



*DIOMEDES. Mediterranean Society, Religion, and Archaeology* is a peer reviewed monograph series that seeks to foster the best in contemporary historical and archaeological *praxis*.

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## Contact

Please send appropriate proposals and supporting material to:

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## Submitting a Book Proposal to DIOMEDES

We welcome all well-prepared book proposals, whether from first-time or more experienced authors. Accepted and considered manuscripts may treat any and all areas of ancient Mediterranean art, religion, music, history, philosophy, politics, architecture, archaeology, society, and culture, so long as the subject is treated with complexity and nuance. Special consideration will be given to manuscripts that subvert common disciplinary boundaries, question conventional academic categories, and address the societies of the ancient Mediterranean with creativity and imagination. To help us make a quick yet well-considered decision, it is best to read this entire document carefully and to include the following in your proposal.

### **The general outline**

This should be kept to a maximum of 2,000 words, and should deal with rationale, scope, level and extent.

- Rationale. What is the reason for you writing this book? Is there a gap in the market and if so, why? Have there been rapid developments in the field or is it a new field not well serviced by existing books?
- Scope. What is the scope of your work? Is it limited to particular countries/regions, historical eras or sub-fields of content?
- Level. How complex is it? Could it be easily understood by undergraduates, or professionals, or only by research scholars in the field?
- Extent. We need to know the extent of your manuscript in thousands of words, including any preliminary and end-matter such as preface, acknowledgements, appendices, bibliography and index.

### **The contents**

You should include the following:

- Table of contents. If a book is long, complex or ranges across a lot of information, it is advisable to include major sub-headings in your table of contents.

- Abstracts. An abstract of less than 100 words for each chapter will help us to understand the structure of the book.
- Ancillary materials. If your book would benefit from ancillary materials such as a teacher's manual, a practical workbook, a companion website, you should mention this here, though not in great detail.

### **Sample chapters**

- Ideally we require a minimum of two sample chapters. These need not be in a polished state, and we would only send them out for review after expressing an interest formally in assessing your manuscript.
- Non-text material. If you intend the book to have non-text material such as diagrams, photos, tables, maps, etc., you should include samples of these and estimate the total number of each in a final manuscript.
- No complete manuscript. Please do NOT send us a complete manuscript until we have requested it.

### **Curriculum vitae**

Please send us an 'executive summary' of your curriculum vitae. Apart from your affiliation contact details and research and teaching interests, we only require the highlights from your publications.

### **The markets**

This is as important as the rationale to us and needs some considerable care. You need to have thought through the audience for your work before approaching us. We need your thoughts on the following:

- Primary market. Who is the key audience for this book - those who will feel the need to purchase their own copy of this work, either for their course as a student, their work as a professional, or their research as a scholar.
- Secondary market. Who is the supplementary audience for the book - those who will find the book valuable, so purchasing a copy is a likelihood but not a necessity.
- Competition. Authors like to think of their work as unique, but in a world of many books and limited resources all books have competitors. As an expert in your chosen field you will know who your competitors are. Please detail author, title, publisher, date, extent and current retail price.
- How your book will differ. What makes your book different in a way that will make it more marketable?
- Average enrolment. If your book is a textbook we need your estimate of the average enrolment size of a course.

### **General Points**

## **Title**

Please choose a title that is as factual and informative as possible. An erudite or allusive phrase (e.g. a quotation) may sometimes be admissible as a subtitle, but it is vital that the main title (i.e. any words appearing before the colon break) should be straightforwardly descriptive, in order to inform booksellers in which department the book should be shelved, librarians whether it is relevant to their institution or not, and users of computerized catalogues that a book exists which they need to look at.

It is an unfortunate fact that the subtitles of books are often dropped from review heads and computerized title alphas and Library of Congress listings, and are missed by booksellers and librarians skimming through catalogues and publicity material. Thus, in order to ensure that your book is brought properly to the attention of its intended readership, an informative main title is essential.

An example of the point is a book on the poet John Milton which came to us under the title 'Two-Handed Engine': Politics, Poetics and Hermeneutics in Milton's Prose. Had this been used, it may have missed a large part of its market in circumstances where the librarian or cataloguer had access only to the main title and not to the subtitle; as it is, we dropped 'Two-Handed Engine' altogether, leaving a much more informative title which has ensured full coverage in catalogues etc. Your editor will be glad to talk this through with you and to discuss various possible titles. A title must have been agreed upon by the time the final typescript is submitted for production.

## **Word limit**

It is vital that you observe the word limit discussed with your Press editor or agreed at the time of signing your contract. The length of a book and its eventual retail price are closely linked. The limit covers everything in the typescript, including notes, quoted material, bibliography, and index. Over-length typescripts will be returned to you for trimming.

## **Production method**

The instructions that follow apply to every sort of production method: electronic typescripts (where the Press uses the author's disk to generate the typesetting); typescripts which are to be conventionally set; and the initial stages of a book which is to be author-generated camera-ready copy.

