

Guidelines and Rules for Publications

CLIOHRES.net

**"Creating Links and Innovative Overviews for a New History Research Agenda for the
Citizens of a Growing Europe."**

**"Malta Edition"
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The volumes published by CLIOHRES.net are a central part of its activities. They are both a product of and a tool for the research carried out by the Thematic Work Groups and by the Network as a whole.

We can all be very proud of what we have accomplished so far: sixteen important and handsome books containing the research results of the first two years, in nearly 5000 pages published both on paper and on-line, and the third year books well on their way to completion.

This remarkable enterprise has been carried out successfully thanks to the work of many people. The second year the process was much easier than in the first, although some problems persist.

In order to make the process smoother and more efficient – freeing our best energies for the scientific aspects of our project the Editorial Board has up-dated these “Guidelines and Rules for Publications”. We hope they will facilitate the editing, printing and publishing of our volumes for the third year.

In completing the most recent publications, the Editorial Board has discovered that some points still need to be clarified and taken to heart by all authors.

Individual TWGs may decide on some specific internal rules and procedures which supplement or vary slightly with respect to what is included in this booklet. However, all the major points are valid for all, and we ask all authors, editors, linguistic revisers, index makers and so forth to follow them faithfully.

The first item in this edition is a set of “Guidelines for Authors”; containing some general rules, rules for formatting the different parts of the chapters, and indications on how to correct proofs.

The second is a “Flow Chart” which puts into table form the various stages of the editing process after the texts have been given the final OK by the volume editors and the linguistic reviewers.

The third is a “Note” contains information on the actual publishing process. We invite you to read it because we think it will help to understand the reasons for the rules, allowing us to collaborate more smoothly during the third year.

This “Malta Edition” replaces the “Reykjavik”, “Christmas” and “Coimbra Editions”. It contains some very important reminders and alerts, and a few small but essential additions to the style sheet.

Once again, happy ‘bookmaking’

The Editorial Board

I. Guidelines for authors

I. Some general points:

1. **The first and most important thing to keep in mind is that the final text as agreed with the volume editor – and which will actually enter the publishing process – must be publishable and must be in the agreed style. It cannot be a ‘draft’ or something to complete at a later date. It must be a final, perfected product, which will be reproduced as it stands through the complex editing and printing process.**
2. **Your text is not only a product of your personal knowledge and research, but is a chapter in a book produced by a research team: your TWG. The overall approach and the contents of the volume will be the product of the decisions taken by the TWG together. Furthermore, your contribution will be shaped by the results of discussion and review in the TWG.**
3. **The volume editors have a very important role in preparing the volume: they will correspond with you if necessary to clarify any obscure points and suggest solutions or revisions if they think they are needed.**
4. **Each TWG has designated a person or persons responsible for checking that the linguistic revision is done properly. Each TWG will organize this revision process and establish the necessary deadlines which the authors need to follow.**

II. Other general rules and hints:

1. Please save your text in Rich Text Format (.rtf).
2. At the beginning of your text, explain clearly what the chapter is about and why the problem you deal with is significant. However obvious this may seem, to another educated person or even a professional historian from another country or working on another period (hence most of your potential readers) this may not be clear at all.
3. Please include an English abstract in addition to a summary in your usual language.
4. Please do not use special or elaborate formatting (e.g. do not give a ‘word’ structure to the file, using particular styles for paragraphs, sub paragraphs, lists, bold type etc.). This will only waste time and lead to errors. In the end all the formatting structure will be eliminated and the text will be transformed into the style of our books starting from the cleaned text only.
5. Please do not use revision tools that leave traces of modifications (the coloured track-change programmes in various versions of ‘Word’ for example). It is surprisingly hard to be sure that all the traces of the track change are gone. They pop up unexpectedly in later phases of the manipulation of the text. This happened several times the first year, so beware! (otherwise we will find sentences like “we had seen saw a number a lot of cases examples of traces left by the revision track change programme tools used employed by the author authors”).
6. Please be sure that you adhere scrupulously to the agreed annotation style. Please be very sure that the notes are accurate and contain the required information. It causes a great loss of time if the notes have to be reformatted or require further research on the part of the Pisa team (or others) to find page numbers, years, places of publication and to check suspicious looking titles. It is not enough to ‘paste in’ your usual bibliography: be sure that it is formatted properly according to CLIOHRES norms.
7. If you use acronyms or abbreviations, please state what they stand for the first time you use them, first using the full expression and then placing the acronym within parentheses [e.g. London Missionary Society (LMS)]. Perhaps the acronym is commonly used in your country, but it may be unknown to others.
8. If you use epigraphs at the beginning of your text, please give the source accurately.
9. If you wish to make a reference to a work originally written in a well-known language (e.g. English, French), please refer to the original in the endnote – not to a translation into a less-known language, even if that is the one you have on your shelf.
10. Please do not quote passages by translating back into the original language from a translation. You will not get it exactly right, and the end result will be a pastiche.
11. Remember please to send the brief biographical note for the Notes on Contributors section of the volume (five lines, not your whole CV) so that we do not have to ask you for it at a later date.

