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Chapter 1

Introduction

These notes are intended to help you prepare a typescript that will be as close as possible to a standard format so that we can achieve the most effective use of resources when your book goes into production. Some essential points concerning typescript preparation are:

- Do use our Submission Checklist in Chapter 8 to ensure you have covered everything.

- The typescript must be complete before we can commence work on your book. This includes all text, figure and multimedia files, any auxiliary material and the permissions details. As page numbers are irrelevant in ebooks, please do not use page numbers when referring to elements in your book; use equation, table or figure numbers or the relevant section number instead. As an ebook first programme titles do not contain an index.

- Final typescripts can be submitted by FTP, email, drop box or on a CD or clip drive. If you wish to FTP your material please contact your commissioning editor for access details.

- Do not focus on the look and feel of your typescript. There is no need to try and make the material look like a book page, or introduce excessive formatting. All this will be ignored during production, creating extra work for the production editors in removing the unnecessary extra effort you have spent on the material.

  If you are writing in \LaTeX\ you can use the generic book class, or our template, and for authors using Word simply type into a plain new document, or again use our template that has some pre-defined styles.

  Figures can be embedded in the typescript if you find that helps, but alternatively just place the caption in the text. We will take care of their exact placement in the finished publication. Even if you embed figures in the typescript, please also submit separate electronic files for each one, using a naming convention that refers to the figure number. Do take note of the minimum resolutions for figures and animations listed in this document.

- Tables can be included in the appropriate place in the text, or collected at the end of each chapter.

- Remember to include a ‘call out’ to each figure and table in the text - ie ensure they are referred to in the body text by number, eg ‘…figure 2.3 shows the relationship between …’ not ‘…as you can see in the following figure …’.

- Please include references at the chapter level, not at the end of the book and ensure the Permission Clearance Form and all permissions are included with your manuscript.
Introduction

- If your book references or makes use of MATLAB®, Simulink®, and other MathWorks® products you are encouraged to sign up to MathWorks® Book Programme at [https://www.mathworks.co.uk/support/books/index.html](https://www.mathworks.co.uk/support/books/index.html) which offers a range of services and promotional tools for authors.
Chapter 2

Overview

We welcome you as an author of an Institute of Physics Publishing ebook. It is our role to work with you from the original idea through to publication, via the processes of commissioning, writing, refereeing and production. We are collectively aiming to achieve the best possible quality of presentation in an appropriate time schedule, using methods that are cost-effective.

2.1 Stages of the production process

Books usually undergo the following production process. The typescripts are copy-edited and proofs are produced. Proofs are sent to the author(s), together with any queries, for checking. Corrected proofs are returned to IOPP and any corrections are implemented before the final version of the book is produced. Figure 2.1 illustrates this production workflow.

Note. Editing will not start until the typescript is complete.

2.2 Role of the production department

Once a book has been accepted for publication, it is assigned to the Production Department, who are responsible for guiding its progress through to publication. The Production Editor is generally the person you should contact with any queries about corrections, and will advise you on scheduling of proofs and similar matters.

The Production Editor will arrange for the typescript to be edited and proofs to be produced. During copy-editing the editor ensures that the typescript is consistent, unambiguous and well prepared for the typesetter. In doing this (s)he will read it through carefully, correcting inconsistencies in spelling, punctuation, notation etc. After copy-editing, proofs will be produced and sent to you for checking. Any queries will be sent to you at this stage. This will be the last chance to make corrections to your manuscript.

Figure 2.1. The production workflow.
Once all corrections and modifications have been made to the proofs by the author and/or proofreader, the Production Editor will arrange the production of final files and publication.

### 2.3 Scheduling

The Production Editor or Production Controller will inform you of the schedule when your book accepted and passed to production.

We use a defined house-style for the design of the book (fonts for text, headings and so on) and the commissioning or marketing staff will contact you at an early stage about cover design and the descriptive ‘blurb’ which may appear on the jacket or cover.

Generally the main responsibilities of the author are correcting and returning the proofs of the text and approval of the cover visual and blurb. **It is important to ensure that the required deadlines are met, since missing a key date can have adverse effects on the rest of the schedule, possibly resulting in late publication and potential disruption of promotion and sales activity.**

### 2.4 Manuscript size

It is important that you keep to the agreed length for your work, whether that be the entire book or a contributed chapter. As the expected size and number of illustrations as outlined in your agreement forms the basis of our costings for your book it is essential that you inform your commissioning editor if your manuscript size differs significantly (typically ±10%) from these expectations.

### 2.5 Submission

Please see Chapter 8 for a checklist of elements to be submitted.

Files may be submitted by email, ftp, on CD or a clip drive - or we can collect from a drop-box or similar. Please discuss exact method of delivery with your commissioning editor as you near completion.

### 2.6 Naming your files

Please name all your files, both figures and text in a consistent and logical manner. Each chapter should be saved as a separate file and accompanied by an abstract, any artwork, and a permission verification form. It is preferred if you save files into folders by chapter.

It is preferred that you give each figure file a name which indicates the number of the figure it contains; for example, 01x01.eps, 02x01.tif, 02x02a.eps, 02x02b.eps or fig1_1.eps, fig1_2.eps, fig2_1a.jpg, fig2_1b.jpg for figures 1.1, 2.1, 2.2a and 2.2b. If the figure file contains a figure with multiple parts, for example figure 3.2(a) to 3.2(e), give it a name such as 03x02a-e.jpg, and so forth. See section 5.10 for further details on multiple part figures.

### 2.7 Marketing

Near submission time your commissioning editor or marketing manager will contact you to discuss marketing plans. Your Marketing Author Questionnaire (MAQ) is an essential resource for our sales and marketing teams in developing the plans for your book. Please do complete and return this promptly, giving as much detail as you can regarding your book and the market.

Early in the production schedule the book cover design will be created. The chosen design will be sent to you for approval. If you have ideas or suggestions for cover images please do discuss them with your commissioning editor, but be aware that our books have a strict template design that needs to comply with our branding and positioning, and not all suggested images may be suitable.
Additionally we will need confirmation that there are no copyright issues relating to using this image on a book cover. The subject of your book determines the colour used. We can provide copies of the final book cover as image files if you wish to use them on your website. Figure 2.2 includes some typical covers, note the last image shows a temporary cover that is used before we confirm the final image and design, you may see something similar for your book on Amazon and other sites long before publication.

The cover text—the ‘blurb’—will normally be written by the Commissioning Editor or the Marketing Department, possibly by adapting a short description of the book supplied by you and using information provided in the MAQ; blurbs will be sent to the author for approval.

Sometimes the author may wish to write the blurb; ideally it should summarize concisely what the book is about, indicate the significance of the book’s contribution to the field, and define the book’s intended readership. The last point is an important consideration when it comes to promoting the book. This will need to be approved by the marketing team at IOP.

We encourage authors to create a video abstract to accompany their book, further details can be found in Appendix A.5.

Some key points:

- In most cases books are listed on our on-line catalogue and at retailers several months in advance of publication. As we promote and announce titles in advance of publication the cover, blurbs and details used at this time will not be the final copy. If you spot errors in these pre-publication descriptions please do contact your commissioning editor. We can then update our systems that then feed the updated bibliographic information to the market. When your book is submitted all the copy and bibliographic details will be updated and checked with you.

- If you are travelling to conferences, workshops or similar and would like fliers and market-
Overview

If you have any material relating to your book, please contact your commissioning editor or marketing manager.

- We maintain a database of journals, magazines, websites and other publications that carry book reviews. Upon publication IOPP will send copies of your book to selected relevant publications. Please use the relevant section of your MAQ to highlight key publications as well. We cannot control whether a journal will indeed publish a review.

- Our marketing team will provide notices on author marketing nearer publication and will be happy to hear from you regarding promotion ideas for your book.
Chapter 3

Elements

The purpose of this section is to list and describe the component parts of a typical book, and to illustrate good practice in preparing these in order to enable you to produce a good quality typescript.

3.1 Structure
A book is generally divided into three main parts: front matter, main matter and back matter.

3.1.1 Front matter
Also known as the preliminary pages (‘prelims’), these are traditionally numbered using Roman numerals and includes the half-title page, title-page, copyright page and table of contents; these will be prepared by IOPP. There are several prelim pages though that the author can contribute, these can include:

- **Dedication**
- **Author/Editor biographies** Brief potted biographies of the author/editor, maybe with an accompanying photograph.
- **List of contributors** Edited books only, includes the names and affiliations of all the contributors.
- **Acknowledgements**
- **List of abbreviations/Glossary** Though these could be included in back matter instead.
- **Preface** A preface generally details how the book came into being, or how the idea for the book was developed, or explains the scope and intention of the work. A Preface is written by the author.
- **Foreword** A short introduction to a book, typically by a person other than the author, and usually serves as a recommendation of the book.

3.1.2 Main matter
The main part of the book is usually divided into chapters, and sometimes parts. Please ensure that chapters are numbered consecutively, preferably using Arabic numbering. If the book is divided into parts, part title pages can be used before the first chapter of each part.

In you have an introductory chapter, this should appear in the main matter and not in the front matter. If your book is divided into parts only an introductory chapter should appear before Part I.

Each chapter should be accompanied by a short abstract, typically 150 words or so.
1 Chapter Title

1.1 Section
Phasellus dapibus, eros et faucibus venenatis, mauris enim egestas turpis, sed commodo sapien nulla ultrices leo. Etiam fermentum porttitor erat, eu auctor felis eleifend a.

1.1.1 Subsection
Duis rhoncus arcu nec nunc sollicitudin fringilla. Nullam vestibulum dictum erat, in ultricies orci vestibulum in. Quisque nulla odio, tempor et luctus non, volutpat in augue.

Subsubsection

Run-in heading

Figure 3.1. Headings.

Headings
Normally a book is divided into chapters, sections and subsections, and only the first two will be numbered in the final book. When setting out the structure of your book you should pay particular attention to any headings used. Make sure they are clearly displayed and numbered. Use a different style of lettering (for example capitals, capitals and lower case) to differentiate between main headings and subheadings. Numbering should be by chapter and section (e.g. 6.1 is section 1 in Chapter 6, 6.1.1 the first subsection within that section etc). Check carefully that numbering is consecutive and not repeated. If your typescript runs to fourth- or fifth-level headings then the topics are probably being subdivided too closely. If you find that this is the case it is best to rewrite affected sections. Too many headings are distracting to the reader and break up the flow of an argument.

