



## **Guidelines for Preparing Print-Ready PDFs**

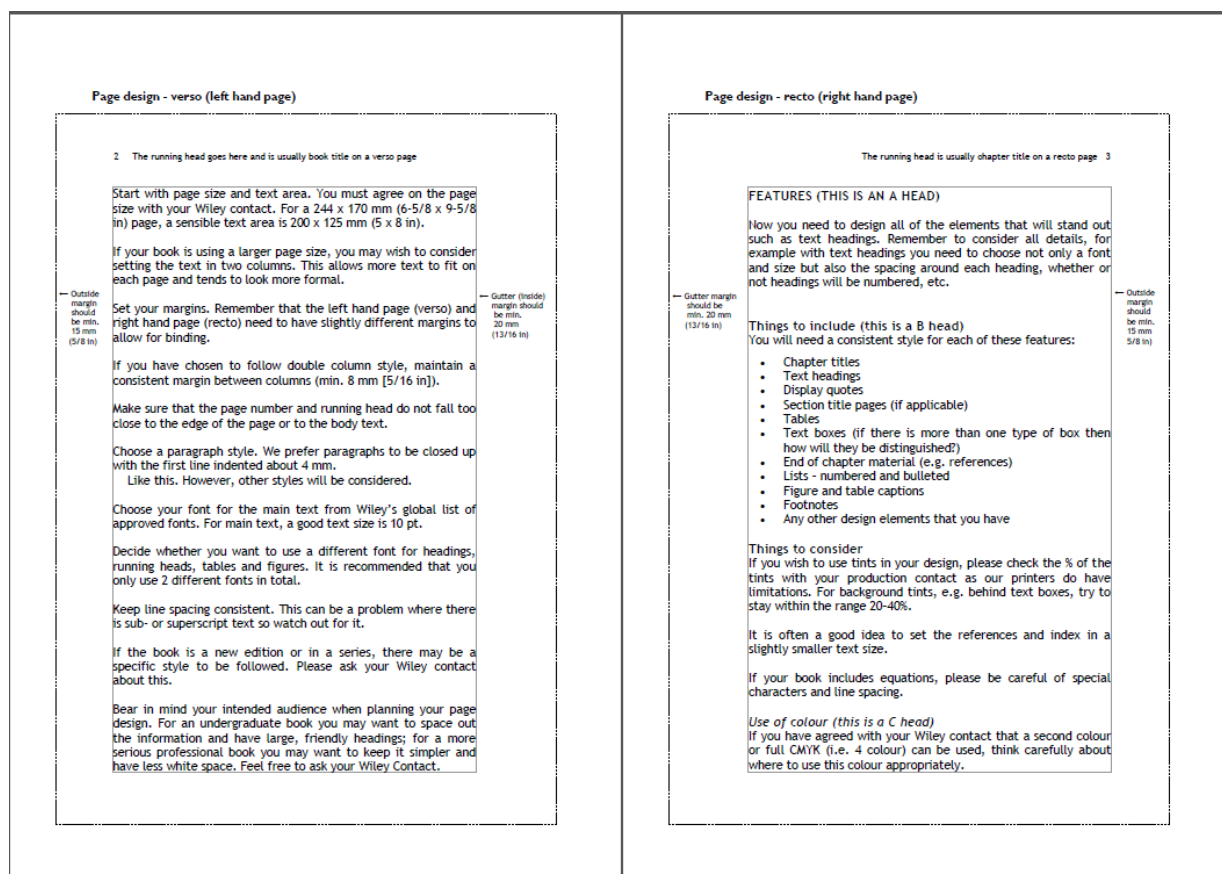
### **Introduction**

Creating your own publication-ready files is no small undertaking. You will need to become versed in the skills of bookmaking and art creation in order to achieve your goal. The guidelines given here have been prepared by Wiley to help you through the bookmaking process. Of necessity, these are general guidelines and cannot address the very specific questions that sometimes arise in preparing technical copy. Your Wiley contact person will be available to answer your questions and help you prepare a book of high quality.

Your book will be printed directly from the print-ready PDF that you supply. It becomes critical, therefore, that you review all the instructions in this guide, that you submit a sample of your work before proceeding, and that you thoroughly proofread your finished work before you submit it. Remember, the way you submit your print-ready PDF to the publisher is the way you will see it in print.