12. Pictures, graphs, maps and the like can be published, but must be of very good quality (high resolution and large) and in black, white and tones of grey. Send them only if they are important for understanding the text, not as ‘decoration’, and send the captions in a separate file indicating clearly to which image they refer. Mark clearly please where you want the illustrations to be placed.
13. Do not place double spaces between sentences.
14. Do not place a full stop at the end of titles or subtitles.
15. If you use non-English words in the text, please write them in italics. The first time a non-English term is used, follow it with the translation in English between square brackets.
16. Do not use underlining or bold. Do not write words in capitals or small capitals. Use italics for words which are used in the original language because of difficulties in translation -- not for emphasis.
17. As quotation marks use “ ” for direct quotations and for the names of journals and reviews. Please use ‘ ’ for quotes within quotes and to indicate.
18. Dates: please always use the form 13 April 2007; for centuries: 17th century; 5th century BC.

Special alerts and clarifications:

The second year some rather embarrassing errors were only avoided at the very end of the editing process. These have taught us that **authors** must be very careful about the following:

a. Proper names. Whatever your native tongue, make every effort to be sure that the proper names you use are the accepted English form, which is not necessarily identical to the one you usually use.

Be particularly careful about the following:

- ✓ Classical authors: not Livio, but Livy;
- ✓ Mythological names: not Tezeu, but Theseus;
- ✓ Ethnic names (names of peoples): not Skits, but Scythians;
- ✓ English names re-transliterated from other languages back into English: not Gobs, but Hobbes.
- ✓ Names re-transliterated from other languages back into languages other than English: not Miller, but Müller.
- ✓ Names of people that have been translated into your language: not Bartole, but Bartolo or Bartolus.
- ✓ Names of cities: be use a standard English or international form. The following list will help:
http://en.wikipedia.org/wiki/Names_of_European_cities_in_different_languages
- ✓ Be sure not to translate proper names as if they were text: Marques de Falces, not Marquis of Scythes.

There have been numerous cases of problems such as the ones exemplified above, so please use you knowledge, your familiarity with the international scientific vocabulary and Internet to avoid such traps.

b. Biblical references: for citing biblical passages, please use the format: Ruth 3:1-18 and standard abbreviations for the books of the Bible. These may be found at:

<http://hbl.gcc.edu/abbreviationsCHICAGO.htm>

Further reminders for authors:

- ✓ Please do not place note references in titles or subtitles
- ✓ Please do not number sections, paragraphs and subparagraphs
- ✓ Please check tables and graphs carefully for accuracy and coherence.
- ✓ Remember to use the agreed date format.
- ✓ Use acronyms and abbreviations according to these standard forms: the United States or US, not U.S.A.; NATO, not N.A.T.O.; BC, not B.C.
- ✓ use tsar, tsarina, tsarist rather than czar, czarina or other forms.

Further reminders for volume editors and TWG leaders:

- ✓ Volumes should be coherent, and not more than 296 pages in length.
- ✓ Great care must be taken to be sure there is no plagiarism, including self-plagiarism.
- ✓ Peer review must be done by experts who know the national historiography in question.
- ✓ Bibliography should be a selection of significant works, rather than every item cited in the notes.

III. Rules on formatting your text:

Save the file as rtf and name it according to the following scheme:

Conventional name:

VOLUMEN_N_SURNAME.rtf

where:

- VOLUME is an agreed word to indicate the volume of your TWG:

1: STATES; 2: CULTURE; 3: RELIGION; 4: GENDER; 5: FRONTIERS; 6: WORLD

It is immediately followed by a number [N] indicating **the year**, hence for the third year books 3, for the fourth year books 4, and so forth.