The heading level must be clear and formatted consistently, remember to ensure there are no missing heading levels. Figure 3.1 shows the heading structure.

3.1.3 End matter
Appendices
You may wish to include ‘subsidiary’ matter as an appendix/appendices. Please make sure that this intention is clear and that appendices are listed as such in the contents list. The appendices must be submitted at the same time as the main text.

Glossaries
A glossary can often be very helpful and can be included at the beginning or end of the book as necessary.
References/bibliography

A references section should only contain work that is cited in your text. In contrast a bibliography should contain all the works cited in your book and any suggestions for further reading.

References must included at the end of each chapter, not as one single list at the end of the book. Authors using \LaTeX\ can use the package chapterbib to manage chapter level bibliographies and references.

Index

As an ebook first programme we have dispensed with a traditional index as present technology does not support the use of indexes in ebooks in a meaningful way. In addition the text is fully searchable and the reader community have reported that using search facility is preferable to present indexing technology.

3.2 Reference styles

Using either the Harvard alphabetical system or the Vancouver numerical system for referencing is preferred. References should ideally be formatted according to one of the basic styles outlined below. However, any system, provided it is logical and consistent, is probably acceptable for most publications, but please check with your Commissioning Editor early in the writing stage.

Do check that all references mentioned in the text are also in the reference list and vice versa (queries about ‘missing references’ are a common cause of delay) and that dates and names are consistent.

Note that the house style of referencing omits full stops and commas after authors’ initials and abbreviations such as vol, ch and p. It is a great help to the editorial staff if you follow this style.

3.2.1 Harvard alphabetical system

In the Harvard system the name of the author appears in the text together with the year of publication. Where there are only two authors both names should be given in the text; if there are more than two authors only the first name should appear followed by ‘et al’. When two or more references to work by one author or a group of authors occur for the same year they should be identified by including a, b etc, after the date, e.g. Smith (1986a). If several references to different pages of the same article occur, the appropriate page number should be given in the text, e.g. Eliezer (2002, p39).

The reference list should consist of an alphabetical listing first by authors’ names and then in date order for each author or group of identical authors (see below for examples). Start each reference on a new line and use the full typing width as much as possible (i.e. do not put each part of a reference on a new line, but type through).

Cisneros A 1971 Astrophys. Space Sci. 10 87
Dorman L I 1975 Variations of Galactic Cosmic Rays (Moscow: Moscow State University Press) p 103
Engles B 1973 Proc. 6th Int. Conf. on Atomic, Nuclear and Cosmic Ray Physics (Munich,1972) vol 1 (Amsterdam: North-Holland)

3.2.2 Vancouver numerical system

References to the literature should be cited in the main text using an Arabic number in square brackets, e.g. [4]. List these (in numerical order) at the end of the chapter. Start each reference on a new line by its number in square brackets and use the full typing width as much as possible. References by the same author(s) cited under the same number should be continued on the same line separated by a semi-colon (see [4] below). References by different authors cited under the same number should be put on a new line (see [5] below).
3.3 Reference formatting

The details in this section define the preferred formatting of references in IOP ebooks. However any other formatting systems, as long as it is standard and consistent would be acceptable.

3.3.1 Style for journal references

Published reference to a journal should include (in this order):

- Author(s)
- Year
- Title of article
- Name of journal (abbreviated and in italics)
- Part of journal (e.g. A, B etc, if appropriate)
- Volume number (in bold)
- Page number(s)

ICRP 1955 Recommendations of the International Commission on Radiological Protection Br. J. Radiol. (Suppl. 6)

Part numbers, months, etc should only be included where they are necessary for complete identification. Parts designated by letters should be included thus:


For multi-author papers all authors should be listed in the reference list if there are 10 or fewer authors. For papers with more than 10 authors it is acceptable to use the first author followed by et al.

The most frequently occurring journal references are given in Appendix B abbreviations for the majority of journal titles can be deduced from this; where a word is unusual or new it should be written in full. An initial capital is used for all words in the title of a journal except for ‘of’, ‘a’, etc. (but these should normally not occur anyway).

Table 3.1 lists some contractions which can be ambiguous.

3.3.2 Style for book and ebook references

References to a book should include, where applicable:

- Author(s)
- Year
- Full title (in italics, initial letter of each significant word should be capital)\(^1\)
- Edition (e.g. 2nd edn).
- Volume number (if any, given after the contraction ‘vol’)

\(^1\)Note that if a word is hyphenated then both parts should have initial capital letter; for example, Non-Classical Mechanics.
Table 3.1. Some ambiguous contractions

<table>
<thead>
<tr>
<th>Full word</th>
<th>correct</th>
<th>incorrect</th>
</tr>
</thead>
<tbody>
<tr>
<td>American</td>
<td>Am.</td>
<td>Amer.</td>
</tr>
<tr>
<td>Annals</td>
<td>Ann.</td>
<td>Annu.</td>
</tr>
<tr>
<td>Annual</td>
<td>Annu.</td>
<td>Ann.</td>
</tr>
<tr>
<td>Biology, Biological</td>
<td>Biol.</td>
<td>Bio</td>
</tr>
<tr>
<td>Comments</td>
<td>Comment.</td>
<td>Comm.</td>
</tr>
<tr>
<td>Communications</td>
<td>Commun.</td>
<td>Comm.</td>
</tr>
<tr>
<td>Congress</td>
<td>Congr.</td>
<td>Cong.</td>
</tr>
<tr>
<td>Electrical</td>
<td>Electr.</td>
<td>Elec.</td>
</tr>
<tr>
<td>Equations</td>
<td>Eqns</td>
<td>Eq.</td>
</tr>
<tr>
<td>Geometry, Geometrical</td>
<td>Geom.</td>
<td>Geo.</td>
</tr>
<tr>
<td>Molecular</td>
<td>Mol.</td>
<td>Molec.</td>
</tr>
<tr>
<td>National</td>
<td>Natl</td>
<td>Nat.</td>
</tr>
<tr>
<td>Physiological</td>
<td>Physiol.</td>
<td>Phys.</td>
</tr>
<tr>
<td>Quantitative</td>
<td>Quant.</td>
<td>Quantit.</td>
</tr>
<tr>
<td>Quantum</td>
<td>Quantum</td>
<td>Quant.</td>
</tr>
</tbody>
</table>

- Editor(s) (if any, initials before the surname(s) and preceded by the contraction ‘ed’ [no full point] even if more than one editor)
- Town of publication
- Publisher
- Chapter and/or page number(s).

The name of the publisher is given in the shortest form possible: initials, Ltd, Inc., & Co., Publishing Co., etc are omitted. For instance,


For ebooks, the referencing is as above, but additional information is included depending on how the ebook is accessed.

- For ebooks read or available online then append the source and URL as part of the reference.


You can use the DOI instead of the URL if that is known:

---

2 A list of commonly occurring book publishers and their city of publication, is given in appendix C.
Elements


- For ebooks available on a dedicated ebook reader or in other formats, append the file type.


3.3.3 **Standard works of reference**

Some books (e.g. handbooks) are better referred to by their title than the editors (which are not always necessary). For the Harvard style, the title and date are included in the text and the title listed alphabetically in the reference list. Some examples follow.

*Handbook of Chemistry and Physics* 93rd edn 2012, ed W M Haynes (Boca Raton: CRC Press)


3.3.4 **Style for web references**

There is an increasing amount of scientific literature being published electronically and so being referenced.

**Electronic-only journals**

These do not usually have volume or page numbers, and many journals have their own referencing sequence for their ‘papers’. In general references to on-line only journals should be given as, “Authors year *abbreviated name of journal* paper number as given by the journal”, e.g. for a paper in the *Journal of High Energy Physics* this would appear as;


Most electronic only journals will also assign a DOI (digital object identifier) and/or a PII (Publisher Item Identifier) number to each article, and these can be included after the reference.


**Individual Web pages**

References to websites are permissible, but should be used sparingly. The prefix http:// should not be used along with www. Only include http:// if www is not included, e.g. http://alexandria.tue.nl. Including the date the site was last accessed is also recommended.

These should be referenced as, for example,

- Planetary Exploration Newsletter http://planetarynews.org/ [accessed 23 June 2013]
- National Snow and Ice Data Center *Glaciers and climate change* http://nsidc.org/cryosphere/glaciers/questions/climate.html [accessed 12 December 2012]

the key items being the author (where applicable) and Web address. Note that the Web address should be set in Roman and does not require a typewriter (verbatim) style font.

If only an http:// or a www. address is available then this should be written in full, for example:

Euler L 1736 *Commentarii Academiae Scientarium Imperialis Petropolitanae* 8 128 (www.math.dartmouth.edu/euler/docs/originals/E053.pdf)

E-mail addresses may also be quoted as references, again being set in Roman. Care should be taken that no full points follow the address.
3.3.5 Non-journal periodicals, series publications and other non-standard references

Some publications do not fall happily into either the books or journals categories and thus present a problem when looking for rules to reference them. These publications include, amongst others, the *ACS Symposium Series*, *Nato Summer School Series*, *Springer Lecture Notes in Physics* and *Proc. SPIE*. Typically, they contain:

- Authors
- Year
- Paper title
- Publication title (in italics)
- Series title (in italics and within parentheses)
- Volume number
- Editors
- Publisher and town of publication
- Page numbers

Since they do differ quite widely, it is difficult to generalize; however, the following structure should be used if at all possible:

authors year article-title publication-name (series-title vol number) editors (town of publication: publisher) pp page numbers

for instance:


Note that the series title (in italics) and volume number are included within parentheses. The volume number is preceded by ‘vol’, and is not bold.

3.3.6 SPIE proceedings

These should be treated as a journal:

Kim Y 1997 *Proc. SPIE 2231* 29–5

3.3.7 Conference proceedings

The reference should include:

- Author(s)
- Year of publication
- Paper title (if given/applicable)
- *Title of conference* (in italics, initial letter of each significant word should be capital)
- Place and date (year and/or month) of conference (in italics and within parentheses, separated by commas) if supplied by author
- Volume number (if any)
- Editors
- Town of publication (optional)
- Publisher (optional)
- Page numbers
Elements

Standard words in the title should be abbreviated; for example, Conf., Symp., Trans., Proc., etc, but the rest should be written in full.