As the sole preparer of your book, you have taken on the role of the typesetter, the page maker, the illustrator, the proofreader, and the quality-control expert. Each function is critical to the outcome; none can be skipped. As the typesetter you need first to design your document so that a reader can understand its content. Your design should be kept simple so that the reader can focus on the text, not the design. Please thoroughly review the sections on Page Make-Up and Design Elements for assistance in creating a simple, yet professional-looking design. After the design is completed, you then need to type the content accurately, without mistakes or typos.

As the page maker, you need to integrate text with artwork and tables so that the reader can easily reference cited material. You need to add the page numbers (folios) and identifiers (running heads/feet), start chapters on a new page, and align facing pages (spreads). In this way, you give your text the actual appearance of a book.



As the illustrator, you need to create the artwork that helps explain to the reader the concepts in your text. In addition, all type on the artwork will need to be proportionate in size and conform to Wiley's font policy, figures will need to be cited consecutively and to appear in the order of their citations, and sizing of figures will need to be consistent.

As the proofreader, you need to check that no material is missing or duplicated, that the technical information is correct, and that the text and the artwork labels are free of typos and errors. You are solely responsible for the accuracy of your text.

As the quality-control expert, you need to print out the PDFs in high resolution and look at each page to check that the print-ready file has printed cleanly and shows the page content exactly as you see it in your layout program. Refer also to the printer specification guidelines provided here:

<https://authorservices.wiley.com/author-resources/book-authors/prepare-your-manuscript/index.html>

Please visit <https://authorservices.wiley.com/author-resources/book-authors/index.html> for information that will be useful during your design and layout work. Depending on your location and the Wiley business you are working with, please consult the relevant style manual, which will help clarify the terminology given here and provide examples of page layout, front matter sequence, style,

organization, and other issues affecting book production. Examples of style manuals are *Chicago Manual of Style* ([www.chicagomanualofstyle.org](http://www.chicagomanualofstyle.org)), *Webster's Dictionary* ([www.merriam-webster.com](http://www.merriam-webster.com)), *Oxford English Dictionary* ([www.oed.com](http://www.oed.com)), *Publication Manual of the American Psychological Association* ([www.apastyle.org](http://www.apastyle.org)).

## **Submitting a Sample Chapter for Review**

Before finalizing your print-ready files, you need to send a sample chapter to your Wiley contact.

They will check the sample print-ready chapter to resolve any possible issues and make suggestions for improvement, if needed. The review of your sample chapter is an important production step because it is then that errors can be eliminated before they are carried throughout the entire book. Once any possible issues or errors are resolved on the sample chapter, you can go ahead with the remaining chapters.

## **Quality Control: The Basics**

### **Appearance**

The final print-ready PDFs you submit for publication should be single spaced, with an extra half space above a line containing superscripts and below a line containing subscripts. Remember that a lower case "e" and the number "one" are not the same; nor are the lower case "o" and the "zero". Use different keystrokes for different characters.

### **Dimensions**

Make sure you know the intended dimensions (trim size) of your book. The trim size is the actual size of your printed book. You will then need to work within the text area of the book; i.e. the total width and depth of the type area.

Wiley publishes books in various dimensions. For a list of acceptable trim sizes, check with your Wiley contact before you start composing your book.

### **Page Numbering**

The text for your final print-ready PDFs should be numbered consecutively, including blanks. Preliminary material (front matter), which appears before your first chapter, is numbered using Roman numerals. All pages that follow the front matter are to use Arabic numerals. For blanks, it is best to add a page with its

actual page number (folio) and indicate that this is a blank page. Right-hand pages are never blank.

## **Typesetting and Recommended Software**

We recommend that you acquire a page make-up program such as InDesign, or LaTeX for content with heavy use of mathematical equations, and to become familiar with its features. Using Microsoft Word to create pages individually is a time-consuming process you will eventually regret. The text itself can be typed with Word, but should then be imported into a page make-up program.

Illustrations should be submitted in the following formats and resolutions:

Photographs: JPG, TIF, EPS with a minimum of 300 dpi

Line art: EPS, AI, TIF with a minimum of 600 dpi and up to 1200 dpi for intricate drawings.

