

# Taylor & Francis Group

## AUTHOR'S GUIDE TO PUBLISHING

### Disk Manuscripts

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## **WELCOME TO TAYLOR & FRANCIS GROUP**

This *Author's Guide to Publishing* was designed to answer your questions about manuscript preparation, software requirements, and other issues involved in transforming your manuscript into a finished book.

Taylor & Francis will assign a Project Coordinator to your book who will contact you within 2 weeks of receiving your contract. Feel free to contact your Project Coordinator at any time during manuscript preparation; questions regarding marketing, content, promoting your book, etc., should continue to be directed to your Acquiring Editor.

### **Contacting Taylor and Francis**

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Staff members' E-mail addresses consist of first name. last name@taylorandfrancis.com (e.g., [john.smith@taylorandfrancis.com](mailto:john.smith@taylorandfrancis.com)).

# MANUSCRIPT PREPARATION

## MANUSCRIPT SIZE

Because the contracted manuscript length is the basis for cost and revenue projections for your book, it is essential that you adhere to the agreed-upon length. If you determine that the number of pages of your manuscript will be 10% more or fewer than the number cited in your contract, contact your Acquiring Editor **immediately** so the best course of action can be determined.

## GENERAL GUIDELINES

Your manuscript must be double-spaced on 8½" × 11" (or A4) white paper, with 1" margins. Use only one side of the paper. Submit one hard copy, printed at 100%, with corresponding **MS Word** files saved on disks or CDs that match the manuscript content exactly. Keep back-up copies of all CDs, illustrations, photographs, and other materials submitted with your manuscript. Due to documented problems with the equation editors in Office 2007/2008, we discourage their use and suggest MathType as an alternative.

## DOs and DON'Ts

### DO:

- Page "1" of your manuscript should include a title page showing title, full name(s), and complete affiliations of author(s); all other necessary front matter (table of contents, preface, acknowledgment, author biography, etc.) should follow. All pages should feature the page number in the upper right-hand corner.
- Follow the text of each chapter with references, tables, and figure captions; figures should be submitted separately.
- Place a hard return at the end of each paragraph instead of indenting.
- Be consistent in your use of special characters (Greek letters, mathematical symbols, etc.), abbreviations, and spacing (at ends of sentences, paragraph indents, bulleted material, reference lists, etc.).
- All Greek letters and mathematical symbols should be input using the appropriate Unicode font.
- Save each chapter as a clearly labeled separate file (i.e., Chapter 1.doc).
- Equations should be embedded within the text if you are using the equation editor in Microsoft Word. Equations in any other program should be saved and provided separately as MathType equations.
- Use a double-numbering system for figures, equations, and tables (chapter number + figure number, e.g., Figure 4.1 is the first figure in Chapter 4).
- Tables should be placed at the end of the chapter text (or in their own separate electronic files if numerous or large). (**Note:** All tables must be input by the author; they are not to be scanned.)
- Save each figure in its own separate and original electronic art file, equipped with correct file extension. All figure files must be clearly labeled and numbered consecutively, i.e., Figure 01x01, Figure 01x02, etc.). (**Note:** Each figure should be accompanied with a hard copy. The labels on the hard copies **MUST** match the labels on the electronic art files.)
- Include completed permission verification forms (to be discussed later in this *Guide*) and signed contributor agreements (for contributed works) for every chapter.

## **DON'T:**

- Don't hit "enter" to insert a return at the end of every line. Allow the computer to "wrap" your text.
- Don't place tables and figures within the body of text; tables should be placed at the end of the document and figures should be submitted separately.
- Don't use a triple number system (e.g., Eq. 4.2.1) when numbering figures, tables, and equations.
- Don't justify right margins. Cancel the automatic hyphenation feature on your computer. Don't use end-of-line hyphens.

## **REVISIONS**

Your manuscript should be correct and complete when submitted. Revisions must be made **before** the manuscript is transmitted to the production department.