A very complicated example illustrating most of the points of style is as follows:


For a conference proceeding which is published in a journal treat as a journal reference


Note: References to conference proceedings are usually to individual articles (and often also for books). The author is the author of the article and title is the title of the conference (or book). Reference to the whole proceedings can be given by the editors:


3.3.8 Unpublished works

References to unpublished material available from the authors cited, though not from libraries, should be included in the standard list of references, unless this presentation creates problems. Private communications should be treated in the same way, giving authors establishment where possible. The year should be given. An example,

Brown A B 1987 private communication

3.3.9 Works to be published

Normally, material described in typescripts as ‘to be published should be indicated in as if it were published (Jones 2013) and full details added to the reference list at proof stage if then available.

The description ‘to be published’ should never be used unless details of the publication can be given. If applicable, the word ‘submitted’ may be used following the journal name (in italics), or failing this the work should be treated as unpublished material. See also the following section below on incomplete references.

3.3.10 Incomplete references

References can be cited as ‘at press’ or ‘submitted’ where appropriate.

Megraw W J and Wells A C 2023 Nature at press
Cena K and McLaren F G 2003 Network submitted

If the journal to which the work is to be submitted is not yet known, the reference should be cited in the list as unpublished or in preparation.

3.3.11 Theses

These should be listed in the reference list as follows:

Roberts P 1970 MSc Thesis University of Manchester

The town or city of the university should be added where the university might not be easily identifiable. The title of the thesis (positioned after the year) is also useful information and should be included where known. The title should be sentence case only (see the second example above).
3.3.12 Patents

Patents are published and should be included in the reference list. The title of the patent may be added if available.


Patent applications are not published but should be included in the references along with other unpublished material.

3.3.13 Organizational reports

Reports of many large establishments are readily available and should be included in the reference list. (The criterion is that it should be available through a library.) The minimum information should be included in the form of establishment/organization, name and number of report, memorandum, circular, etc. The title is not usually necessary, but helpful for readers, and similarly any details of where the report is ‘published’.

- Rony P R 1963 Lawrence Radiation Laboratory Report UCRL 11218
- Nicolet W E et al 1975 Analytical and design study for a high pressure, high enthalpy constricted arc heater Acurex Corporation Report AEDC-TR-75-47

Instrument manuals and manufacturers catalogues are usually available for a limited period and should therefore be included as footnotes.

3.3.14 Miscellaneous references

A number of references do not fall into any of these categories and must be treated individually. The basic rule is to include all the information necessary for identification.

Examples are as follows:

- British Standards Institution 1967 BS 4148
- International Nickel Ltd 1963 Nickel Plating: Techniques and Applications

3.4 Tables and table captions

A table should be as simple as possible given the contents and the title should be brief and not provide commentary or background information. Conversely the text should not repeat the details of a table, though may summarize or highlight key points.

The clarity of tables can be improved by considering their complexity and organization.

- consider splitting large tables into smaller ones. This aids clarity and additionally, with online works large tables may be difficult to display and read on screen
- provide clear concise captions
- round off the numbers so that readers can make meaningful comparisons more easily
- use the same layout for a series of tables.

Tables should be numbered serially in Arabic numerals through each chapter (e.g. table 1.1, table 1.2, ... table 5.1, table 5.2, ...) where the first number is the chapter number) and should have captions that are as concise as possible. Long and complicated material in a table column can be numbered, or given footnote signs or letters, and a key given at the foot of the table (see table 3.2). Tables should be referred to in the text by number e.g. table 1.1, table 1.2 etc. In the final published version of a table only horizontal rules will be used. Table captions should be typed above tables as in the example. It is often helpful to provide a list of table captions on a separate sheet.
Table 3.2. Permissible values of $n_2$ for $O(N)$.

<table>
<thead>
<tr>
<th></th>
<th>0</th>
<th>1</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Without taking</td>
<td>7</td>
<td>13</td>
<td>8</td>
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<tr>
<td>account of</td>
<td>8</td>
<td>15,16</td>
<td>9,10</td>
</tr>
<tr>
<td>gravitation†</td>
<td>9</td>
<td>17,18,19</td>
<td>10,11,12</td>
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<td>Taking</td>
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<td>account of</td>
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<td>16,...,19</td>
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<td>of</td>
<td>7</td>
<td>12,13</td>
<td>8,8</td>
</tr>
<tr>
<td>gravitation</td>
<td>8</td>
<td>14,15,16</td>
<td>8,9,10</td>
</tr>
<tr>
<td>$R^2$-theory</td>
<td>9</td>
<td>16,...,19</td>
<td>9,...,12</td>
</tr>
</tbody>
</table>

† This is a hypothetical situation.

### 3.5 Illustrations
Illustrations, like tables, should be numbered serially in Arabic numerals through each chapter (e.g. figure 1.1, figure 1.2, figure 5.1, figure 5.2, where the first number is the chapter number). Illustrations should be referred to in the text by number e.g. figure 1.1, figure 1.2 etc. For more information on illustrations and the several types of artwork may that be supplied, please refer to Chapter 5.

### 3.6 Equations
Displayed equations should typed on their own line

\[ e^{i\pi} + 1 = 0 \]

and un-numbered, unless they are referred to in the text:

\[ x = \frac{-b \pm \sqrt{b^2 - 4ac}}{2a}. \]  \hspace{1cm} (3.1)

Where equations are referred to in the text, like tables and figures, should be numbered serially in Arabic numerals through each chapter (e.g. equation (1.1), equation (1.2), equation (5.1), equation (5.2), where the first number is the chapter number). Equations should be referred to in the text by number, including the braces, e.g. equation (1.1), equation (1.2) etc.

As mathematics and equations require special care, more specific detail is given in Chapter 4.

### 3.7 Footnotes
Footnotes should be avoided wherever possible and, if required, should be used only for notes that cannot be fitted conveniently into the text. Do not use footnotes for reference citations.

### Further reading
Barron D N 2008 Units, Symbols, and Abbreviations: A Guide for Authors and Editors in Medicine and Related Sciences, Sixth edition (London: RSM Books)

Elements

British Standards BS 5555:1993, Specification for SI units and recommendations for the use of their multiples and of certain other units (London: British Standards Institute)


Cavendish J M 1984 Handbook of Copyright in British Publishing Practice (London: Cassell)

Chambers 2000 Chambers Science and Technology Dictionary (Edinburgh: Chambers)

Chambers 2011 The Chambers Dictionary (Edinburgh: Chambers)


Hart H 1983 Hart’s Rules for Compositors and Readers at the University Press Oxford 39th edn (Oxford: Oxford University Press) This is a useful guide to many miscellaneous points, but you should note that it is written in ‘Oxford’ style.


Strunk W and White E B 1999 The Elements of Style (London: Longman)

Quantities, Units and Symbols 1975 2nd edn (London: The Royal Society)


Whitaker’s Almanack annual publication (London: A & C Black Publishers Ltd)
Some key points to bear in mind when composing mathematical manuscripts:

- If you are using MS Word to prepare your typescript mathematics should be prepared using Word’s built-in ‘Equation Editor’ or the full MathType product.
- It is very important to distinguish between constants/labels (Roman text) and variables (italic text) — failure to do so can make the copy-editor’s task very difficult and result in a large number of corrections at proof stage.
  - Italic characters should be used for variables and any physical entity that may assume different values, hence, physical constants such as $e$ (electron charge), $\hbar$ (Planck constant) and $c$ (speed of light) are set in italic.
  - Roman (upright) characters are used for constants or for labels attached to variables, e.g. $M_e$ for the mass of an electron.
  - Roman characters will be used for the differential ‘$d$’, the exponential ‘$e$’ and ‘$i$’ where $i = \pm \sqrt{-1}$.
  - When letters are used as labels they are set in Roman type (for example $x$-axis but $x$-ray). Hence, operators such as differential, div, grad, curl etc, are set in roman as they act merely as labels, but the variable on which the operator acts is set in italic, hence $dx = dy$, etc.
- Equations should be numbered serially by chapters, e.g. equation (1.1), (1.2),…, on the right-hand side of the page, but only if reference is made to them in the text. Short expressions not referred to by any number will usually be incorporated in the text.
- Care should also be taken with exponential expressions and with subscripts; the principle to bear in mind is simply that matter above or below the level of the normal type involves special treatment which leads both to less elegant work and to greater expense. It is better to use $\exp(n^3 - 1)$ than $e^{n^3 - 1}$.
- Displayed equations should generally be restricted to a height of two lines, e.g. constructions such as

$$P = \frac{a/b + c/d + b/c}{(a^2 + b^2)(c^2 + d^2)}$$

should not be used. Instead, they should be converted to the equivalent two-line forms

$$P = \frac{a/b + c/d + b/c}{(a^2 + b^2)(c^2 + d^2)}$$
or

\[ P = \left( \frac{a}{b} + \frac{e}{d} + \frac{b}{c} \right) \left[ (a^2 + b^2)(c^2 + d^2) \right]^{-1}. \]

- Full formulae or equations should be displayed, i.e. written on a separate line as shown in the following examples:

\[ e^{i\pi} + 1 = 0 \]

\[ \tilde{T}_{\mu\nu}(x) = -\frac{2}{\sqrt{-g(x)}} \frac{\delta S_{\text{m}}}{\delta g^{\mu\nu}(x)} \] (4.1)

\[ \frac{dN}{dt} = -C\sigma \int_{\partial M} k_s(s) ds \]

and only numbered if referred to in the text, e.g. equation (4.1).