For more specific information regarding illustration specifications, please see the author services page at <https://authorservices.wiley.com/author-resources/book-authors/prepare-your-manuscript/artwork.html>.

Anything less may result in ragged text type or broken lines in figures.

## **Mathematics**

Your math should look like typeset math. For example, use italics for variables, bold face for vectors, and roman type for trigonometric and mathematical terms. Superscripts and subscripts should be set 2 point sizes smaller than the text.

**Recommended Software:** MathType is a mathematical equation editor for Apple Macintosh and IBM PC-compatible computers running Microsoft Windows. It is an application that allows you to build up complex equations using simple point-and-click techniques and then to import them into your document.

LaTeX is a mathematical typesetting program designed to simplify the typesetting and page make-up of equations and formulas. If you wish to use LaTeX as your typesetting program, please request the Wiley LaTeX standard template from your Wiley contact.

## **Chemistry**

Your chemistry should look like typeset chemistry. Refer to the standards of the American Chemical Society or the IUPAC. Looking at some published books or journal articles may also help you in arranging long or complicated equations, structures, or reaction schemes.

## **Page Make-Up**

### **Part Titles and Chapter-Opening Pages**

Part titles always start on a right-hand page. The chapter following a part title begins on the next right-hand page (therefore there is a blank left-hand page in between unless there is Part-opening text that continues onto the next left page following the Part title). Chapters may start on left- or right-hand pages. However, many authors prefer to begin all chapters on right-hand pages. Either method is acceptable and may be dictated by the targeted page count of your book, but once a system is chosen, it must be used throughout the entire book. It is necessary to stress that all even-numbered pages are left-hand pages (or verso pages) and that all odd-numbered pages are right-hand pages (or recto pages). It is important that you follow this standardized publishing rule.

Chapter-opening pages should have a folio at the bottom of the page (drop folio) and no running head or folio at the top of the page.

### **Page Alignment**

Ideally, facing pages (spreads) should be the same length. In some cases facing pages cannot align; for instance, (1) if one of the pages is the last page of the chapter, (2) if one of the pages contains art or tabular material with no text, or (3) if all efforts made to align spreads fail because of design elements contained on that page (e.g., when a subhead falls near the bottom of the page; when an illustration must be accommodated; or when there is a series of displayed equations, chemical structures, or computer material).

Where page alignment is a problem, space may be added or deleted above and/or below certain elements. This space may be varied in the following order of preference:

1. Above and/or below art and/or tabular material
2. Above subheads
3. Above and/or below text elements, such as lists, extracts, or equations.

*Note: Avoid any single area of space within the text proper greater than 1 inch/2.5 cm.*

### **Minimum Text Requirements**

At least two lines of text must appear below a heading at the bottom of a page. If a heading falls too close to the bottom of a page to carry two lines of text below it,

then the heading should be carried over to the top of the next page, and the page should run short after all efforts to lengthen that page have failed. When a heading falls at the top of a page, omit the space above and align it with the first line of type on its facing page.

A widow (a line of only a few words at the end of a paragraph) should not appear as the top line of a page unless introducing an equation or chemical formula.

There should be a minimum of six lines of text on a page, including the last page in a chapter. A page with a figure, chemical structures, or tabular material should be able to accommodate at least six lines of type. If this is not possible, allow the figure, chemical structures, or table to stand alone on the page. If more than one figure or table is positioned on the page you should be able to fit six lines of text between the two figures; otherwise create a short page.

## **Design Elements**

### **The Text – Fonts**

Wiley font policy in a nutshell: Fonts are intellectual property and as such require a license to be obtained for anything that is not personal or non-commercial use. All Wiley publishing is defined as commercial.

For print products, only the organization or individual who generates the files needs to hold the license for each font. With author-supplied print-ready files, that means the author has this responsibility. However, for many e-products, the publisher also has to hold the appropriate licensing because they are distributing the font as part of the product. Wiley only hold this necessary licensing for a certain specific list of fonts (see below).

When a file is (1) distributed outside Wiley (even for free) and (2) has font software embedded in it, the fonts must be compliant. A PDF is a common example of a file which has font(s) embedded in it, and so those fonts must be compliant.

This policy covers all fonts used in a publication – not only in the text, but also the illustrations and cover.