## **MANUSCRIPT PROCESSING STEPS**

1. Author/editors submits sample chapter to Acquiring Editor or Project Coordinator 4 months prior to contracted submission for review (artwork and text should be provided).
2. Author/editor then submits complete manuscript, artwork, CD(s), and necessary permission information to Acquiring Editor or Project Coordinator by deadline specified in contract.
3. Artwork and the accompanying electronic files will be reviewed for quality and resolution. If any file is determined to be unacceptable for printing, author/editor and/or contributor will have one opportunity to submit revised files (see Electronic Art Guidelines for more information).
4. Manuscript (along with artwork) and permission documents are reviewed by the Acquiring Editor and Project Coordinator and, if correct and complete, are transmitted to the Production department.
5. Once in Production, the manuscript is assigned to a Project Editor who handles all publication details and ultimately transmits the material to the printer. He or she will be the author/editor's primary contact for issues related to content, format, and appearance of the finished book.
6. Manuscript is disk edited; artwork and CDs are prepared for typesetting.
7. Page proofs are made available to author/editor/contributors for checking (usually about 2 to 2 1/2 months after a manuscript has been submitted). A single pdf (for authored books) or chapter pdfs (for contributed works) are uploaded to the T&F ftp site and the author or editor is given a password to access the site. For contributed works, the editor coordinates author proofs, and follows up with authors to ensure the prompt return of the pages to him/herself. Author or editor returns one set of corrected proofs to Taylor & Francis by date specified by Project Editor.
8. Project Editor reviews and submits author and proofreader corrections to the typesetter; he/she ensures that all corrections have been made upon receipt of revised pages.
9. Project Editor coordinates index preparation with professional indexer or with author/editor.
10. Cover proof is sent to author/editor for review.
11. Final pdfs are sent to the printer.

## SOFTWARE GUIDELINES

Manuscripts must be submitted electronically either by the Taylor & Francis FTP site or on compact disks. A printed hard copy that exactly matches the submitted disks must be submitted with the electronic files. Please contact your Project Coordinator with any software questions.

All CDs containing text or graphics should be labeled with the author's name, book title, chapter numbers, software used to create the file (including the version number), date of creation, and file format (PC or Mac). *It is essential that figures contained in graphics files be numbered consecutively with chapter number and figure number (i.e., Figure 01x01, Figure 01x02, etc.).* A content directory of each CD must also be submitted.

You will be charged for any retyping of your manuscript if you fail to provide electronic files that meet our software requirements.

### ACCEPTABLE SOFTWARE FOR TEXT, TABLES, AND EQUATIONS

Microsoft Word and LaTeX are the only acceptable formats for text. Manuscripts written in other word processors that are converted to word may have corruption issues so this method is not recommended. Wordperfect software is not an acceptable software for text.

	Mac	Windows (PC)
<b>Text:</b>	<b>MSWord</b>	<b>MSWord</b>
		<b>LaTEX</b>
<b>Tables:</b>	<b>MSWord</b>	<b>MSWord</b>
		<b>LaTEX</b>
	<b>Excel</b>	<b>Excel</b>
<b>Equations:</b>	<b>MSWord</b>	<b>MSWord</b>
	<b>MathType</b>	<b>MathType</b>
		<b>LaTEX</b>

**Note: Please do not apply formatting in an effort to make the manuscript look as if it were the final book.** Do not embed art objects (such as figures) into the text from other applications. To make the manuscript preparation process easier, Taylor & Francis can provide you with MS Word (version 6.0) templates containing the appropriate styles; please consult your Project Coordinator if you are interested in receiving this.

## ELECTRONIC ART GUIDELINES

In order to produce high-quality graphics for reproduction, original electronic line-art files should be created in **Adobe Illustrator** or **Macromedia Freehand** (vector graphics programs). Original electronic art files containing grayscales or photographs should be created in **Adobe PhotoShop**. **Note:** Vector graphic files provide the best results and are preferable to bit-mapped graphics (see below).

Computer-screen captures should be saved with the highest resolution possible (screen capture resolution is dependent on the resolution of the monitor which is usually 72-96 dpi).

### Vector Graphics Formats

A vector file creates an image as a collection of lines rather than as a pattern of individual pixels (bit-mapped graphics). Vector files are much easier to edit than bit-mapped graphics (objects can be individually selected, sized, moved, and otherwise manipulated) and are preferred for professional illustration purposes. Because they are scale- and resolution-independent, vector images can be enlarged without loss of sharpness. Acceptable vector file formats are listed below in order of preference:

**Adobe Illustrator** (.ai) is the vector graphics program best suited for creating high-quality professional graphics.

**PDF** (portable document format) is a file format that allows a document to be transferred to another type of computer system without losing the original formatting. In order to print or view a .pdf file, the user should use **Adobe Acrobat**.