- Where an equation is longer than the line width, it should be broken at an appropriate point, e.g. before a complete term, immediately before =, + or − signs or between terms multiplied together. The connecting signs are not repeated and appear only at the beginning of the turned-over line with the new line beginning with +, − or ×:

\[ \int d^3v'v' \left( \frac{\partial f_\alpha}{\partial f} \right)_c = \frac{\partial}{\partial t} \int d^3v'v' f_\alpha(x, v', t) + \nabla \cdot \int d^3v'v' v' f_\alpha + \left( \frac{e_\alpha}{m_\alpha} \right) \int d^3v' \nabla v' \left[ \left( \mathbf{E} + \frac{v'}{c} \times \mathbf{B} \right) v' f_\alpha \right] - \int d^3v' \left( \mathbf{E} + \frac{v'}{c} \times \mathbf{B} \right) f_\alpha \]

\[ C(12) = \left[ \mathbf{p} \cdot \mathbf{\phi}(x + r) \right] \]

\[ \approx 1 - \text{const} \frac{r^2}{L^2} \int_r^L \frac{x dx}{x^2} + \cdots \]

\[ \approx 1 - \text{const} \frac{r^2}{L^2} \ln \frac{x dx}{x^2} + \cdots. \] (4.2)

However, if equations will fit on one line, do so; for example, (4.2) may also be formatted as:

\[ C(12) = \left[ \mathbf{p} \cdot \mathbf{\phi}(x + r) \right] \approx 1 - \text{const} \frac{r^2}{L^2} \int_r^L \frac{x dx}{x^2} + \cdots \approx 1 - \text{const} \frac{r^2}{L^2} \ln \frac{x dx}{x^2} + \cdots. \]

- Bold italic characters is our preferred style for vectors but you may use any standard notation; for example, any of these styles for vectors is acceptable:

‘the vector cross product of \( \mathbf{a} \) and \( \mathbf{b} \) is given by \( \mathbf{a} \times \mathbf{b} \)...’, or

‘the vector cross product of \( \mathbf{a} \) and \( \mathbf{b} \) is given by \( \mathbf{a} \times \mathbf{b} \)...’, or

‘the vector cross product of \( \mathbf{a} \) and \( \mathbf{b} \) is given by \( \mathbf{a} \times \mathbf{b} \)...’.

- Matrices should be sans serif bold (e.g. \( \mathbf{G}, \mathbf{d}, \mathbf{W} \)).

- Braces, brackets and parentheses are used in the order \( [I(]) \), except where mathematical convention dictates otherwise (e.g. square brackets for commutators and anti-commutators).

- Decimal fractions should always be preceded by a zero: for example 0.123 not .123.

- Commas are not inserted between figures: e.g. use 4000, 60 000, 0.123 45 not 4, 000, 60, 000, 0.123, 45.

- Mathematical expressions are not punctuated except by use of the full stop.

- Sub and superscripts must be set in italics when they represent physical quantities or mathematical variables otherwise they should be set in Roman type; for example: \( C_T \), where \( T \) represents “temperature”; \( M_i \), where \( i \) is a summation index; but \( R_E \) where \( E \) distinguishes an object such as the “emitter”.

4-2
Further reading

(Chicago: University of Chicago Press) Chapter 12

Grätzer G 2000 *Math into LaTeX: An Introduction to Latex and AMS-latex* (Basle: Birkhauser)


Knuth D E, Larrabee T and Roberts P M *Mathematical Writing* (Providence: American Mathematical Society)

Krantz S G 1997 *A Primer of Mathematical Writing* (Providence: American Mathematical Society)

Swanson E 2000 *Mathematics into Type* (Providence: American Mathematical Society)

Voss H 2010 *Typesetting Mathematics with LaTeX* (Cambridge: UIT)
Chapter 5

Graphics

5.1 Introduction to general graphics issues

In these notes we briefly describe the preferred file formats for submission of graphics to IOP. Please note that print requires a higher quality than web or on-screen use and some figures produced for use on the web may not reproduce well in print.

Appendix A provides additional information and advice on preparing and using images with your manuscript.

5.2 A note on copyright

If you wish to illustrate your book using material for which you do not own the copyright then you must seek permission from the copyright holder. It is the author’s responsibility to obtain copyright permissions and IOP’s production or editorial staff are unable to undertake this on your behalf. We strongly advise you to obtain permission to use the material prior to submitting your typescript. Providing copyright information at submission reduces the likelihood of delays to publication at a later stage when you will be asked to obtain copyright permission.

For further details on copyright issues see Chapter 6.

5.3 Images from the Internet

Do not simply download images from the Internet to use in your book. Typically such images are too low resolution to reproduce well in a book; and most will be covered by copyright restrictions.

5.4 Clarity

Any efforts to improve the clarity of your figures and diagrams will always be appreciated by readers.

Some points to consider include scale (figure 5.1(a) and 5.1(b)) and shading (figure 5.1(c) and 5.1(d)). In addition 3D presentations can be confusing (figure 5.1(e) and 5.1(f)), especially with pi charts where the data can look distorted (figure 5.1(g) and 5.1(h)).

Shading and fill patterns should be avoided wherever possible because diagrams containing them may have to be printed as half-tones and undesirable interference patterns may be produced on printing.
Figure 5.1. Some bad and good examples of clarity in charts.
5.5 The use of colour in graphics

The use of colour in figures can significantly enhance the appearance of the figures and aid understanding, and we encourage the inclusion of colour where appropriate. However, colour figures may be converted to grey-scale, or readers may print in B&W and thus may lose detail or clarity and some older ebook readers do not have colour displays. In particular, colours such as yellow, light greens and light blues generally reproduce poorly and may become indistinguishable on conversion to black and white print.

Line diagrams that contain coloured lines to distinguish various data sets can be extremely difficult to read and interpret when the colour information is lost. Figure 5.2(a) is a chart containing multiple coloured lines, as it would appear in the ebook. Figure 5.2(b) shows how the same figure would look in a printed version where the colours are lost. You can see that in (b) a number of the lines have very similar shades of grey which make it difficult for a reader to distinguish between them. Consequently, where loss of colour in a particular graphic may reduce its legibility, use one or more of the following techniques to assist readers who may print the chapter on a black and white printer:

- use line markers (e.g., circles, crosses etc), labels or numbers to distinguish different data sets or lines;
- use a combination of different types of dashed lines;
- vary the thickness of the lines;
- avoid the use of unnecessary background tints.

5.6 Preferred graphic file formats and resolutions

You should export or save any graphics in any of the following formats:

- EPS, PDF, WMF, TIFF, GIF, JPEG and BMP.

Authors using \LaTeX{} should have their figure files in EPS format, although the \LaTeX{} picture environment can be used to generate simple figures, its use is not recommended. Artwork should be saved or exported with the following resolutions:

- **Black and white line art** Use a resolution of 600 dpi when you scan or export the image.
- **Greyscale images** Use a resolution of between 150 and 300 dpi.
Graphics

- **Colour figures** Use a resolution of between 150 and 300 dpi when you scan or export the image. The more colours used in a bitmap file the greater the file size so try to minimize the number of colours – a maximum of 256 colours should be sufficient. Colour figures should be saved in CMYK not RGB colour space.

5.7 Naming your figure files

Please give each figure file a name which indicates the number of the figure it contains and not a descriptive name, eg Fig01x01.eps not H2EnergyLevels.eps.

If the figure file contains a figure with multiple parts, for example figure 3.2(a) to 3.2(e), give it a name such as 03x02a-e.jpg, and so forth. See section 2.6 for further details on file naming.

5.8 Scaling of line widths and text

You should note that during the production and typesetting processes your figures may need to be reduced or increased in size to fit the page design. Scaling of graphics will, of course, affect any line widths and the size of text present in the figures. In some cases lines may become extremely fine and text difficult to read. To achieve the best results you are advised to prepare your figures at approximately the size they will be reproduced in the book.

5.9 Lettering on figures

Aim to keep the lettering on figures to a minimum and include as much detail as possible in the figure caption. The fonts available for figures may not match precisely those used for the text but please use standard fonts (Times, Helvetica, Symbol, Courier) where possible and make the lettering match the text as closely as possible. Use of fonts from the Computer Modern family is also acceptable.

Do not title a figure, the description of it goes in the figure caption. Similarly do not place boxes or borders around figures if they are not part of the illustration. These would need to be removed prior to publication as they take up unnecessary space and are distracting.

5.10 Multiple-part figures

Where a figure consists of several parts, it is often convenient to create each as a separate figure file rather than as a single composite figure. This allows the exact size and positioning of the individual components to be chosen separately to match the space available on the page. However if the precise positioning of the components relative to one another is important then a single composite figure can be produced. If different parts of a figure are labelled please include the labelling (but not the figure number) on the figure itself so it is easy to tell which part is which. Please use (a), (b), (c) etc to label the different parts. If the parts are to sit on a grid then care must be taken to ensure the individual parts are consistent, have the same dimensions and use the same fonts and line widths.

5.11 Video clips and animation

Video clips, animations or other rich media should be included using the numbering scheme for ‘regular’ figures.

Acceptable formats for video or animation clips are MPEG, QuickTime, Windows AVI or Animated GIF. Section A.5 provides additional information on preparing animated figures for your book.
Graphics

Since some readers may be reading the book in a print format, a representative frame from your movie or animation should be included in the manuscript as a figure. Include the file size and type of the supplementary data file in the figure caption.
6.1 Copyright

As an author, copyright affects your work in two ways, as the generator of copyrighted material and the user of material whose copyright is held by others. Your work is protected by copyright from the time of its creation, there is no need to formally register copyright through any agency or publisher. Normally authors transfer ownership of copyright to IOP Publishing, as this enables us to maximize exposure and income through licensing of subsidiary rights to other publishers. We can also more easily pursue any infringement of this copyright if abused by third parties.

Likewise, if you wish to include material in your manuscript where the copyright is held by others, you must seek permission to do so. This is usually for the right to reproduce artwork, but it can include tables and substantial quotations or the inclusion of reports.

6.2 Permissions

Locating owners of works can be a time-consuming operation, but with some forward planning should not be difficult.

For material in print, it’s usual to assume in the first place that copyright is owned by the publisher, but check the copyright page in any book or journal and check for any credit or attribution in the source. You will also need to check the individual figure captions, if reusing a figure, as they may be owned by a third party different to the publisher of the book or journal. Therefore permission would need to be obtained from them and their copyright line and reference inserted. In the case where copyright has reverted to the author (which sometimes happens when books go out of print), the publisher will know how to contact the author.

Even material taken from less formal sources and material which is very old is likely to need permission. In general, if you are unsure if permission is needed, be safe and work on the assumption that it is.

6.2.1 What requires permission?

Permission must be sought to reproduce any original content created by another party. This includes, but is not limited to: artwork, photographs, graphs, charts or tables whether or not they have been published previously. It also includes quotations from songs or poems.

Remember that the copyright in works of deceased authors will pass to their heirs (for a period of time from their death). Copyright normally lasts for 70 years from the death of the author or last remaining author (if the work was produced by multiple authors).
Copyright and permissions

Also remember that all the material on the web is owned by someone. Just because material is freely available to view on the web does not mean that it is free to reuse.