In future, if any of our publications is found to contain non-compliant fonts, the publisher and/or files originator could be subject to legal action. Unfortunately, there can be no exceptions to this policy – it is a legal issue and we have no alternative but to be compliant. There's pretty much no wiggle room here. If we use fonts that aren't on the list, we could be subject to legal action.

Where text is captured as an image, or is part of the image, the fonts are not

embedded and so compliance is not an issue. This is true of most commonly used graphic formats including JPG, TIF, and PNG.

EPS files, however, do carry embedded fonts so they are a concern. The preferred option is to use a compliant font when the EPS file is created. However if it is not possible to ensure that only compliant fonts are used within the EPS file, then outlining the figure to turn it into an image will fix the embedding issue. Just be aware that the text will not be searchable or editable.

Where text is captured as actual text and not as an image, e.g. in a Word or PowerPoint file with fonts embedded, then the font must be compliant.

We recommend you use approved open-source fonts for standard text. A good choice is Liberation, an open-source font which is available in both serif and sans serif formats; the former is a close match for Times New Roman and the latter for Arial. Wiley will remediate all noncompliant fonts if you are unable to do so yourself. Just be aware that the font in your published book may not look exactly the same as the one you submit.

Please note however that you should only use the open-source fonts list which can be found by following the link below, where the license conditions have been properly verified by the Wiley legal team. Even open-source fonts have license terms, and in some cases these might restrict some aspects of their use in Wiley publications.

Please note that the fonts supplied as standard on your PC, including those bundled with Microsoft Office, are not compliant for use in commercially published material. They are for personal, noncommercial use only. Therefore, please use fonts from the approved list. Wiley has created a full list of compliant fonts. It can be viewed on our vendor site:

<http://vendors.wiley.com/Global%20List%20of%20Approved%20Fonts.xls>.

The approved fonts fall into three categories:

1. Adobe Font Folio: Wiley holds licensing for the Adobe font family, as per the list. They can be used in both print and ePDF products, though there are some restrictions in their use in other electronic media.
2. Approved open-source: Open-source fonts allow free use in a variety of electronic media as well as print. They are therefore the most flexible option in many cases.
3. Specific math fonts

There are hundreds of font choices on the approved list, so you should almost always be able to find a very close match to any non-compliant fonts you might otherwise have used.

If you supply final files containing any non-compliant fonts, we will do one of the following two things:

- Ask you to re-supply the files with non-compliant fonts removed or replaced. We can help advise you on this if required.
- Substitute the non-compliant fonts. If these fonts are used extensively then there may be a cost for this, which may be charged against author royalties.

**Font Size:** Generally 10/12 point font is used for text in professional books for the academic community. Text paragraphs should be indented a consistent space throughout the text. Do not leave any line space between each paragraph. Italic type can be used for emphasis, for mathematical variables, or when a term is used for the first time. However, it should be used sparingly. Refrain from using bold in text except where customary in mathematics.

## **Running Heads/Feet and Folios**

***Running heads:*** A running head/foot is a short phrase or headline repeated at the top or bottom of the text page. These help the reader identify where he or she is in your book. The left-hand (even-numbered) running head generally repeats the chapter title; the right-hand (odd-numbered) running head generally repeats the last main heading on that page. If the heading is too long to fit in the allotted running head space, use an abbreviated version of the heading. Set in bold, 9 point type, either all caps or cap/lowercase style. Consult the *Chicago Manual of Style* or other local style manuals for acceptable running head/foot usage.

***Folios (page numbers):*** Set the folios in 9 point bold.

***Position:*** The placement of the running head/foot and the space below or above to text must be consistent. On left-hand pages the folio should align with the left margin and the running head/foot with the right margin. On right-hand pages the running head/foot should align with the left margin and the folio with the right margin. Allow one and one-half lines of space between the running head/foot and the text, table, illustration, etc. Do not allow additional space if the page begins with a heading, table, illustration, or any element that would normally have additional space above it in running text. Chapter-opening pages, part titles, and front matter opening pages do not have running heads/feet. These pages have drop folios. Position drop folios one line below the bottom of the last line of type.



## Chapter-Opening Pages

**Chapter number:** Set in bold, approx. 14 to 18 point type. Position flush left. If you allow space above the chapter number from the top of the page (for visual appearance), you must be consistent throughout the book. Allow one line of space below to chapter title. It is not necessary to use the word "chapter" before the number.