**EPS** (encapsulated PostScript file) format is a high-resolution graphic image stored in the PostScript language. The .eps format allows users to transfer high-resolution graphics images between applications. The images can also be sized without sacrificing quality.

Two important things to note concerning the preparation of vector graphics:

- Images meant to print in black and white should be submitted in grayscale mode. Images meant to print in color should be in CMYK mode. Images meant to print in two-color (PMS & black) should be built in PMS and black and the PMS color clearly defined. If color profiles are not followed the results will be delays and increased costs in Production.
- The thickness of every stroked line must be at least 0.5 points. This ensures that the lines do not appear broken or jagged. **Note:** If you are scaling your images, you must account for the difference when you check your line weights. For example, if your .eps file is 40 picas wide and your thinnest line is 0.75 points and you place the art as 20 picas wide, your thinnest line is now 0.38 points.

### Chemical Structures

Chemical equations (if they cannot be written in normal text) and chemical structures should be created using **ChemDraw**. Figures should be provided separately and accompanied with hard copy. The labels on the hard copies must match the labels of the electronic art files. **Electronic art should be saved in the original program format (.cdx for ChemDraw) and converted to vector (.eps or .ai) files or .Adobe Acrobat (.pdf) files. ChemDraw (.cdx) files should be submitted along with either .eps files or .pdf files. Please note that .cdx files alone are not acceptable.**

## PhotoShop Instructions

PhotoShop (.psd) is a powerful tool if used correctly. It can scan photographs (continuous tones) and original art. PhotoShop files of photocopies, photos, or illustrations scanned from previously printed material are not acceptable.

**Photoshop** (.psd) format stores an image with support for most imaging options available in Photoshop. These include layers with masks, color spaces, transparency, text alpha channels and spot colors, clipping paths and duotone settings. This is in contrast to many other file formats (e.g., .tif or .jpeg) that restrict content to provide streamlined, predictable functionality. Photoshop's popularity means that the .psd format is widely used and supported to some extent by most competing software.

- Do not add text to a PhotoShop file.
- All scans must be at least 300 dpi resolution (600 dpi is ideal), saved as .tif or .jpg files.
- Line art and type cannot be scanned in PhotoShop. If an original illustration is not available and cannot be redrawn, it must be scanned at 8 times the continuous tone resolution ( $8 \times 300 = 2400$  dpi). The process is very slow and generates huge files. The time required to scan such material will add to production time and could delay printing. For that reason, we discourage the use of material that must be scanned.
- Do not scan any illustration in bitmap mode, and do not convert it to .tif or any other format. The file must be created in one of the accepted formats.
- Scanned black-and-white images should have a minimum highlight dot of 8% and a maximum shadow dot of 90% (this can be adjusted in the Curves dialog).

## Bit-mapped Graphics Formats

A bit-mapped file forms an image as a pattern of pixels (square dots) and is limited in resolution (sharpness) to the maximum resolution of the screen on which it is displayed. Bit-mapped images are inferior to vector graphics for most applications because they tend to have aliasing (also called jaggies and stairstepping), which causes a staircase distortion due to the square shapes of the pixels. Enlarging bit-mapped images accentuates the distortion and jagged edges.

A bit-mapped graphic is stored as a group of bits that represent an image to be displayed on a computer screen. The image on the screen is composed of pixels (dots), similar to the dots in a photograph in a newspaper. Each bit in an image corresponds to one pixel in the screen, so the number of pixels that composes a monitor image determines the quality of the image. Because monitor screen resolution is only 72 dpi (dots per inch), and the resolution needed for printing is 266 dpi, a bit-mapped image limited to 72 dpi cannot be used to produce a quality image for printing.

Although their use is discouraged, the following bit-mapped graphics formats are listed in order of preference:

**GIF** (graphics interchange format) is a bit-mapped format that was developed to exchange graphics files over the Internet. Although .gif files are widely used, the .jpg format reduces graphics files to about one-third the size of a .gif file, leading to faster Internet transmission. GIF files are more efficient than JPEG files if an image contains many solid areas.

**JPEG** (Joint Photographics Expert Group) is a graphics format specifically designed for photographic images and other complex pictures such as realistic artwork. It is not well suited to line drawings, text, or simple cartoon illustrations.