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You will own the copyright to any writing, graphic, chart, photograph1 or other material you have created but not formally published or transferred ownership of to another party.

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This includes material never copyrighted, released to the public domain either on publication or where copyright has expired. This can include older works (but be careful and check thoroughly and www.copyright.gov/circs/circ15a.pdf may be useful here), material released into the public domain, which includes material prepared by US government employees as part of their official duties.

**Creative Commons material**

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**Very old material**

Copyright last for up to 70 years after the death of the creator of the work in question. If more than one person created the work, the year of death of the last remaining co-author will apply. You will not need permission once copyright protection has expired.

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1This does not apply to photographs of copyrighted material.
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Copyright protection goes to the creator of substantial works, but smaller items that fall into the category of mere phrases cannot be copyrighted. This includes titles of works, slogans and other short phrases. Also in this category are recipes that are a mere list of ingredients, symbols, and typographic embellishment, some of which might be eligible for a trademark but not a copyright.

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It is your responsibility to obtain, at your own expense, written permission to reproduce any copyright material. If a figure is adapted from a previously published source it is likely that you will may still need to obtain permission for its use, and in any case it is only courteous to do so. If in any doubt about the necessity to obtain permission, always do so. Any correspondence relating to the granting of permission should be submitted with the typescript. Permission to reproduce any copyright materials must be obtained before the book can be produced (this is because copyright holders may request specific wordings as acknowledgement). It is therefore in your own interest to obtain all permissions at an early stage.

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When sending permission requests, carefully check the credit given in the source material. The copyright owner may not be the publisher of the book or journal where you found the material.

Send permission letters by email to the Rights Department of the publisher whose material you wish to use. Alternatively, many publishers now have links on their web-sites with contact details and procedures for securing permission to reproduce their material, for example quite a few publishers use the Rightslink website for individual permissions requests, which is an online permissions service. If this is the case, then you will need to fill in the online form rather than send them the letter.

If the publisher does not own the copyright, they should hopefully refer you to the relevant party.

It is advisable to follow up any unanswered requests after 3-4 weeks.

You might prefer to phone the relevant publishers in the first instance, to ensure they are the copyright owners before sending written requests.

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It is worth checking if the rights-holder is also a member of the International Association of Scientific Technical and Medical Publishers (STM). IOP Publishing is a member of STM, which involves acknowledgement of shared interest with other academic publishers, specifically regarding permissions guidelines. The Guidelines note that requests for small portions of text and a limited number of illustrations should be granted on a gratis basis for signatory participants, and
Copyright and permissions

further describe a more automatic process which eliminates the need for requests to be transmitted (some signatories have chosen this route, others continue to request express permission requests). The Guidelines apply to both book and journal content, and facilitate reproduction in further editions or in other media. The Guidelines and details of the signatories can be found at http://www.stm-assoc.org/2015_03_09_STM_Permissions_Guidelines_2014.pdf. It is worth looking to restrict using only material from STM signatories, as this will greatly facilitate the permissions clearance process and avoid the fees and charges some non-signatory publishers can impose.

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If you need to contact the publisher directly then the text in Figure 6.1 can be used when making a direct approach by email or post. There are several points to note.

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- Address your request in the first instance to the Permissions Department of the publisher concerned. Unless explicit contact details are provided on the publisher’s website.
- Send two copies of the request in each case.
- Give as many details as possible about the material to be reproduced (e.g. a full reference to make location easy; a photocopy of any table or figure).

Some publishers use Rightslink for individual permissions requests, which is an online permissions service. If this is the case, then you will need to fill in the online form rather than send them the letter mentioned above.

However you seek and secure permission, remember, if a rights-holder specifies a specific wording for the creditline ensure this is included exactly as stated as this is usually a condition of the permission being granted.

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The author or contributor in the case of an edited book, is responsible for paying any permission fees. Most STM publishers should grant permission freely if you are using a limited amount of content falling within the quota allowed by the STM Guidelines http://www.stm-assoc.org/2015_03_09_STM_Permissions_Guidelines_2014.pdf being:

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  - not more than five figures from a whole book or journal issue/edition;
  - not more than six figures from an annual journal volume; and
  - not more than three figures from works published by a single publisher for an article, and not more than three figures from works published by a single publisher for a book chapter (and in total not more than thirty figures from a single publisher for re-publication in a book, including a multi-volume book, with different authors per chapter)
- use single text extracts of less than 400 words from a journal article or book chapter, but
  - not more than a total of 800 words from a whole book or journal issue/edition.
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Please indicate permission is granted by signing below and returning the completed form to me. For your convenience two copies of this request are enclosed, one of which can be signed and returned and the other retained for your files. If permission of the author is required, kindly provide the author’s address.

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Yours sincerely

A.N. AUTHOR

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……………………………  ……………………………  ………
(signature) (print name) (date)

Please specify any specific credit notice below:

---

Figure 6.1. Sample copyright permission letter.
Copyright and permissions

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Give full credit for material used from other sources, regardless of whether permission is needed or not. Acknowledgement is not the same as permission, and it is your responsibility to acknowledge and credit all borrowed material. In cases where permission has been granted, it is common for the exact wording of the credit line to be given. Remember to include this in the final manuscript, either where the material is reproduced, or grouped together on a separate page.

6.6 Can’t locate the copyright owner or permission requests ignored?

In some instances it can be difficult to trace the copyright owner, especially if the material appeared in an old book or journal, or where the original publisher has amalgamated with another. Checking the web pages of publishers associations may help track down the current name and location of the publisher. The resource Books in Print (http://www.booksinprint.com/) can be consulted, and provides much useful data such as details of publishers addresses, name changes, imprints etc.

Sometimes even such exhaustive searching still fails to locate the copyright owner. At this point you must decide whether to proceed with using this material.

In these cases you need to consider: Can another suitable image be used, preferably one where the copyright owner is known? Can your material be rewritten so as avoid having to replicate the copyright material?

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6.7 Permission not granted

If the rights owner refuses to grant permission that leaves no alternative but to not include the requested material. You will have to secure an alternative or rewrite so the material is not needed.

We do not recommend redrawing images or restructuring tables to seek to avoid the need to secure permission. Any alteration must be substantial if you want to avoid the legal requirement to obtain permissions, but what constitutes a “substantial” change is a murky legal area. Changing straight lines to arrows, relabelling a figure with letters instead of numbers, or reordering columns in a table does not constitute substantial change and can distort the meaning of the original material.

6.8 Permissions Clearance Form

Please note that it is important for us to be able to identify which figure number in your own book each permission refers to. To facilitate recording and checking the status of all permissions authors are requested to include a Permissions Clearance Form for each chapter.

This form simply asks you to to indicate the figures and other relevant elements in the chapter and indicate the copyright owner, and verification that permission has been sought and given for each element. A sample completed form is shown in Figure 6.2.
Copyright and permissions

Figure 6.2. A sample permission clearance form.

It is advisable to request permission as early as possible. It can take several weeks for copyright owners to respond and this can delay production of your book, especially where permission is not granted and alternative images must be sourced or created.

Copies of permission letters/acknowledgements must be submitted at the same time as your manuscript. If this is not possible, please advise your editor upon submission which permission requests are outstanding, and when they are expected. Remember to retain copies of these letters for your own records.

Remember, if your book contains material where permission has not been granted, you could be liable for damages by the copyright owner.

6.9 Trademarks

When using a word and/or logo in which a third party claims to own trade mark rights, care must be taken to ensure that the status of the trade mark is acknowledged correctly in the text of the book. If the trade mark owner uses an “®” symbol next to the trade mark then this means that it has formally registered that name on a trade marks register. If it uses the symbol “TM” then this means that either the trade mark is formally registered or that it is not registered but the owner considers that it has acquired rights in the name through use.

The appropriate acknowledgment to be used with a trade mark will depend on the requirements of the trade mark owner. These can usually be obtained from the permissions pages of their websites. At the first mention of the trade marked name, use the relevant symbol after the name and include the appropriate attribution in parenthesis or as a footnote, eg:

Applications based on the MATLAB® (registered trade mark of The MathWorks, Inc) technical computing environment ...

You do not have to add the trade mark symbol to subsequent mentions. Alternatively, especially in books containing many trade marked names, include a listing with wording which states that the
relevant trade mark is “...a [registered] trade mark owned by [name]” in the Acknowledgements section of your book.

6.10 Checklist

- Check with your editor if you have any doubts about whether permission is needed.
- Make a list of all items for which permission is needed. Many authors find this easier to do on a spreadsheet. Include the figure number, copyright source, date permission requested, date chased, date granted and any specific wording required.
- In writing your permission requests, code them with a reference number that relates to the images’ figure number in your book. This will facilitate cross checking you have all permission later on.
- Send two copies of permission letters to the copyright owner, and keep one for your files.
- Four weeks after sending letters, chase up any copyright owners that have not replied.
- Tick off the permissions on your list as they are granted.
- When permissions are returned, insert the correct credit in the manuscript, ensuring that any specific wording required is followed and include the details in the Permission Clearance Form.
- Make a copy of the permission letter, keep one in your files and the other in the file of material to be submitted with your manuscript.

6.11 Reusing material from your book

Where copyright in your book is held by IOP you may use figures and portions of the text of the book in articles submitted to learned or professional journals, in papers presented at conference proceedings and for your professional purposes generally, provided that you makes appropriate acknowledgement of the book and IOPs status as publisher and copyright owner.

6.11.1 Posting content on the internet

Authored books
In addition to a cover, blurb and the table of contents, the author(s) may host a preface, foreword, introduction plus one additional chapter on their website or to a repository such as arXiv or institutional repository; in the case of multiauthored books the same chapter to be used in all instances. Full acknowledgement and links to the books home page to be given in all cases.

Edited books
Editors and contributors may host the cover, blurb, table of contents and the preface, foreword and introduction on their website or to a depository such as arXiv or institutional repository. Full acknowledgement and links to the books home page to be given in all cases. Contributors are not permitted to host their individual contribution on their website, arXiv or other repository.
Further reading


Cavendish J M 1984 *Handbook of Copyright in British Publishing Practice* (London: Cassell)


Peterson E 2012 *Copyright and Permissions: What Every Writer and Editor Should Know* (New York: Editorial Freelancers Association)

Chapter 7

Proofs and proof correction

7.1 General guidelines

When you receive your proofs they will usually be in the form of page proofs, i.e. made up into pages incorporating the illustrations. Corrections should be limited to typesetter’s errors and any serious factual errors. Heavily marked proofs may delay publication as they are time-consuming to correct, they will also increase the publication costs of your book. It is essential that you inform the Production Editor in advance if you expect to be unavailable to read proofs for any reason.