- The second **_N_** is the **number of the chapter** according to the order of the table of contents,

- SURNAME is the last name of the first author

For images VOLUMEN_N_SURNAME_FIG_1, ..2

The captions must be provided in a separate text file:

VOLUMEN_N_SURNAME_CAPTIONS.

Examples:

RELIGION3_01_BRAMBILLA.rtf (text of first chapter)

RELIGION3_01_BRAMBILLA_FIG_1.jpg (first image)

RELIGION3_01_BRAMBILLA_FIG_2.jpg (second image)

RELIGION3_01_BRAMBILLA_CAPTIONS.rtf (captions for images)

RELIGION3_02_CARVALHO.rtf (text of second chapter)

Other rules:

Title: Type the full title in English;

Author: Type the full name, with a dotted middle name if desired;

University: Type the name of the University in English

Abstract: Give an abstract in English (a short paragraph).

Summary: in 'your' language: Type in italics a summary of approximately one page, e.g. 2000 characters including spaces, or about 400 words;

Note: If your usual language is English, the English abstract is sufficient.

Text: including titles for sections, subtitles of paragraphs, and sub-subtitles for subparagraphs if desired. Normally the text will be approximately **15 pages (e.g. 30000 characters including spaces or 5000 words)**. It is advisable to include subtitles of sections or of paragraphs etc. to help the reader, however to the extent possible complex multi-level systems of paragraphs should be avoided. Numbers will not be used.

The **'footnotes'** will be printed as **endnotes**. Please write the number of each note in superscript (e.g.: as we have stated about³. The ideologies) at the appropriate point in the text. Please type the **Notes** in the format defined below. You may use the automatic note numbering function in your word processing programme. **You do NOT need to number the notes by hand, as had to be done with the first year's volumes. Please use Arabic, NOT Roman numbers to number the endnotes.**

Bibliography: Type the bibliography in alphabetical order by author according to the format defined below.

Sources: If possible, present a relevant document or excerpt in the original language, in italics, and the translation in English in normal type [If you wish to reproduce the image of an original document place it in the IMAGE area]

Images: As stated above, pictures, graphs maps and the like can be published, but must be of good quality (high resolution and large) and in black, white and tones of grey. Send them only if they are important for understanding the text, not as 'decoration', and send the captions in a separate file with the images. **Mark clearly please where you want the illustrations to be placed, referring to illustrations by number (Fig.1, Map.2) and not positionally (e.g. avoid using such expressions as ~~the following map, the figure above~~).**

Biographical Note: give a brief note, 5 lines is the recommended length unless your TWG decides differently.

IV. Format for the NotesPlease note: *The first initial precedes the surname*: F. Braudel

Volumes:

One author:

D. Keogh, *Ireland and Europe, 1919-1989: A Diplomatic and Political History*, Cork - Dublin 1989.

Several authors:

R. Owen, R. Sutcliffe, *Studies in the Theory of Imperialism*, London 1972.

Editor:

A. Burton (ed.), *Gender, Sexuality and Colonial Modernities*, London 1995.

Journal Article:

T. Mitchell, *The World on Exhibition*, in "Comparative Studies in Society and History", 1989, 31, pp. 217-236.

Chapter in collective volume:

D. MacCulloch, *Bondmen under the Tudors*, in C. Cross, D. Loades, J.J. Scarisbrick (eds.), *Law and Government under the Tudors: essays presented to Sir Geoffrey Elton on his retirement*, Cambridge 1988, pp. 129-157.

Edited and or translated primary text::

M. de Montaigne, *Complete Works*, ed. and trans. D. Frame, Stanford, 1992.

For one editor: (ed.); for more than one: (eds.)

For Proceedings of Meetings or Colloquia:

La Révolution et l'ordre juridique privé. Rationalité ou scandale?, Actes du colloque d'Orléans, 11-13 septembre 1986, Université d'Orléans-Paris 1988.The first time you refer to a work in the notes of a chapter, give the full version as above. If you refer to it again, use the form: Burton, *Gender* cit., p. 86.

For newspaper articles: "Repubblica", 13 April 2007

Places of publication are to be given in the English version when this differs from the original and is commonly used: e.g. Munich not München

Rule for bibliography in non-Latin alphabets: authors and titles in the original unless decided otherwise by the TWG.