**TIFF** (tagged image file format) is a bit-mapped graphics format commonly used for the scanning, storage, and interchange of grayscale graphic images. (**TIFF** may be the only format available for older programs, but most current programs can save images in other formats such as .psd, .jpg, .gif, .pdf, etc.)

Two important things to note concerning the preparation of bit-mapped graphics:

- Images meant to print in black and white should be submitted in grayscale mode. Images meant to print in color should be in CMYK mode. Images meant to print in two color (PMS & black) should be built in PMS and black and the PMS color clearly defined. If color profiles are not followed the results will be delays and increased costs in Production.
- Images should also have a resolution of at least 300 dpi at the size they will appear on the page.

### **Halftones**

A halftone is a printed reproduction of a photograph (or an illustration other than line art). It uses evenly spaced dots of varying sizes to simulate shades of gray. Dense patterns of larger dots produce dark shades, and less dense patterns of smaller dots create lighter shades.

### **Resolution**

Resolution is the fineness of detail attained by a printer in producing an image. Resolution quality for printing is expressed in dpi (dots per inch), so the higher the resolution is, the higher the quality of the image will be. Artwork (electronic, original, or scanned) must have a resolution of 300 dpi at *final output size*. Although an image may look good when viewed on a computer screen (at resolution of only 72 dpi), it cannot be reproduced effectively for printing at such a low resolution.

### **A Few Important Notes:**

- The clarity of a printed reproduction is totally dependent on the quality of the original. For that reason, we cannot accept photocopies, faxes, scanned printed figures, halftones, printed grayscales, hand-drawn figures, or previously printed material.
- For best results, please submit the highest quality photographs or original electronic art available. If original electronic drawings are included in a manuscript, the author is responsible for supervising their preparation according to Taylor & Francis' requirements.
- All figures will be relabeled using Warnock Pro, a font determined to be ideal for reading both on the page and on the computer screen.

### **Unacceptable Original Art:**

- |   |   |
|---|---|
| • Photocopies   | • Figures with filled-in, hard-to-read type           |
| • Faxes   | • Figures with broken type and/or lines               |
| • Any previously scanned or printed material (incl. line art and halftones) | • Bit-mapped figures with jagged edges and fuzzy type |
| • Figures with grayscales   | • Images larger than 11 inches × 17 inches            |
| • Hand-drawn figures  |   |



## PERMISSIONS

As the author, it is your responsibility to obtain all necessary permissions for copyrighted material. Permissions must be obtained from the original copyright holder, usually the publisher, *even if it is your own material*. Please refer to the **Permissions Guidelines** document provided by your PC for answers to questions such as:

- *What needs permission?*
- *Do I need permission for my own material?*
- *Do I need permission if I alter a figure?*
- *Is it the form or content of a table that is copyrighted?*
- *What about government material?*

## INDEXING

You and your Acquiring Editor will decide whether you or Taylor & Francis will index your book and your choice will be noted in your contract. Keep in mind that simple indexing programs included in some software packages are too rudimentary to handle the in-depth indexing required for a scientific text. Taylor & Francis' production schedule allows 2–3 weeks for preparation of an index and coding it for conversion to the required platform.

To help you decide whether you want to index your publication, you should review Taylor & Francis' *Indexing Instructions for Authors*. The booklet explains the procedure and discusses format, cross-referencing, capitalization, punctuation, and other issues involved in preparing an index that will measure up to the scientific community's exacting standards and enable your readers to quickly locate needed information. This booklet can be obtained from your Acquiring Editor or Project Coordinator.

You may opt to have Taylor & Francis employ a professional indexer and deduct the cost from your royalties, particularly in view of the tight indexing deadline. Solid scientific indexing background is a requirement for our indexers. They understand technical text, work quickly, and use software dedicated to the task. You should discuss the indexing issue with your Acquiring Editor as early as possible to ensure that no index questions arise late in the production process.

## STYLE GUIDELINES

### TABLE OF CONTENTS HEADINGS

All subject heads used in your text should appear in outline form in the table of contents in one of the two styles below. Use the one that applies to your publication.

#### Roman Numeral Outline Format

##### **I. First Level Heading**

##### **A. Second Level Heading**

##### **1. *Third Level Heading***

##### **a. *Fourth Level Heading***

#### Decimal Outline Format

##### **1.1 First Level Heading**

##### **1.1.1 Second Level Heading**

##### **1.1.1.1 *Third Level Heading***

##### **1.1.1.1 *Fourth Level Heading (Sometimes run in with text)***

Unnumbered headings are also acceptable. Be sure to make sure the levels are clearly indicated using different fonts, type sizes, and/or typefaces for each level heading.