The Production Editor will provide a deadline for returning your proofs. It is essential you return the proofs in accordance with the schedule so that publication is not delayed.

It is important to note that page proofs should not be taken to represent the final quality of the book (this is especially so for photographs which may appear very patchy on the proofs). However, page proofs will give you an excellent idea of the final appearance and layout of the book in general.

It cannot be emphasized too strongly that you should check your proofs very carefully and make only essential alterations. Proof corrections are very expensive and corrections should be limited, if possible, to rectification of typesetter’s or sub-editor’s errors. Excessive proof corrections will only be carried out at the discretion of the Production Editor, and can substantially delay publication, so think twice before asking for an alteration. (We reserve the right to charge authors for corrections resulting in correction charges above 10% of the typesetting cost—you should consult the relevant clause in your contract for details.)

Further reading

British Standards BS 5261-2:2005 Marks for Copy preparation and Proof Correction (London: British Standards Institute)


Hart H 1983 Hart’s Rules for Compositors and Readers at the University Press Oxford 39th edn (Oxford: Oxford University Press) This is a useful guide to many miscellaneous points, but you should note that it is written in ‘Oxford’ style.
Proofs and proof correction

Chapter 8

Submission Checklist

Text

☐ Have you included all contact information for yourself and any contributors? Note that contact information includes street address, email address, telephone number and current affiliation.

☐ Have you included all necessary front matter material, including
  ☐ Title page, with full title, subtitle and author names and affiliations as you wish them to appear on the book
  ☐ Preface (if included)
  ☐ Table of contents, full
  ☐ Author or editor biographies, including photographs
  ☐ List of contributors (if an edited collection)
  ☐ Dedication (if included)
  ☐ Acknowledgements (if included)
  ☐ Other eg foreword etc. (if included)

☐ Have you supplied an abstract for each chapter?

☐ Have you provided one source file per chapter that includes all text, tables, references and figure captions? Suitable file formats include MS Word or \LaTeX.

☐ Are the references included at the chapter level, and not as one list at the end of the book?

☐ Are the chapter files named correctly and consistently, for example ch01.docx?

☐ Have you included PDF version of the manuscript (both text and art), ideally with all fonts included?

☐ Is there a reference call within the text for every figure and table?

☐ Is there a figure number and caption for every figure?

☐ Is there a number and caption for every table?
Submission Checklist

Artwork

☐ Is each and every figure in the chapter saved as its own separate file?

☐ Have you saved and named these figure files according to figure number?

☐ Are the illustrations saved at the correct resolution and size?

☐ Are the figures saved in the correct format? (We prefer EPS, PDF, WMF, TIFF, GIF, JPEG or BMP).

☐ Are any video clips or animated figures saved in an acceptable file format? (We prefer MPEG, QuickTime, Windows AVI or Animated GIF).

☐ Are any video clips or animated figures saved at a suitable resolution and size?

☐ Have you included a representative frame from your movie or animation that included in the manuscript as a figure?

Permissions

☐ Have you completed a Permissions Clearance Form for each chapter, and included it with the manuscript?

☐ Have you sought and been granted the appropriate permission to use any material owned by a third party?

☐ Have you included copies of these permissions?

☐ Have you appropriately cited any material that is not original?

Misc

☐ Have you returned your Marketing Author Questionnaire? If not please return this ASAP.

☐ Have you created, or will you be creating a video abstract for your book? See section A.5.
Appendix A

Preparing graphics and artwork

A.1 General information

A.1.1 Preferred graphic file formats and resolutions
See section 5.6 for details on resolution and formats.

A.1.2 Supplying graphics with Microsoft Word files
The preparation of graphics for chapters written using Microsoft Word depends on whether your graphics/drawing application provides suitable file export facilities.

Applications with suitable ‘export’ or ‘save as’ facilities
Please do the following.

- Save each figure as a graphics file and embed each one into your Word document. See section A.4 for instructions on how to do this.
- In addition to your Word document with the figures embedded, please supply copies of all the separate graphics files. We ask for separate figure files in case we have problems with the embedded graphics during production.

Applications without ‘export’ or ‘save as’ facilities
Where it is not possible to create a separate file for a particular graphic (the drawing/graphics application does not provide suitable ‘export’ options; e.g., Microsoft Excel) copy/paste the graphic into your Word document. Note that you may need to use the Edit → Paste Special option to correctly paste the graphic into your Word document.

Section A.3 discusses preparation of graphics using Microsoft Excel.

A.1.3 Supplying graphics with \LaTeX
For articles prepared in \LaTeX please supply all graphics in EPS format. In addition, please include your graphics files in the \LaTeX code using one of the standard \LaTeX figure-inclusion commands (e.g., includegraphics) available via packages such as graphics or graphicx. Simple figures can be generated with the LaTeX picture environment but this is not recommended, generating individual EPS files is much preferred.

- Section A.2 contains more detailed guidelines on EPS files.
Preparing graphics and artwork

- Note: Keith Reckdahl has written an excellent overview of using EPS files with \LaTeX (with numerous examples). Go to http://www.ctan.org and search for the file ‘epslatex.pdf’.

A.1.4 Supplying application files

By ‘application files’ we mean files saved in the binary format of the application used to create a graphic; for example, file formats such as Origin’s `.opj’, CorelDraw’s `.cdr’, Excel’s `.xls’ or PowerPoint’s ‘.ppt’. Please do not supply your graphics as application files only, please use the ‘save as’ or ‘export’ of your software to create the graphic in one or more of the file formats listed in section 5.6. However, there are some applications, notably Microsoft Excel, that allow creation of graphics but don’t offer a wide range of file export options. \LaTeX users are referred to section A.2 which discusses preparation of graphics using Microsoft Excel.

A.1.5 Scaling of line widths and text

You should note that during the production and typesetting processes your figures may need to be reduced or increased in size to fit the page design. Scaling of graphics will, of course, affect any line widths and the size of text present in the figures. In some cases lines may become extremely fine and text difficult to read. To achieve the best results you are advised to prepare your figures at approximately the size they will be reproduced in the book.

A.1.6 Lettering on figures

Aim to keep the lettering on figures to a minimum and include as much detail as possible in the figure caption. The fonts available for figures may not match precisely those used for the text but please use standard fonts (Times, Helvetica, Symbol, Courier) where possible and make the lettering match the text as closely as possible. Use of fonts from the Computer Modern family is also acceptable.

Do not title a figure, the description of it goes in the figure caption. Similarly do not place boxes or borders around figures if they are not part of the illustration. These would need to be removed prior to publication as they take up unnecessary space and are distracting.

A.1.7 Multiple-part figures

See section 5.10.

A.1.8 Some notes on raster (‘bitmap’) graphics

Black and white line art

- Line art consists entirely of lines that are 100% black on a white background.
- Use a resolution of 600 dpi when you scan or export the image.
- To minimize the file size make sure that you scan or export the file using two colours only – from within your software this may be referred to as ‘line art’ or ‘bitmap’ mode.

Greyscale images

- Greyscale images (for instance, black and white photos) contain a range of greys covering the spectrum from white to black.
- Use a resolution of between 150 and 300 dpi when you scan or export the image. Higher resolutions will increase the file size, often with little or no gain in final output quality.
- Keep tints (shades of grey) within the boundaries of 10% to 90% and use them as little as possible. If the tints are 10% to 30%, any labels and lines that are used over them should be
Preparing graphics and artwork

in black. If the tints are 40% to 90%, any labels and lines that are used over them should be in white.

Colour figures

- Use a resolution of between 150 and 300 dpi when you scan or export the image. Higher resolutions will increase the file size, often with little or no gain in final output quality.
- The more colours used in a bitmap file the greater the file size so try to minimize the number of colours – a maximum of 256 colours should be sufficient.
- Colour figures should be saved in CMYK not RGB colour space.

A.1.9 Graphics file sizes

We often receive individual graphics files (usually TIFF, or EPS containing a bitmap) in excess of 50 MB in size. Such huge files, even when compressed, can present electronic transmission problems for authors. Generally, such large files can be avoided by appropriate choice of image resolution and number of colours present in the bitmap. See the preceding section for guidelines on resolution and colour.

A.1.10 Video clips and animation

Acceptable formats for video or animation clips are MPEG, QuickTime, Windows AVI or Animated GIF.

Please aim to minimize file sizes and data rates, by considering the following points:

- 480 × 360 pixels is the recommended maximum frame size.
- A recommended frame rate is 12–15 frames per second (fps). (Many packages output 30 fps as standard, but you can specify a lower frame rate.)
- Use a 256 colour palette if that is suitable for the presentation of the material.

Please consider the use of lower specifications for all these points if the material can still be represented clearly. Our recommended maximum file size is 3MB. Our recommended maximum data rate is 150 KB/s.

The various formats have different characteristics that you should consider when choosing the format for your material:

**MPEG**

- Suitable for photo-realistic material.
- Requires users to have a third party viewer.
- We recommend MPEG 1.
- The MPEG standard is specified in terms of millions of colours and at least 24 fps, so you cannot choose lower specifications for these settings.

**QuickTime and Windows AVI**

- Suitable for computer-generated material.
- Requires users to have a third party viewer.
- We recommend the Cinepak codec for compression. This provides good compression and, importantly, it is widely supported.
- You can often consider the use of a 256 colour palette for computer-generated material.
- As a general rule, we recommend using Quality 75%.
Preparing graphics and artwork

**Animated GIF**
- Suitable for computer-generated material.
- Animations may be rendered directly without the need for a third party viewer.
- Please use only standard GIF functions as some browsers don’t support the whole GIF 89 standard.
- Because GIF compression is not good, consider small frame sizes and low frame rates.

Since some readers may be reading the book in a print format, a representative frame from your movie or animation should be included in the manuscript as a figure. Include the file size and type of the supplementary data file in the figure caption.

