



Guide for Tamesis Authors

This guide aims to help you to prepare your text for the press and to describe the various stages in the publication process. It is intended for the use of authors providing disks and hard copy, from which we set the book; we may occasionally ask for camera-ready copy to be provided, and a separate guide is available for this process.

Our house-style notes and information on indexing are available as separate guides that can be downloaded from our website (www.boydellandbrewer.com) Alternatively we will be happy to supply a paper copy: please email editorial@boydell.co.uk for this.

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PREPARING YOUR TEXT FOR PRESS

The presentation of the material is the critical first stage in the successful production of the book, and your assistance in following this guide will enable us to deal with your book as quickly and efficiently as possible. Many production problems and delays are caused by badly prepared text, incomplete notes and references, artwork which is poorly presented or of an insufficiently high quality for reproduction, and missing permissions. An inadequately prepared typescript may be returned to you for attention, as may those which are over the contracted length. Conversely, material that is well-prepared avoids problems at a later stage.

We expect that the text as presented to us is the **final** version. All corrections and improvements to style and construction must be made **before** the manuscript is submitted, as once your book is set, it is not possible to correct anything beyond typesetter's errors or actual mistakes; if corrections at page-proof stage are excessive, we may have to pass the charge on.

We are aware that each title presents its own particular problems, and if you have any detailed queries which are not covered in this guide, please contact us.

PRELIMINARY POINTS

Your book must be submitted on both disk and hard copy; the text on the MS and on disk **MUST** be identical. We recommend that you keep copies of both for security.

Number the pages consecutively throughout the entire MS, beginning the main text on page 1. Paginate preliminary pages separately—see below under **HARD COPY**.

Use indentation to mark each new paragraph. (This will enable us to see in particular whether you intend a new paragraph to start after displayed text.)

It is important that you prepare the text carefully and consistently. In particular, notes and bibliographical citations should be complete and consistent: see below under Notes. We have our own house-style notes available for you to consult, and would strongly advise that these are followed, but are happy to accept most styles, although we prefer not to use the Harvard author/date system. In particular, we do not ask for American conventions to be changed to British (or vice versa).

We would emphasise the need for **very careful checking** of all references (for example, if you are using the short title system, you should ensure that the same shortened version is used throughout) and the consistency of presentation of such matters as spacing, capitalisation, etc.

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We are aware that your book may well be a revision or development of your thesis. It is important that references to its origins are not signposted in the acknowledgements or introduction: not only can this discourage library purchase, but it may also give the potential reader an unfair view of work.

Note for Editors of Collections: Editors should ensure that citations are standardised to an agreed form; we have a variety of template style-sheets, as well as our house notes, which we can send on request. Please note however that we will accept differences between English/American style and spelling between contributions.

HARD COPY

This should be printed out double-spaced, and single-sided; pages should be numbered throughout, not by chapters or sections.

Preliminary pages

The prelims (preliminary material placed before the main text) should be ordered as follows. (Not all of the elements will be present in any given book.)

- title page (showing the EXACT title and your name as you wish it to appear in the book)
- contents of the book
- lists of illustrations (subdivided into plates, figures, maps and tables if need be)
- dedication (if used)
- foreword
- preface
- list of contributors (for multi-author works)
- acknowledgements
- list of abbreviations

You should check in particular that the contents page reflects exactly the chapter titles (and, if you wish, subtitles) as used in the book.

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Subheadings

Use subheadings sparingly. Please indicate clearly the difference between levels of heading (subheadings, sub-subheadings etc.) by coding them in the margin of the hard copy (in ink): A for a subheading, B for a sub-subheading, and so on.

Avoid numbering subheadings unless extensive cross-referencing is essential to the book.

Bibliography

This should be submitted with the rest of the text. The following publication details MUST be included where relevant:

- author's or editor's name, with the surname appearing first
- book title (italicised) or article title (in quotes); journal title (italicised) and volume number
- place and date of publication for books; date of publication for journals
- series title and volume number
- page numbers for journal articles or essays appearing in a multi-author work

Appropriate ordering of lists of works by the same author depends on the form of short reference used in notes; if the short references use a short title, order the works in alphabetical order of title; if the short references use a date, order the works in date order. Bibliography and footnotes should use the same form of citation; in particular, the form of authors' names should be the same in both places.