*For all other cases, use the second year volumes as a guide. Migration, the last volume to be printed, can be used to find examples for most of the situations that you may encounter.***V. Format for the Bibliography**Please note: *The surname precedes the first initial*: Braudel F.

Volumes:

One author:

Keogh D., *Ireland and Europe, 1919-1989: A Diplomatic and Political History*, Cork - Dublin 1989.

Several authors:

Owen R, Sutcliffe R., *Studies in the Theory of Imperialism*, London 1972.

Editor:

Burton A. (ed.), *Gender, Sexuality and Colonial Modernities*, London 1995.

Journal:

Mitchell T., *The World on Exhibition*, in "Comparative Studies in Society and History", 1989, 31, pp. 217-236.

Chapter in a collective volume:

MacCulloch D., *Bondmen under the Tudors*, in Cross C., Loades D., Scarisbrick J.J. (eds.), *Law and Government under the Tudors: essays presented to Sir Geoffrey Elton on his retirement*, Cambridge 1988, pp. 129-157.

Edited and/or translated primary text:

Montaigne M. de, *Complete Works*, ed. and trans. D. Frame, Stanford, 1992.

If one editor (ed.); if more than one (eds.)

Places of publication to be given in the English version when this differs from the original and is commonly used:
e.g. Munich not Muenchen

Proceedings of meetings or Colloquia:

La Révolution et l'ordre juridique privé. Rationalité ou scandale?, Actes du colloque d'Orléans, 11-13 septembre 1986, Université d'Orléans-Paris 1988

Rule for bibliography in non-Latin alphabets: authors and titles in the original unless decided otherwise by the TWG.

Abbreviations:

cit. [not op. cit.] without comma after short title, e.g. Keogh, *Ireland* cit., p.15.

References in texts:

(Fig. 1)

(Map 1)

(Table 1)

For other cases, use the second year volumes as a guide. *Migration*, the last volume to be printed, can be used to find examples for most of the situations that you may encounter.

VI. How to proof read your text

Step 1: Create a Word file to register your instructions. Please name your file according to the agreed format, adding _PROOF1 to the original name, e.g.:

RELIGION2_01_BRAMBILLA_PROOF1.rtf

or

RELIGION2_01_BRAMBILLA_PROOF2.rtf if you are reviewing second proofs

Step 2: For each change, indicate the page number, the location in the page and the change to be made. Use the colour red to mark clearly the text to be changed, and blue for the text to be inserted. Use black for your instructions. See the examples below.

Step 3: Send or [UPLOAD] – according to the procedure decided in your TWG -- the Word file you created in the next three working days.

If there is any major problem in your text (wrong version, notes lost, etc...) let us know as soon as possible.

Examples of proof corrections, indicating with underlining what should appear in red and blue in your correction file:

p.11

beginning of the second paragraph from the end: replace In that sense, the definition with The definition

p.12

paragraph 5: full stop missing at the end.

p.13

paragraph 9, beginning: replace The constitution with The constitutions

p.13

last paragraph, second line, at the end: replace rolls with roll

p.15

paragraph 4: line5, move footnote reference 44 to the end of the sentence.

Bibliography

p. 22

Entry

Bethencourt replace "História Religiosa de Portugal", 2, 2000 with in J.Marques and A. Gouveia (eds.), *História Religiosa de Portugal*, Lisbon 2000, vol. 2

II. “Flow chart” for managing the editing and printing process

	Authors, volume editors, language reviewers, and index makers	“Committers”*	Filename on “Production” Website	Production Process
1	Authors have produced final texts, which are in the proper form and approved by the volume editors and the language reviewers. The absolute deadline for this is 1 March 2007 (15 March for TWG 3 and 6)	The “Committer” checks that the file is in the proper format and that it contains all the necessary items, places it on the “Production” part of the website and notifies the Pisa team by e-mail.	VOLUMEN_N_SURNAME.rtf	After a quick check by the Pisa team the file will be sent to Francesca Petrucci who will have it ‘cleaned’.
2				The file will go to the impaginator (Michele or Fabrizio), who will produce the first proofs.
3			VOLUMEN_N_SURNAME_1B.pdf	A pdf version of the first proofs will be made and placed on the Production website. The Committer will be notified by email.
4		The Committer notifies the author by e-mail that the first proofs are ready for checking		
5	The Author creates a file for the corrections naming it: VOLUMEN_N_SURNAME_PROOF1.rtf and uses it to list the corrections according to the correction rules.			
6	The Author sends the correction file to the Committer	The Committer checks the corrections and uploads the file onto the Production website and notifies the Pisa team by email.	VOLUMEN_N_SURNAME_PROOF1.rtf	
7				The Pisa team inserts the corrections on the proofs, and the production editor corrects the proofs and the impaginator produces the second proofs.
8			VOLUMEN_N_SURNAME_2B.pdf	A pdf version of the second