**A.1.11 Some notes on file formats**

**Encapsulated PostScript (EPS)**
- Our preferred format – see section A.2 for more detail.

**TIFF (Tagged Image File Format)**
- To minimize file sizes, when you save or export the image use one of the common TIFF compression options (such as LZW, if available). If you are using Microsoft Word make sure it is able to import your TIFF files.

**GIF (Graphics Interchange Format)**
- GIF files are limited to 256 colours.
- Uses LZW (‘loss-less’) compression to reduce file size.

**JPEG (Joint Photographic Experts Group)**
- The JPEG compression method discards image data and is referred to as ‘lossy’ compression. When saving directly from an application it is better to choose a loss-less format such as TIFF.
- Although a ‘higher quality’ compression setting in your software results in less data being discarded, JPEG compression may degrade details in an image – particularly in images that contain type or vector art.
- Do not repeatedly resave a JPEG file because the loss of image data occurs each time you resave the image. Always save JPEG files from the original (non-JPEG) image, not from a previously saved JPEG.

**BMP (Windows Bitmap)**
- A simple file format with few compression options. Use TIFF instead.

**A.1.12 Images from the Internet**
Do not simply download images from the Internet to use in your book. Typically such images are too low resolution to reproduce well in a book; and most will be covered by copyright restrictions.

**A.2 Preparing Encapsulated PostScript files (EPS)**
Many applications such as Adobe® Illustrator, Freehand and Corel Draw allow figures produced with them to be saved directly as an EPS file. This should be done wherever possible.
Preparing graphics and artwork

A.2.1 Fonts in EPS files
Many Encapsulated PostScript (EPS) files contain text formatted using specific fonts and unless your EPS files use one of the standard PostScript fonts (such as Times, Symbol, Helvetica or Courier) your graphics may not be portable to other computers and thus may not reproduce correctly (characters or symbols may be missing, converted to Courier font or otherwise incorrectly formatted on output).

To avoid font problems please create all your graphics using one of the standard fonts (Times, Symbol, Helvetica or Courier). Naturally, this does depend on whether the software with which the graphics are prepared allows you to determine the fonts it uses. If you cannot change or select the fonts within the application used to produce your illustrations, please consider exporting the graphic in a bitmap format such as a 300 dpi TIFF (if the software provides this option) – if you are using \LaTeXX make sure to convert any bitmaps to EPS files (using utilities such as ImageMagick).

A.2.2 Font embedding in EPS files
If you have to use fonts other than Times, Symbol, Helvetica or Courier please try to embed the fonts within any EPS files that you supply with your typescript. Again, the ability to embed fonts in EPS files depends on the features provided by the application used to create the graphics.

A.2.3 Smaller EPS files (‘Level 2’ PostScript)
If you need to convert bitmaps to EPS you may want to consider creating EPS files that use so-called ‘Level 2’ PostScript because this has in-built data compression features which can greatly reduce the size of the resulting EPS file. Note that this can, depending on the software used, create EPS files containing binary data.

A.2.4 Techniques to avoid when preparing EPS files
One technique for preparing EPS files from applications that do not directly support EPS file export (under Windows and Macintosh operating systems) is to generate an EPS file using the system PostScript printer driver – a type of ‘print to file’. However, although this method of preparing EPS file might work, it is generally not recommended because the resulting EPS file may not be use-able.

*Printing to file and renaming*
One very important point to note is that under certain operating systems simply printing a figure to a PostScript file and renaming that file to have an .eps extension is unlikely to produce a use-able EPS file. The PostScript file may contain commands that are not permitted in EPS files, so please try and avoid using this technique under Windows/Macintosh systems.

A.3 Preparing graphics using Microsoft Excel
Our preferred procedure for dealing with Excel-generated graphics depends on whether you are using Word or \LaTeXX to prepare your text.

A.3.1 Using Word
Simply copy and past the chart or graph into your Word document.
Preparing graphics and artwork

A.3.2 Using \LaTeX

The goal is to create an EPS file and import that into your \LaTeX source using \texttt{\includegraphics{}} or other graphics-inclusion command.

To create a use-able EPS file from Excel for use with \LaTeX.

Here we’ll use GhostScript (under Windows) to generate an EPS file but a similar procedure works just as well with Adobe Acrobat (full version, \textit{not} Adobe Reader). Perform the following steps.

1. From Excel, print the chart or graphic to a PostScript file.
   
   Assuming you have access to a PostScript printer driver set up to ‘print to file’, print your Excel chart to a PostScript file from within Excel (Note: Microsoft Office applications often default to giving print files a ‘.prn’ extension). Make sure that under the Page Setup options you set the printed chart size to ‘Use full page’. This will reduce white space placed around the graphic.

2. Turn the PostScript file into PDF.
   
   Open the PostScript file using the GSView program that accompanies GhostScript. Generate a PDF file from the PostScript file by doing \texttt{File \rightarrow Convert} and selecting the ‘pdfwrite’ device option and use a resolution of at least 600dpi.
   
   Click OK, and give the PDF file a name.

3. Export the PDF file to an EPS file.
   
   Using GSView open the PDF file produced in step 2, select \texttt{File \rightarrow Convert} and choose the ‘epswrite’ device option with a resolution of 300dpi.
   
   Click OK, and give the EPS file a name.

A.4 Embedding graphics in a Microsoft Word document

To embed graphics into a Word document:

- Create a graphic in one of the formats Word is able to import (for example, TIFF, JPG, EPS etc).
- From the Insert menu, select Picture \rightarrow From File
- When the ‘Insert Picture’ dialog box is displayed, click on the Insert button on the bottom right corner of the dialog box.

A.5 Video and video abstract guidelines

Video abstracts are an accompanying feature for IOP ebooks. Their aim, through video media, is to enable authors to go beyond the constraints of their written material to personally explain the importance of their work to the book’s global audience. It is envisaged that video abstracts will enhance a user’s understanding and appreciation of an article through the accessible presentation of the ethos and aims of the book. To maximize engagement and visibility, authors are encouraged to combine footage of themselves with other relevant material of interest—such as imagery, animations, footage of an experiment running or a lab tour.

Examples can be found in the collection of published video abstracts from our journals programme.
A.5.1 Editorial guidelines

In producing a video abstract, authors are asked to adhere to the following basic guidelines.

1. A video abstract should not last longer than four minutes.
2. A video abstract should introduce the topic of the book and highlight the main features and key points readers will get from reading your work.
3. The presentation should be understandable and accessible to users outside of the immediate field of the book.
4. Inclusion of additional relevant material such as images, animations and lab footage is strongly encouraged.
5. A video abstract must include a soundtrack providing a clear verbal narration of the visual content.
6. Presentations should not include small text that will be difficult to read.
7. To meet accessibility requirements, authors are encouraged to accompany their video abstract with a transcript (as a .txt file).
8. Terms and conditions regarding the use and distribution of video abstracts will apply in line with IOP’s copyright statement.

Authors should be aware that use of material from previously published work requires appropriate permission from the publisher. If you are planning to use images or a soundtrack that are not your own work, you should ensure that this does not violate any copyright agreements. We will require evidence that permission has been obtained or is not required.

All video abstracts will be assessed for editorial suitability and quality. Video abstracts that do not meet the above criteria will not be published.

A.5.2 Submission guidelines

Your commissioning editor can provide details of how to submit and given their size it is recommended that video abstracts are submitted by ftp.

Authors should aim to submit their video abstracts at the same time as submitting their manuscript or at the latest when returning proof corrections.

A.5.3 Technical specifications

Animation files must meet minimum standards of quality for both video and audio components. In creating a video, authors are asked to meet the following specifications.

- Frame rate: 25–30 frames per second
- Aspect ratio: 16:9 or 4:3, square pixels, deinterlaced
- Frame size: (minimum) 320×240 pixels
- Format: .mov, .mpg, or .mp4
- Video codec: H.264, mp2, mp4
- Video encoding: 2 pass H.264 preferred
- Keyframe: at least every six seconds
- Video bitrate: 480–2672 kbps
- Audio bitrate: 16-bit AAC audio at a sampling frequency of 44.1kHz
- Bitrate of 192 kbps
- Maximum file size: 100 MB
## Appendix B

### Journal references

#### B.1 Commonly occurring journal references

The following updated and greatly expanded table lists some journals and their abbreviations for use in our reference lists. The column on the right is in alphabetical order (ignoring spaces etc). There are a few small changes (e.g. ‘Revue’ becomes ‘Rev.’, ‘NBS’ is given in full). Other changes include: en rules changed to em rules in the old ‘Soviet Physics’ journals and changes to the Ann. Phys. references.

<table>
<thead>
<tr>
<th>Journal Name</th>
<th>Abbreviation</th>
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<tbody>
<tr>
<td>Acta Cosmologica</td>
<td>Acta Cosmol.</td>
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<tr>
<td>Acta Crystallographica (parts A and B)</td>
<td>Acta Crystallogy. A, B</td>
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<td>Acta Cybernetica</td>
<td>Acta Cybern.</td>
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<td>AIAA Journal</td>
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<td>AIChE Journal</td>
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<td>American Scientist</td>
<td>Am. Sci.</td>
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<td>Anales de Fisica</td>
<td>An. Fis.</td>
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<tr>
<td>Analytical Chemistry</td>
<td>Anal. Chem.</td>
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</table>
Journal references