Footnotes and endnotes

We will nearly always set these as footnotes in the finished book but they can be supplied to us either as footnotes or endnotes.

- Please leave sufficient space between lines to allow for mark-up of corrections
- Indicate notes by a superscript arabic number in the text, which should be placed outside any punctuation
- Number notes consecutively within each chapter, beginning each chapter with 1. Do NOT number throughout the book.
- Either automatic or manual footnote numbering may be used.
- If you use abbreviations, supply an explanatory list of abbreviations in the preliminary pages

Quotations

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Quoted material of over 50 words in length should be separated from the text and displayed; give a line space (i.e. two hard returns) above and below the extract and indent from the left margin. Use tabs, not the space bar, to indent text.

Cross-references

The pagination is likely to change significantly from your manuscript when your book is set. Please indicate cross-references to pages with the use of 0, i.e. `p.0` or `p.00`. You should then complete the reference at page proof stage, by writing the correct number on the proofs.

Index

You will almost always be asked to supply an index with the corrected proofs as part of the terms of our contract; the author is best placed to complete the task, and a separate guide to indexing is available. If you cannot undertake this task we can supply you with the names of professional indexers, but note that they are likely to charge at least £300.

Indexing can be a time-consuming process and we would recommend that you begin to draw up a list of headings well in advance of proofing, so that the page numbers can simply be added as soon as proofs are available.

DISKS

We prefer you to use a PC rather than a Mac; please let us know in advance if your disks cannot be formatted for a PC. We can use 3.5 inch disks, Zip disks and CDs.

Please label your disks; include your name, title of your book, name and version of the program used, date, and contents on each disk if you use more than one.

Do not present the whole book in a single file; separate chapters should be saved in separate files, named so that we can determine the contents easily, and preferably numbered sequentially. If your book does not have chapters, divide the text into files of a manageable size.

Please supply a list of special characters you have used which do not occur on a standard keyboard and which are not included among the accented characters that would normally be expected in French, German, Spanish and Italian (e.g. thorn, eth, yogh, diacritical mark, etc.). You should also let us know how you have denoted them on your script if this differs from the final characters to be used. Non-standard special characters should be coded distinctly in files, as otherwise they cannot be found.

ILLUSTRATIONS

Illustrations should only be used if needed to make a particular point, rather than simply to be decorative. The number must be agreed with us at the time that the contract is issued, and must not be exceeded without prior negotiation with your editor.

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You must supply all illustrations at the same time as you deliver the final manuscript, with all permissions cleared and if necessary paid for; they should be supplied separately from the main text, rather than integrated into the hard copy, and should be clearly labelled.

Please bear in mind that the quality of the illustrations will be reflected in the finished book.

Illustrations will normally be sized to fit a width of 118mm and within a depth of approximately 185mm; you should consider how legible details such as lettering on a map will be at this size if a large image has to be reduced to fit.

Please indicate on the hard copy where you wish illustrations to appear.

If you want to show only part of the illustration you supply to us, please indicate on a separate photocopy what should be omitted.

Captions and Illustration lists

You should supply two lists: the captions, which are to appear with the illustrations, and a brief list of what the illustrations are, for the front of the volume. The list at the front of the volume should include any necessary permission statements.

Plates

These may be supplied as glossy prints; transparencies; or electronically, scanned to **no less than 300 dpi at a size of at least 12cm by 18cm**. If an electronic image supplied is to be cropped, the cropped section must have a resolution of 300 dpi with these measurements. Ideally **electronic images should be supplied as TIFF files**, but JPEG format is acceptable. We will need a print-out in the case of transparencies and electronic images.

Maps, Charts and Figures

These should be presented either electronically with a print-out, again **scanned to no less than 1200 dpi at a size of at least 12cm by 18cm**, or as camera-ready copy; we can usually arrange for them to be redrawn if necessary, invoicing you for the cost involved, or supply you with the contact details of our cartographer in the case of maps. Be careful about what, if any, shading you use; reproduction will be in black and white, and shading should not obscure other details that have to be read. Lettering should be of a size that will be legible after illustrations are reduced to fit the page.

Tables and Graphs

If your book contains many of these, or the lay-out is complicated, we recommend that you send in samples in advance for checking; this is particularly the case with *genealogical tables*. They should be numbered throughout the text, rather than separately by chapter, except in the case of multi-author volumes, where the numbering should begin again in each new chapter.