				proofs is made and placed on the website. The Committer is informed.
9	Please note: The second proofs will not be sent to the authors, unless (we hope not) there have been particular problems with the first proofs.	The Committer or someone working with the Committer will check that all the corrections indicated in the first proofs have been made. If not, he she will make a correction file, indicating the missing corrections, upload it onto the site and notify Pisa.	VOLUMEN_N_SURNAME_PROOF2.rtf	
10			VOLUMEN_N_SURNAME_FINAL.pdf	The corrections – if any – will be inserted by the production editor. The final imagination will be made. The volume is now nearly complete. A pdf version will be placed on the website so that the index can be finished.
11	The Index maker will insert the final page numbers			ISBN is requested.
12				The final blueprint is checked and approved
13				Printing, binding and shipping can take place
14				The book is published! Congratulations!

*The “Committer” is the person designated by each TWG responsible for interaction with the website and the Pisa team.

III. A Note on the Printing and Publishing Process

This note illustrates synthetically what happens after our final texts are presented for publication.. Producing books of the quality we want is very different from printing out a Word file on an office printer. So here is a synthetic description of what happens to your text after it has gone through the checks on language, substance and form carried out by your TWG and volume editors.

When we receive your text we will check it over. We will check that the linguistic revision has taken place and been successful; that the notes are in the proper format, and that none of the essential elements are missing from the notes. Depending on the length and complexity of the chapter, and the number of the notes, this can take from 1 to several hours. If the notes are not in the agreed format or information is missing, this takes longer still. Suspicious looking notes will be checked and places where there are missing places dates and page numbers are highlighted. This takes much time.) So...please be very sure that the notes are complete, accurate and in the agreed format.

The template is sent to the production editor, Eleonora Lollini, who guides the further steps and works closely with Kathy. The text is 'cleaned': all remaining formatting is removed, extra spaces are removed. The notes and punctuation are again checked and any anomalies are put into bold type to alert the authors, volume editors and the Pisa team. According to how well the previous steps have been carried out and how long and complex the chapter is, again this can take from one to several hours. The texts are treated with Mac programmes.

Each chapter is given a name which includes the short volume name, a number corresponding to the order given in the table of contents, and the surname of the author. (If later on the volume editors decide on changes or to delete or a chapter, the numbers must be changed. This must be avoided to the extent possible).

When all the chapters in the book have been 'cleaned', the impaginator begins to take them from the on-line workspace and to work on them to prepare the first proofs. The impaginator works in InDesign, and gives the text the proper format. He adjusts the paragraphs one by one so the appearance is harmonious, trying to avoid awkward divisions of paragraphs or words, and to avoid pages that appear fuller or emptier than others. The title, name of author, University, foreign language summary, subtitles, text, notes and bibliography are put into the appropriate font and the spaces adjusted. The texts are now in Garamond Premier Pro and the titles, subtitles and running heads in Trade Gothic. Pictures are usually not put in at this phase. Once again, this can take from twenty minutes to a much longer time according to what needs to be done. (Our impaginator is Michele Gasparello, who also develops the cover designs with Kathy and Eleonora; Fabrizio Sodini and Massimo Arcidiacono have also worked on some of our volumes in the second year).

The impaginator would normally print the first proofs on paper for correction; for our Network they are transformed into pdf files so that we can put them on the Committers' site, so that the Committer can send them to the volume editors and/or the authors. This way the editors and the authors can print the proofs in loco, and check that everything is alright.

Please note (there have been misunderstandings about this) that it is not a help for the authors to write corrections into the pdf files. The pdf files are only for our benefit, they are not used in the editing-printing process. We need to receive clear corrections, if there are any, in lists as described under section II, and they will be inserted into the first proofs one by one.