**Chapter title:** Set in bold, 16 to 22 point type. Use all capital letters (caps) or cap/lowercase style consistently throughout. Do not break (hyphenate) words at the ends of lines in chapter titles. Align flush left. Allow two lines of space below to chapter author or six lines of space below to text if you are the sole author.

**Chapter author/affiliation (for contributed volumes):** Set author name in bold, 12 point type, all caps; set affiliation in bold italic, 10 point type, cap/lowercase. Allow six lines of space below to text.

## Headings

**First level heads:** Set in bold caps, 10 point type. Allow two lines of space above (unless occurring on the first line of text) and one line of space below. Depending on your subject matter and audience, first level headings might use double-digit identifiers for chapter and section (i.e., 1.1). Check with your Wiley contact if you are unsure whether to number your headings.

**Second level heads:** Set in bold cap/lowercase, 10 point type. Allow two lines of space above (unless occurring on the first line of text) and one line of space below. Depending on your subject matter and audience, second level headings might use triple-digit identifiers for chapter, section, and subsection (i.e., 1.1.1). Check with your Wiley contact if you are unsure whether to number your headings.

**Third level heads:** Set in bold italic cap/lowercase, 10 point type. Position flush left with two lines of space above (unless occurring on the first line of text). Follow heading with a period, space, then text. Avoid the use of identifiers if possible. Do not use numeric and alphabetic identifiers (i.e., 1.1.1.1 or 1.1.1.A, respectively).

**Fourth level head:** Set in italic cap/lowercase, 10 point type. Position flush left with two lines of space above (unless occurring on the first text line). Follow heading with a period, space, then text.

If your manuscript has more than four levels of headings, additional design specifications can be supplied.

## Lists

**Numbered list:** Set in text type. Type numbers/letters with a paragraph indent, followed by a period. Allow for double digits, if needed, to align on the periods after the numbers/letters. Follow periods with one space, then start text. Identifiers in parentheses align at right. Use open and closed parentheses, not a single closing parentheses. Turnover lines should align under the first word (not the number/letter). Allow one line of space above and below the list to text.

**Bullethead list:** Set in text type. Set bullet on paragraph indent followed by a tab set at 1/2 inch (13 mm). Turnover lines should align under the first word (not the bullet). Allow one line of space above and below the list to text.

**Multicolumn lists:** Set in text type. Lists with multiple columns should center as a block on the page. Align columns on left edge or on mathematical symbols (equal signs, decimals, etc.). Allow one line of space above and below list to text.

## References

Set in 9 point type. If references are numbered, type the numbers flush left, followed by a period and a space. Clear for double digits and align the periods after the numbers. Turnover lines should align under the first word (not the reference number). Do not set extra line spaces between numbered entries. If references are not numbered, type the first line of the entry flush left; turnover lines have a paragraph indent.

The "Reference" heading should be set in the style of a first-level heading for end-of-chapter References; use the chapter title style for the word "References" if all references for the entire book occur in their own section after the last text chapter.

## Equations

Center on the page and allow one line of space above and below to text. Equations should be the same point size as the text. Allow a half line of space between groups of equations. Enclose equation numbers in parentheses and position flush to the right margin. When a display equation runs two or more lines, the equation number appears flush right on the last line of the equation. When a long equation breaks to another line, align the second line of the equation on the operator sign. Equations are generally numbered consecutively in each chapter and are identified by double digits-chapter and equation number.

## Chemistry

Center on page and allow one line of space above and below to text. Allow a half line of space between groups of structures or schemes. Set structure labels in 9 point type, cap/lowercase, centered below the formula. It is usual for structure numbers to set in bold and compound names to set in lightface. Labels above and below reaction arrows should set in 7 point type.

## Figure Captions

Set in 9 point type. Number the figures with Arabic numerals. Illustrations are consecutively double-numbered in each chapter. Set the word "Figure" and the number in bold, followed by a period and space. The remaining caption should be set in regular type (not bold). Figure captions should be set to the full width of the page and positioned below the art. If the figure caption runs shorter than the full width of the page, center the caption beneath the figure. Allow a half line of space below the illustration to the caption. Figures should be positioned at the top or bottom of the page. Avoid placing figures in the middle of the text.