### IN-TEXT HEADINGS

In-text headings should follow the number/letter or decimal system you have chosen. All headings should be input in title case (an option in MS Word), flush left. Leave one blank line above and below a major heading. (*Note:* Please contact your Acquiring Editor or Project Coordinator if you would like to receive a MS Word (version 6.0) template containing the appropriate styles.)

### ABBREVIATIONS/ACRONYMS

Abbreviation/acronyms are acceptable in text if they are used universally in your discipline and your readers will easily understand them. They should be used consistently throughout a book. Please note that acronyms should be explained when first mentioned:

### BRAND NAMES/TRADEMARKS

Brand names that are registered trademarks should be capitalized if they must be used. It is preferable to use a generic term when available. Although the symbols ® and ™ often accompany trademark names on product packaging and in promotional material, there is no legal requirement to use these symbols and they should be omitted whenever possible.

## EQUATIONS

For single- or multi-authored books, equations should be numbered consecutively in Arabic numbers within each chapter. For example, the fourth equation in Chapter 3 should be numbered 3.4. **Please do not use a 3-digit numbering scheme that includes the section number.**

All equations should appear in the manuscript where you want them to appear in the finished book. If confusion can arise about a symbol, such as 1 (the numeral) and l (the lower case letter), 0 (zero) and O (capital letter), or x (the letter) and  $\times$  (multiplication symbol), label it. Label Roman numbers and Greek letters and indicate whether they are upper or lower case. Check spacing before and after all symbols in equations. Review mathematical symbols (+, -,  $\leq$ ,  $\neq$ ,  $\equiv$ , for example) to be sure they are correct. If a lengthy equation must be “wrapped” onto the next line, break it in a logical place. Make sure superscript symbols appear above the line and subscript symbols appear below the line. All parentheses and brackets should be closed.

The native equation editor in Word 2007/2008 is not compatible with most publishing systems and should not be used. The preferred alternative is MathType used as a plug-in to Word (or many other word processing programs like Pages) as this program will allow us to cleanly extract the equations. (Please note that if the equation editor in Word 2007/2008 is used to type equations in the manuscript [Word 2003 does not have these compatibility issues], the typesetter most likely will have to rekey the equations, and they must be checked carefully at the proof stage.)

## LISTINGS

Listings may be numbered, unnumbered, or bulleted. Punctuation should be consistent throughout a listing and follow grammar principles. If a listing item is not a complete sentence, no punctuation is used. Refer to *Chicago Manual of Style* for additional guidelines.

## TABLES AND FIGURES

Every table and figure should be mentioned or described in text (Table 6.6 shows results of parking lot reconnaissance; Figure 2.3 illustrates a police line-up.). Tables and figures should be numbered consecutively within each chapter (like equations) in authored books (Table 6.6, Figure 2.3). They should be numbered consecutively **without** reference to chapter number in contributed books if the final order of chapters is not known at the time of preparation (Table 6; Figure 3). **Please do not use a 3-digit numbering scheme that includes the section number.** The table number and caption should appear above each table, without punctuation; the figure number and caption should appear below each figure, with punctuation.

Table 6.6 Number of cars in parking lot

	<b>9 a.m.</b>	<b>11 a.m.</b>	<b>1 p.m.</b>	<b>3 p.m.</b>	<b>5 p.m.</b>
Red	10	2	7	9	N/A
Blue	12	12	10	11	N/A
Green	6	7	4	6	N/A
Silver	4	3	4	3	4
White	14	14	13	14	11

**Tables:**

When typing entries in a table, put one tab between columns and a return for each new row. Because it is disconcerting to see the table unaligned this way, we encourage the use of MS Word's Table dropdown menu (Table→Convert text to table) to get a better visual. Include a heading for each column of data. A zero should precede the decimal point in a number less than one (0.25). Do not use ditto marks (""). Use N/A or an en-dash (–) to indicate data that are not available. Footnotes in table data should appear as superscript lower-case letters (11.4<sup>b</sup>) if only a few items need footnotes.

If a reference citation in a table could be confused with data, enclose the reference in parentheses and insert it on the line with table data, as in  $10 \times 12^7$  (15). If you plan to include more than three references in a table, it may be advisable to devote a column to references. That will enhance clarity and eliminate the need for superscript numbers and parentheses.