Naturally in the meantime the first proofs of the chapters will be re-read and if there are evident errors not noticed by the authors or the volume editors, hopefully they will be noticed by us and corrected. The first year the notes were checked again by Lorenzo, Andrea, Marina and Nicoletta. The second

year by Marina. The texts were reread by Kathy. The corrections were marked on the proofs by Marina. The corrections were inserted into the InDesign files by Eleonora, Francesca and Silvia.

Please note that adding or taking away notes means that all the subsequent notes must be renumbered one by one. So please do not do this except in exceptional cases of true necessity.

When the corrections to the first proof files have been inserted, the impaginator re-impaginates (in case there have been changes that change the distribution off the text on the pages). In the meantime the images, if any, have been prepared and optimised for printing and can be inserted. This too changes the distribution of the text on the page.

The impaginator produces the second proofs (designated by the original file name plus 2B). Once again these can be simply printed or transformed into pdf files for our convenience. The numbering of the pages still starts from 1 in each separate file. A check is made to see that all the corrections in the first proofs have been inserted correctly. If something is noticed at this point the correction can still be made, although extensive rewriting at this point is simply not impossible.

The corrected second proofs are now transformed into pre-cyanographics, the so-called pre-blueprint. This time the pages are numbered consecutively, the 'front matter' (colophon, frontispiece, contents, preface and introduction) with Roman numbers, the rest of the book with Arabic numbers. At this point, any major change, deletion or addition means renumbering the pages and would create serious problems, especially because the index is being made now. The 'pre-cyano' is checked to be sure that pictures and captions are in, that the corrections from the second proofs have been made, and that there are no more visible errors. Small changes and corrections can still be made, but only in case of absolute necessity.

At this point Kathy must sign that the proofs can go into the so-called final blueprint, which has the final printing layout so that large sheets of paper can be printed, cut and folded to yield fascicules of sixteen pages each (you can see how many such fascicules compose each of this year's books). One copy of each sheet is printed, cut up by hand and folded into the final order, so that everything can be checked one last time. This is done by a specific person; for us both the first and the second year by Nico. A very small number of extremely important corrections can be made at this point (it is better not). Everything should be perfect – of course – but if a major problem (in a title, an author's name, or the headings) is noticed, it still can be changed. It is too late for ordinary 'typos', unless they are very embarrassing.

If any pages have changes on them, they are 'resent' by the impaginator to be inserted into the 'blueprint'; at this point the 'plate' (actually now a film) is made using a special machine. Another signature from Kathy and one from Eleonora is required. Our books are printed from this plate.

Each 16 page unit means 5000 very large sheets: when these are printed they are moved around by forklifts and loaded on trucks to be sent to the binder. The binder is responsible for cutting the big square stacks of paper into the proper double page size, assembling and binding (sewing) the fascicules together to form the books, cutting, folding and gluing the covers to the text. The volumes are trimmed to exact size and placed in boxes (about 40 to a box), which means an average of 125 boxes for each of our volume (more for *Citizenship* -- which is a larger format -- in the first year and *Frontiers* in the second). The boxes are taken by truck to the PLUS warehouse, for distribution. The tall stacks of the TWG2 volumes at the printer's warehouse, are impressive, but they remind us that dissemination is important too.!

Some boxes are sent to the Pisa team, reboxed by Laura and Adrian and sent to you by UPS. Others are be sent to the European Commission, to our revisers, to CLIOHnet2 partners, to libraries and

reviews according to your indications. The others are available through national and international distributors. All proceeds (if any) belong to the Network, and will be 'ploughed back' into its activities.

Our conclusions:

The editing and printing process can be smooth and easy. It is designed to be that way, and we work with very professional and committed people. For us in the first year the process was very complicated and difficult. Many corrections had to be made at the later stages, because the texts were not properly prepared, material in the notes was missing, summaries in the local language were missing, authors changed their titles or sent other requests late, everything had to be done in an emergency situation. This was harassing and stressful for all, and led to waste of time and a great possibility for errors.

The second year things were three hundred per cent better but still not perfect. The purpose of these notes is to show that many many people and their time and attention are involved at each step. Everything can be very smooth if we receive complete and correct texts at the beginning. Please take this recommendation to heart, so that our books can be completed more easily in the third and following years. We all need to use our time and intelligence for the scientific aspects of our project, not for making extensively corrections in printing proofs.

Best regards and best wishes for an effortless third publication cycle

Kathy and Guðmundur
with

The Editorial Board
The Pisa team