## Footnotes

Footnotes are set in 8 point type and appear at the bottom of the page where they are cited. Place a 1/2 point horizontal rule (1-1/2 inches [38 mm long]) above the footnote. There should be 1/4-inch (6 mm) visual space between the last line of text and the footnote rule and 1/8-inch (3 mm) visual space between the rule and the first line of the footnote.

## Table Positioning

Tables should be positioned as close as possible to their first text citations. If the citation is on an even-numbered page, then the table should appear on that page or its facing page. If it is on an odd-numbered page, then the table should appear on that page or its following page. Tables must be positioned in the order cited in text. It is not customary for a table to be positioned before its citation.

Tables are to be positioned at the top or bottom of the page. Do not place tables in the middle of a page. Leave two lines of space above or below a table to text. If a minimum of six lines of text will not fit on the page with the table, then allow the page to run short. Do not position tables on the opening page of a chapter. Do not position tables on the last short page of a chapter or within the reference listing.

***Breaking Tables:*** Avoid breaking tables if the table can fit on a single page. However, if a table runs across several pages, repeat the table number, the table title (or use "Continued", set in italic type), and the column heads on each

subsequent page on which the table appears.

When tables run more than one page, set a bottom table rule at the end of the complete table only. Do not set a rule at the bottom of each page on which the table appears. Table footnotes are set underneath the bottom table rule. There should be a half line visual space between the bottom table rule and the top of the first table footnote.

***Turning Tables:*** Tables that extend more than 4 picas over the text width should be turned 90 degrees counterclockwise on the page. These are called turned tables. Do not put text on pages containing turned tables. Delete running heads from pages with turned tables; set only a drop folio.

Single page turned tables should center both horizontally and vertically within the image area. Turned tables that set on multiple pages should have repeated table titles and column heads on left-hand pages only. Material should be aligned across facing pages.

## **Table Typography**

***Table Number/Table Title:*** Set the word "Table" in 9 point type, bold and caps. Follow number with period, space, and the table title in bold cap/lowercase. Flush left on table body. Set 1 point rule below by width of table. Allow 6 points of space above and below rules.

***Table Column Head:*** Set column heads in regular type, cap/lowercase, 9 point type, centered above column below. Set 1 point rule below by width of table. Allow 6 points space above and below rules.

***Table Body:*** Set columns in 9 point regular type. Align columns of words at left, columns of numbers align on decimal points, equal signs, etc. Minimum space between columns is approx. 2 picas (24 points); maximum space is approx. 12 picas (144 points). Set 1 point rule below table body to width of the table.

The size of type used in the table body can be altered to accommodate material. Tables may set as small as 7 points if necessary. However, the type size for the table body should not be larger than the type size used for the text.

Table footnotes: Set 8 point type. Position flush left on table body underneath the bottom table rule. Set to table width.

## Illustrations Preparation

The figures for your book must be included in the print-ready files and ready to print with no amendments. You should avoid using shading in the figures unless absolutely necessary since shaded areas often reproduce poorly and appear blotchy in the finished product. Be aware that screen captures, photocopies taken from other sources, or computer-generated art with shading also will not reproduce satisfactorily. (See the Wiley Author Services Artwork page for more details: <https://authorservices.wiley.com/author-resources/book-authors/prepare-your-manuscript/artwork.html>)

## Positioning

Figures should be positioned as close as possible to their first text citations. If the citation is on an even-numbered page, then the figure should appear on that page or its facing page. If it is on an odd-numbered page, then the figure should appear on that page or its following page. Figures must be positioned in the order cited in text. It is not customary for a figure to be positioned before its citation. Figures are to be centered by the page width at the top or bottom of the page. Do not place figures in the middle of the page. Leave two lines of space above or below a figure. If a minimum of six lines of text will not fit on the page with the figure, then allow the page to run short. Do not place figures on the opening page of a chapter, on the last short page of a chapter, or within the reference list.

Figures up to 3 picas (1/2 inch [13 mm]) wider than the type page can be positioned vertically on the page. Figures that extend more than 3 picas over the text width should be turned 90 degrees counterclockwise on the page. The caption copy should also be turned and positioned below the figure. Delete running heads from pages with turned figures; set only drop folios. Do not set any text on these pages.