### **Figures:**

Figures, photographs, and structures will be sized according to the trim size of your book. Your Project Editor will size them to produce a uniform and professional appearance. He or she will determine the extent of reduction that will allow the materials to fit on the page and ensure adequate type size. Clear, sharp electronic line art and original photographs can be reproduced well and will enhance the quality of your book. *No production process can improve unclear, smudged, bit-mapped, or poorly labeled figures.* Please examine each illustration critically to ensure that it meets Taylor and Francis' standards and readers' expectations.

### **SOURCE LINES FOR TABLES, PHOTOGRAPHS, AND FIGURES**

Two of the most common source lines used for illustrations are shown below. A figure source line is enclosed in parentheses and included after the caption. Table source lines should not be enclosed in parentheses and should appear below the table body. Some copyright holders request specific wording of source lines as a condition to granting permission and their requests should be accommodated. Source lines can be included even if material is not subject to copyright (U.S. government publications, for example). For more detail, see the Permissions section.

### **SOURCE LINES FOR TABLES, PHOTOGRAPHS, AND FIGURES**

Figure source lines are enclosed in parentheses and included after the caption. Table source lines should not be enclosed in parentheses and should appear below the table body. Some copyright holders request specific wording of source lines as a condition to granting permission and their requests should be accommodated. Source lines can be included even if material is not subject to copyright (U.S. government publications, for example). For more detail, see the Permissions Guidelines document.

#### **Figure Source Line for Book:**

Reprinted with permission from Steven Shapin, *The Scientific Revolution* (Chicago: University of Chicago Press, 1996), 15-64.

#### **Table Source Line for Journal:**

*Source:* Data from Richard Adams, "Investment and Rural Assets in Pakistan," *Economic Development and Social Change* 47, no. 1 (1998): 155-73.

Add "Adapted from" or "Modified from" to your source line if you adapt or modify copyrighted material. Contact your Project Coordinator if you have questions about source lines.

## REFERENCES

Taylor & Francis follows *Chicago Manual of Style*, 15<sup>th</sup> edition for reference style. However, as long as consistent style is maintained within any one work, logical variations on the CMS reference style are acceptable.

### Books:

#### *Authored book:*

Woods, D.D. and E. Hollnagel. 2006. *Joint cognitive systems*. Boca Raton: Taylor & Francis.

*In text:* (Woods and Hollnagel 2006)

#### *Chapter in multiauthored book:*

Wiens, J. A. 1983. Avian community ecology: An iconoclastic view. In *Perspectives in ornithology*, ed. A. H. Brush, and G. A. Clark, 355–403. Cambridge: Cambridge Univ. Press.

*Note:* In Reference section, when there are more than six authors, first three are listed, followed by et al. In text, first author listed followed by et al.

### Journals:

Terborgh, J. 1974. Preservation of natural diversity. *BioScience* 24:715-22.

#### *Electronic journal:*

Testa, B., and L. B. Kier. 2000. Emergence and dissolvence in the self-organisation of complex systems. *Entropy* 2, no. 1 (March): 1-25. <http://www.mdpi.org/entropy/papers/e2010001.pdf>.

### Unpublished Documents:

Schwartz, G. J. 2000. Multiwavelength analyses of classical carbon-oxygen novae. PhD diss., Arizona State Univ.

O'Guinn, T. C. 1987. Touching greatness. Paper presented at the annual meeting of the American Psychological Association, New York.

### Online Documents:

Adamic, L.A., and B.A. Huberman. 1999. The nature of markets in the World Wide Web. Working paper, Xerox Palo Alto Research Center. <http://www.parc.xerox.com/istl/groups/iea/www/webmarkets.html> (accessed March 12, 2001).

U.S. Census Bureau. 2000. Health insurance coverage status and type of coverage by sex, race, and Hispanic origin. Health Insurance Historical Table 1. <http://www.census.gov/hhes/hlthins/historic/hihisttl.html>.

## JOURNAL TITLE ABBREVIATIONS

Please refer to the *List of Journals Indexed for MEDLINE*  
([http://www.nlm.nih.gov/tsd/serials/terms\\_cond.html](http://www.nlm.nih.gov/tsd/serials/terms_cond.html)) for preferred journal abbreviation.