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Musical Examples

We prefer these to be supplied electronically, with a print-out, although we can work from camera-ready copy. They should be supplied in TIFF format, as well as the source files prepared in Sibelius or Finale. The position of the musical example should, as with other illustrations, be indicated in the text.

PERMISSIONS

Please ensure that you have obtained permission for all *illustrations* where necessary, and see that any acknowledgements have been made. You should check carefully to see that you have used the exact wording in the credit line as specified by the relevant institution.

You must obtain permission for *quoted text* if you are quoting from works in copyright. However, under the convention known as 'fair dealing for purposes of criticism and review', permission need not be sought for short extracts provided that the content is quoted in the context of 'criticism or review' and not simply to embellish the text. A short prose extract is defined as fewer than 400 words, and in poetry not more than 40 lines from one single poem, providing that it does not exceed a quarter of the poem. Any quotation, however short, from song lyrics, must be cleared. All sources should be acknowledged, even if permission is not required.

In the case of both illustrations and text, you should ask for world English-language rights when seeking permission. Please send us photocopies of the letters and any statements defining conditions of use; retain the originals for your files. We can send a template letter for use in seeking permissions.

THE PRODUCTION PROCESS

We normally allow a period of 10 or 11 months from receipt of final manuscript to finished book; we can occasionally rework the production schedule to fit in with a particular deadline, but ONLY IF PRIOR NOTIFICATION IS GIVEN, and we cannot in any case guarantee to bring any book out by a particular date.

When the material for the book is delivered, we make a preliminary check to see that we have everything complete, including any illustrations. Electronic files are copied, we determine the level of copy-editing required, and prepare a detailed costing and budget. The details of the book are also entered on our website.

If you are providing camera ready copy or pdf files, separate technical instructions will be provided. The following section does not apply in these cases.

The material then goes to a freelance copy-editor; we usually receive the copy-edited manuscript back in house within three months after its first arrival. Major copy-editorial queries will be referred back to you at this stage; minor queries will be left to page-proof stage.

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The book is now ready for typesetting. This process can take anything between three weeks and two months, depending upon the level of complexity of the text. Once the book has been set, we send two sets of proofs to you for checking, dealing with any queries raised by the copy-editor, and compiling the index; you will normally be allowed three to four weeks for this work. The proofs will be accompanied by your original hard copy. Copy-editorial queries which have not yet been resolved will appear either on the original hard copy or as a separate list. They must be dealt with before the proofs are returned, and should be marked on the proofs as corrections.

Corrections should be entered on the proofs legibly and in such a way that they relate clearly to the text which is being amended. It is important that the typesetter can see exactly what is required; otherwise new errors may be introduced.

Proof corrections must be limited to mistakes and typos, and resolving the outstanding copy-editing queries. Rewriting, however minor, must be avoided at this stage, and, as stated before, we may have to impose a charge if the level of proof correction is too heavy.

Contributors to edited collections should return their corrected proofs to the collection's editor for collation.

It is at this stage that we will be preparing the book's dustjacket (if it is to have one) or a label, our usual style for academic titles. Proofs of this will be sent to you for checking.

On receipt of corrected proofs and index, we make the amendments and set the index, which we send to you for checking. We may also need to send you revised versions of pages where text may have moved significantly, as this may have an impact on pagination and therefore on indexing.

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Once the index has been corrected and returned, we prepare the final version of the book. When the final version is ready, pdfs or camera-ready copy are sent to the printer and binder. Your books will be dispatched to you as a priority as soon as our warehouse receives bulk stock.

CONTACT DETAILS

Please note that your in-house contact will change as the book goes through the production process. Before the book goes to copy-editing your contact should be with the original editor with whom you corresponded; or you may contact the editorial department here at [<editorial@boydell.co.uk>](mailto:editorial@boydell.co.uk).

Once the book goes to copy-editing, your contact will be with the production department; Vanda Andrews [<vandrews@boydell.co.uk>](mailto:vandrews@boydell.co.uk) arranges this.

At proof stage, contact should be with either Mike Webb [<mwebb@boydell.co.uk>](mailto:mwebb@boydell.co.uk) or Vanda Andrews.

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