Applied Spectroscopy  Appl. Spectrosc.
Astronomy and Astrophysics  Astron. J.
Astroparticle Physics  Astrophys. J.
At. Data Nucl. Data Tables  At. Data Nucl. Data Tables
Atmospheric Environment  Atmos. Environ.
Atomnaya Energiya  At. Energ.
Bell Laboratories Record  Bell Lab. Rec.
Bell System Technical Journal  Bell Syst. Tech. J.
Bioimaging  Bioimaging
Biomedical Engineering  Biomed. Eng.
British Welding Journal  Br. Weld. J.
Chaos, Solitons and Fractals  Chaos Solitons Fractals
Chemical Physics  Chem. Phys.
Circuits Manufacturing  Circuits Manuf.
Classical and Quantum Gravity  Class. Quantum Grav.
Collective Phenomena  Collect. Phenom.
Colloids and Surfaces  Colloids Surf.
Combustion Theory and Modelling  Combust. Theory Modelling
Composites Structures  Compos. Struct.
Compound Semiconductor  Compound Semicond.
Computer Age  Comput. Age
Computer Journal  Comput. J.
Contemporary Physics  Contemp. Phys.
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<td>Corrosion Science and Protection Technology</td>
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<td>Cosmic Research</td>
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<td>Comptes Rendus de l’Academie des Sciences</td>
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<td>Comptes Rendus Hebdomadaires des Seances</td>
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<td>Crystal Structure Communications</td>
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<td>Denki Kagaku</td>
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<td>Developments in Atmospheric Science</td>
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<td>Developments in Sedimentology</td>
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<td>Differential Geometry and its Applications</td>
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<td>Direct Current and Power Electronics</td>
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<td>Displays, Technology and Applications</td>
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<td>Egyptian Journal of Physics</td>
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<td>Electrical Machines and Power Systems</td>
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<td>Electronics Letters</td>
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<td>Endeavour, New Series</td>
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<td>Energy Systems and Policy</td>
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<td>Engineers’ Digest</td>
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Proc. R. Soc. Lond.  
Proc. SPIE  
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Prog. Quantum Electron.  
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Radiation Protection Dosimetry
Radio Engineering and Electronic Physics
Radiological Protection Bulletin
Rare Metal Materials and Engineering
RCA Review
Reactor Materials
Reactivity of Solids
Reliability Engineering
Reports of the Faculty of Engineering, Nagasaki University
Reports on Progress in Physics
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Review of Financial Studies
Reviews of Modern Physics
Review of Scientific Instruments
Revue de Physique Appliquee
Revue Roumaine de Physique
Risk
Revista del Nuevo Cimento
Robotics Today
Royal Observatory Bulletin
Romanian Journal of Physics
Rossiskaya Akademiya Nauk Fizika Zemli
Rozprawy Hydrotechniczne
Russian Journal of Physical Chemistry
Scandinavian Journal of Statistics Theory and Applications
Scientific American
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Scientific Papers of the College of Arts and Sciences,
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Scientific and Technical Information
Science and Technology
Semiconductor Science and Technology
Semiconductors and Semimetals
Seminars in Nuclear Medicine
Sensors Actuators
Shock and Vibration Digest
SIAM Journal of Discrete Mathematics
SIAM Journal of Numerical Analysis
SIAM Journal of Optimization
Simulation Digest
Smart Materials and Structures
Software Age
Solar Energy Materials
Solid State Communications
Solid-State Electronics
Solid State Ionics
Solid State Ionics, Diffusion and Reactions
Solid State Physics
Soviet Journal of Low Temperature Physics
Soviet Lightwave Communications
Soviet Physics - Acoustics
Soviet Physics - Crystallography
Soviet Physics - Doklady
Soviet Physics - JETP
Soviet Physics - Semiconductors
Soviet Physics - Solid State
Soviet Physics - Technical Physics
Soviet Physics - Uspekhi
Spectrochimica Acta (parts A and B)
Spectroscopy Letters
Structure and Bonding

Quant. Finance
Quat. Res.
Rare Met. Mater. Eng.
RCA Rev.
React. Mater.
React. Solids
Reliab. Eng.
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Roczpr. Hydrotech.
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Sci. Technol.
Semicond. Semimet.
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Shock Vib. Dig.
SIAM J. Discrete Math.
SIAM J. Optim.
Simul. Dig.
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Sov. Phys.—Solid State
Sov. Phys.—Uspekhi.
Spectrochim. Acta A, B
Spectrosc. Lett.
Struct. Bond.
### Journal references

- *Studies in Analytical Chemistry*
- *Studies in Cybernetics*
- *Superconductor Science and Technology*
- *Superlattices and Microstructures*
- *Surface and Coatings Technology*
- *Surface and Interface Analysis*
- *Surface Science*
- *Synthesis*
- *Synthetic Metals*
- *System Development*
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- *Technological News*
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- *Teoreticheskaya i Eksperimental'naya Khimiya*
- *Teoreticheskaya i Matematicheskaya Fizika*
- *Test and Measurement Europe*
- *THEOCHEM*
- *Theoretical and Computational Fluid Dynamics*
- *Theoretical and Mathematical Physics*
- *Thin Solid Films*
- *Topics in Current Physics*
- *Topics in Magnetic Resonance Engineering*
- *Tooling and Production*
- *Transactions of the American Mathematical Society*
- *Transactions of the ASME*
- *Transactions of the Faraday Society*
- *Transactions of the Institute of Electrical Engineers of Japan*
- *Transactions of the Institute of Electrical Engineers of Japan* (Japanese)
- *Transactions of the Korean Institute of Electrical Engineers*
- *Transactions of the Metallurgical Society of AIME*
- *Transport Theory and Statistical Physics*
- *Trends in Neuroscience (TINS)*
- *Tribology Transactions*
- *Trudy Instituta Teoreticheskoi Astronomii*
- *Ukrayins'kyi Fizychnyi Zhurnal*
- *Ukrainian Journal of Physics*
- *Ultrasonic Imaging*
- *Ultrasonic in Medicine and Biology*
- *Uspekhi Fizicheskoi Nauk*
- *Vacuum*
- *Verhandlungen der Deutschen Physikalischen Gesellschaft*
- *Vestnik Mashinostroeniy*
- *Le Vide les Couches Mince*
- *VLSI Systems Design*
- *Water Pollution Research Journal of Canada*
- *Water Resources Research*
- *Waves in Random Media*
- *Wear*
- *Welding Production*
- *Wissenschaftliche Zeitschrift der Elektrotechnik*
- *X-Ray Spectrometry*
- *Zeitschrift für Angewandte Mathematik und Physik*
- *Zeitschrift für Anorganische und Allgemeine Chemie*
- *Zaschita Metallov*
- *Zavodskaya Laboratoryia*
- *Zbornik Radova Prirodno-Matematickog Fakulteta, Serija za Fiziku*
- *Zhurnal Eksperimental'noi i Teoreticheskoi Fiziki*
- *Zhurnal Eksperimental'noi i Teoreticheskoi Fiziki*

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**Note:** The journal titles listed above are taken from the document's references section. The specific titles used in the document are enclosed in parentheses. Each title is followed by the abbreviation for the journal, which is commonly used in bibliographic references. Some titles may include additional information in parentheses, such as the country of publication.
## B.2 Correct references for IOP journals

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High Performance Polymers  
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Inverse Problems

IOP Conference Series: Earth and Environmental Science

IOP Conference Series: Materials Science and Engineering

Journal of Breath Research

Journal of Cosmology and Astroparticle Physics

Journal of Geophysics and Engineering

Journal of High Energy Physics

Journal of Instrumentation

Journal of Micromechanics and Microengineering

Journal of Optics  
1997–1998
2010 onwards

Journal of Optics A: Pure and Applied Optics  
1999–2009

Journal of Optics B: Quantum and Semiclassical Optics  
1999–2009

Journal of Physics: Conference Series

Journal of Radiological Protection

Journal of Semiconductors

Journal of Statistical Mechanics: Theory and Experiment

Journal of Turbulence  
no longer published by IOP

Measurement Science and Technology  
1990 and onwards

Metrologia

Modelling and Simulation in Materials Science and Engineering

Nanotechnology

Network (Computation in Neural Systems)  
no longer published by IOP

New Journal of Physics

Nonlinearity

Nuclear Fusion

Physica Scripta

Physical Biology

Physics Education

Physics in Medicine and Biology

Physiological Measurement

Plasma Physics and Controlled Fusion

Plasma Science and Technology

Plasma Sources Science and Technology

Public Understanding of Science  
no longer published by IOP

Pure and Applied Optics  
(Journal of the European Optical Society Part A)  

Quantitative Finance  
no longer published by IOP

Quantum and Semiclassical Optics  
(Journal of the European Optical Society Part B)  
1995–1998

Quantum Electronics

Quantum Optics  
1989–1994

Reports on Progress in Physics

Research in Astronomy and Astrophysics

Semiconductor Science and Technology

Smart Materials and Structures

Superconductor Science and Technology

Waves in Random Media  
no longer published by IOP


Inverse Problems


J. Breath Res.


J. Geophys. Eng.


J. Instrum.

J. Micromech. Microeng.


J. Radiol. Prot.

J. Semicond.


J. Turbulence


Metrologia


Nanotechnology

Network


Nonlinearity

Nucl. Fusion

Phys. Scr.


Physiol. Meas.

Plasma Phys. Control. Fusion


Plasma Sources Sci. Technol.

Public Understand. Sci.


Quant. Finance


Quantum Electron.

Quantum Opt.


Smart Mater. Struct.


Waves Random Media
Appendix C

Book publishers

For ease of reference, the name of the publisher is given first. When citing in a reference list, the order should be reversed.

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<td>Zinatne</td>
<td>Riga</td>
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</table>

**C.1 States for US cities**

**Alphabetically by city**

| Albany, NY                                           | Chapel Hill, NC       |
| Ann Arbor, MI                                        | Charlottesville, VA    |
| Austin, TX                                           | Chicago, IL           |
| Baltimore, MD                                        | Columbia, MO          |
| Bellingham, WA                                       | Dallas, TX            |
| Berkeley, CA                                         | Denver, CO            |
| Bloomington, IN                                      | Des Moines, IO        |
| Boca Raton, FL                                       | Englewood Cliffs, NJ  |
| Boston, MA                                           | Fort Worth, TX        |
| Boulder, CO                                          |                        |
| Cambridge¹, MA                                       |                        |
| Champaign, IL                                        |                        |

¹Note: if the town is Cambridge in the UK, just have the name of the town; do not add UK)
### Book publishers

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#### Alphabetically by state

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Book publishers

Ann Arbor, MI                                   Ithaca, NY
Kalamazoo, MI                                  Woodbury, NY
Minneapolis, MN                                Malvern, PA
                                                Philadelphia, PA
Columbia, MO                                   Pittsburgh, PA
St Louis, MO                                   Warrendale, PA
Chapel Hill, NC                                Providence, RI
Lincoln, NE                                    Knoxville, TN
                                                Nashville, TN
Hanover, NH                                    Austin, TX
Portsmouth, NH                                 Dallas, TX
Englewood Cliffs, NJ                           Fort Worth, TX
Hoboken, NJ                                    Charlottesville, VA
Morristown, NJ                                 Reston, VA
Piscataway, NJ                                 Bellingham, WA
Princeton, NJ                                  Madison, WI
Albany, NY