## Front Matter

The front matter consists of all the preliminary material that precedes Chapter 1 of your book. This front matter material is paged using Roman numerals.

Front matter pages include:

- Half title page
- Series page (if applicable)
- Title page
- Copyright page
- Contents
- Foreword (optional)

Series Preface (if applicable)  
Preface  
Acknowledgment (optional)  
Introduction (optional)

Please consult the Wiley Author Services page on preparing your manuscript for a description of the different front matter elements

(<https://authorservices.wiley.com/author-resources/book-authors/prepare-your-manuscript/index.html>).

You should not be overly concerned with the preparation or design of the front matter. Your Production Editor will discuss with you how you should prepare any front matter pages that will not be typeset by Wiley.

## **Index**

The index is usually set in a smaller type size than the text (8/10 point is customary) and arranged in two columns. Match the typeface, size, and space from the top of the page used for the index head to the chapter title. The running heads should match the book in type and size. Align facing columns.

Main entries begin flush left. Indent turnovers 2 em spaces. Subentries begin on a new line indented 1 em space from the left margin. If a subject unit should be broken between pages, repeat the main entry and add the word *Continued* set in italic in parentheses at the top of the left column.

Please consult the Wiley Author Services page on index preparation (<https://authorservices.wiley.com/author-resources/book-authors/prepare-your-manuscript/indexing.html>), for help in preparing your index.

## **Proofreading**

Depending on the agreed workflow for your book, your Production Editor may send your files to a freelance proofreader, who will read all of the content for grammar, style, and consistency, and mark up any changes directly on the PDF files. The PE will return these files to you, and you will need to incorporate the corrections and output a set of final PDF files.

## **Final File Submission**

When all files are final, you will need to submit all application, image, and PDF files to your Production Editor. They will make sure that the file package is complete and will send the press PDFs to the printer. Image files should be delivered as

original source files, rather than embedded in Word or PowerPoint. Important: Please do not include the font files in your submission.

Wiley will also engage a conversion vendor, who will be charged with transforming your content into the digital formats.

## **Glossary**

### **Project Editor (PJE):**

Wiley contact who works with authors during the writing process and provides feedback and information before the book is passed into production.

### **Production Editor (PE):**

Wiley Content Management department staff member responsible for seeing your book through the production process from manuscript to bound book.

### **drop folio:**

A page number that is placed at the bottom of a book page, 1 line below the last line of type. Typically used for chapter opening pages or full-page art or side-turned tables.

### **em space:**

The amount of blank space equal to that occupied by the letter "m".

### **en space:**

The amount of blank space equal to that occupied by the letter "n" (slightly less space than an em space).

### **facing page spreads:**

The 2 pages, that when a book is opened, face each other. The left-hand page is the even-numbered page and the right-hand page is the odd-numbered page. For example, pages 2 and 3 in every book are a facing page spread.

### **folio:**

The page number that appears at the top of the page with the running head.

### **front matter:**

The first pages of a typeset book that are numbered separately from the text, in Roman numerals. The front matter generally contains a half title page, title page, copyright page, dedication, contents, and preface. See the *Chicago Manual of Style*, latest edition, or other local style guide for order and discussion of these front matter elements.

**margins:**

The blank space surrounding the type area.

**page make-up:**

Arrangement of lines of type and illustrations into sections or pages of proper length.

**pica:**

A unit of measure used in typography. 6 picas equal 1 inch or 2.5 cm.

**points:**

A unit of measure used in typography. 72 points equal 1 inch or 2.5 cm; 12 points equal one pica.

**recto pages:**

Right-hand pages with odd page numbers.

**running head/foot:**

A short phrase or headline repeated at the top or bottom of each page.

**trim size:**

Measured in inches or cm, trim size refers to the whole size of the printed page, from edge to edge.

**type area:**

Sometimes called the text page or type page, it is measured in picas and includes the space from the top of the running head to the bottom of the last line of text or footnote. It does not include the drop folio.

**verso pages:**

Left-hand pages with even page numbers.

**widow:**

Text of a few words in a line by itself, ending a paragraph or starting a page, frowned upon in good typography.

**Questions?**

If you have any questions, please speak to your Wiley contact. Thank you.