Draw	eps file	.eps	Minimum 600dpi
Digital camera (electronic photograph)	jpeg file or tif file	.jpg .tif	Minimum 300 dpi

### NOTE: Files created on Macs

IBM PCs use extensions on file names to recognise file types (eg '.doc', '.eps', etc). Because AppleMacs work in a different way, files created on an AppleMac computer may not automatically save with an extension in their names. If you are using a Mac, please ensure that you add the correct extension to the file names, to ensure the files can be 'read' by a PC.

## BLACKWELL Publishing LTD References style sheet

### *π Harvard system*

This is a name-and-date system. The following are house style:

- Author, A.B. & Author, B.C. (1989) Title of article. Journal Title in Italics in Full, 00 (Suppl. 2), 000-000.
- Author, A., Author, B., Author, C., et al. [if more than 6] (in press) Book Title in Italics with Initial Capitals for Nouns, etc., (ed. A. B. Editor). Publisher's name, Place.
- Editor, A. (1993) Book Title in Italics with Initial Capitals for Nouns, etc., 2nd edn. Publisher's names, Place.
- Author, A. & Author, B., Jr (1989) Chapter title. In: Book Title in Italics, Vol. 1, (Upper-case Initials to Nouns etc.) (eds A. B. Editor & D. C. Editor), 2nd edn. pp. 00-00. Publisher's name, Place.
- Author, A. (1989) Paper title with lower-case initials to words. PhD thesis, University.
- Author, A. (1989) Rapport sur quelque fois. Report no. 1, Institution Name in Full, Place [in French].
- Author, A. (1992) Abstract title. In: Symposium on How to Present References (ed. A. B. Editor), pp. 62, abstract 500. Publisher's name, Place.

References by author and date should be listed in chronological order in the text (i.e. (Bloggs & Smith 1978; Jones & Brown 1988; Andrews et al. 1990) and in alphabetical order in the reference list. More than one work by the same author with the same date should be identified in the text and listed by adding a letter, i.e. (Author, 1980a, b). References in the text to a work by more than two authors should give the first author's name plus et al.

Turnover lines should be indented by 1 em.

The following is a guide to alphabetic order:

list under L	A. B. van Loghem	van Loghem, A. B.
list under V	V. Van Gogh	Van Gogh, V.
list under V	E. Van der Haag	Van der Haag, E.
list under H	E. van der Haag	van der Haag, E.
list under H	A. von Hoffman	von Hoffman, A.
list under V	A. Von Hoffman	Von Hoffman, A.
list under D	A. De Bergerac	De Bergerac, A.
list under B	A. de Bergerac	de Bergerac, A.
list under Mac	McDonald	
list under Mac	M'Naghten	

### *π Vancouver system:*

This is a numbered system with references numbered sequentially as they occur in the text. References are then listed numerically. The Reference information should be the same style as *Harvard* references above.

An en space should separate the number from the author's first name. Turnover lines should range with the opening first line after the numeral. Text indicators should either be superscripts within punctuation - e.g. <sup>1</sup>. or numerals on the line enclosed in square brackets, again, within the punctuation - e.g. [1]. or superscripts enclosed in brackets - e.g. <sup>(1)</sup>. Ranges of reference numbers should use en rules, e.g. use [1-4] not [1, 2, 3, 4] and use <sup>1-4</sup> or <sup>(1-4)</sup> not <sup>1, 2, 3, 4</sup> or <sup>(1, 2, 3, 4)</sup>.

***π General rules:***

- (1) Unpublished references should not generally be listed in the reference list but in parentheses in the text, i.e.  
(A. Author unpublished observations); [unpubl. obs.]  
(C. D. Author in preparation); [in prep.]  
(E. F. Author personal communications); [pers. comm.]
- (2) Avoid use of in litt. and op. cit.. The following form should be used:  
(Jones (1967), cited in Smith (1989)).  
Both should appear in full in the reference list.
- (3) Do not use ibid. (ibidem, as above) in the reference list. The full reference details should be repeated.
- (4) Jr, III, etc., go after the name and initials in both the text and the list, i.e. A. B. Author Jr = Author, A. B., Jr.
- (5) Total page extents of books and theses are superfluous.
- (6) Institutions cited as authors should be given in abbreviation form where referred to in the text, but given in full in the references - e.g. (WHO 1989):  
WHO (1989) Fisheries Handbook. World Health Organization, Geneva.
- (7) Use italics for book/journal/periodical titles.

***π General examples to show the style for less common references:***

These generally follow the book style for layout. Specific examples are listed below:

- Asada, Y., Hirasawa, Y. & Nagasii, F. (1983) Fishery management in Japan. FAO Fisheries Technical Paper No. 238, FAO, Rome.
- BBC2 (1988) 'I want to live' 40 Minutes (television programme) 27 October. British Broadcasting Corporation, London.
- Bentler, P.M. (1990) EQS Structural Equations Program Manual. BMDP Statistical Software, Los Angeles, California.
- Department of Health (1989) A Strategy for Nursing. Department of Health, London.
- English National Board (1991) The eighth Annual Report. ENB, London.
- General Nursing Council (1976) Teachers of Nursing Circular 78/38. General Nursing Council (E & W), London.
- HMSO (1983) Mental Health Act. HMSO, London.
- House of Lords Select Committee (1988) Priorities in Medical Research. HMSO, London.
- Knight, S.S. & Malvestutuo, S. P. (1990) Three approaches for the allocation of monthly sampling effort for the roving creel survey on West Point Lake. Paper given at International Symposium and Workshop on Creel and Angler Surveys in Fisheries Management, Houston, Texas, 26-31 March 1990.
- Office of Population Censuses and Surveys (1989) Social Trends 19. HMSO, London.
- Peckham, M. (1991) Research for Health: A Research and Development Strategy for the NHS. DOS Publications, London.
- Royal College of Nursing (1985) The Education of Nurses: A New Dispensation (Judge Report). Royal College of Nursing, London.
- Secretary of State for Health (1991) The Health of the Nation : A Consultative Document for Health in England. Cm 1523. HMSO, London.
- SETRHA (1990) Palliative Care: Good Practice and Future Goals. South East Thames Regional Health Authority, London.
- United Kingdom Central Council for Nursing, Midwifery and Health Visiting (1985) Project 2000: A New Preparation for Practice. UKCC, London.