## **Preparing a Typescript**

### **Spelling and punctuation**

(a) Australian, American and British spelling are acceptable in an English-language typescript, so long as whichever version you adopt is applied consistently throughout.

(b) Punctuation systems also vary. A principal difference between American and British systems, for example, is that the former uses double quotation marks where the latter would use single. We are reluctant to offer prescriptions, except to say again that consistency is essential. If your

typescript is presented in American style, following the Chicago punctuation system, it should follow it throughout. Consistent punctuation will increase the speed with which the book is copy-edited and the overall efficiency of the production process.

### **General layout and pagination**

- (a) **Please double-space all copy, including notes and bibliography.**
- (b) Your copy should be typed or printed on one side of the paper only (double-sided copy is unacceptable). You should leave generous margins at top, bottom, left and right: remember that the copy-editor and designer will need to make marks in these margins, for the benefit of the typesetter. Untidy copy will lead to setting errors.
- (c) **Your typescript should be paginated consecutively throughout (not by chapter) in arabic numerals, from the first page of the introduction (if there is one) or chapter one.**

### **Notes, reference systems, and bibliography**

**In general , please use bibliographic format and abbreviations as defined by the [American Journal of Archaeology](#).**

- (a) Please keep notes brief, giving source references with as little additional matter as possible. Notes should be numbered by chapter in an unbroken sequence (3a, as an afterthought, is not acceptable). Discursive notes should be avoided by incorporating the material into the main text where possible, or omitting it altogether.
- (b) A bibliography appearing at the end of your book should contain all works cited in your text and any additional titles you would like to include. If necessary, it can be subdivided according to topic, or by primary and secondary material, but more than three subdivisions should be avoided. If you are using the author-date system (see page 11), it is common to call your end-of-book list a list of references rather than a bibliography, and in this case it should contain only those works cited in the text and would not be subdivided.
- (c) Be clear and consistent from note to note, and note to bibliography. The most important point is to ensure that every reference in the text and notes tallies with the bibliography or list of references, in details such as the form and spelling of the author's name; the date of publication; the wording, spelling, punctuation and capitalization of the title; the place of publication etc. (See (g) below.)
- (d) Op. cit., loc. cit. and idem should not be used as forms of reference; but ibid. may be used, if absolutely necessary.
- (e) Where the inclusion of a list of abbreviations and/or a note on the text will help to clarify and rationalize the system used, please provide one (or both) in the preliminary pages at the front of your book.
- (f) It is essential to supply double-spaced copy for all notes and bibliography/list of references (as well as for the main text). Your notes will often require more copy-editorial attention than the text itself, and it is essential that sufficient space is left between and around lines of notes for the

copy-editor to make marks intelligible to the typesetter. Notes should be presented on separate sheets rather than at the foot of the page (though in the book itself they may appear either as footnotes or at the end of the book or occasionally at the ends of chapters).

(g) Both the short-title system and the author-date system provide good models for laying out references. You may have special reasons for wanting to adopt one or the other, but as a general rule books in humanities subjects (which refer regularly to historical sources which may have had several publication and re-publication dates over the years) use the short-title system, while books in more technical subjects tend to use the author-date system. There follow detailed descriptions of workable forms of the short-title system and then the author-date system.

### **Shortened references to books, journal articles, edited volumes, etc. in notes**

Please use only author, date, and page number per [The American Journal of Archaeology Guidelines](#).

e.g. Schultz 2007, 163-179.

### **The author–date system**

The author–date system (also known as the Harvard system) works best for books in social science subjects such as linguistics and economics, where the references are to secondary works rather than primary sources. It is not usually suitable for literary books, or those with references to manuscript collections, historical documents, foreign works, and translations. DIOMEDES will accept manuscripts formatted to this system only if absolutely necessary.

The main advantage of the author–date system is that it is concise and easy for the reader to follow. Since the reference is given in a short form in the text, footnotes or endnotes may not be needed. The author–date system is, however, less flexible than the short-title system, and it cannot be combined with another bibliographical system.

In the author–date system, all published works referred to in the text must be included in one alphabetical **list of references** at the end of the book, or – in the case of contributory volumes – a separate list may be included at the end of each chapter. Similarly, all works in this reference list must be cited in the text.

The **textual reference** should give the author’s or editor’s surname, the date of publication and the page reference within brackets in the form:

(Culler 1989, p. 20) **or** (Culler 1989: 20)

This is the same for all works, whether books, journal articles, chapters in an edited book or PhD theses. Personal communications should be fully attributed in the text, as they will not appear in the list of references.

If an author has published more than one work in a year, these should be cited as 1989a, 1989b, etc.

*Et al.* can be used for works by three or more authors, provided there is no possible ambiguity – i.e. that Smith et al. 1990, for example, could not refer to more than one work by Smith and colleagues. The names of the co-authors should, however, be given in the list of references.

The list of references should then give the full details for each work in the following order (an asterisk indicates an optional item which should be included throughout, if at all):

### **References to books**

author's/editor's surname

author's/editor's first name or initials

date of publication

title of publication

place of publication (but not essential if place of publication is also part of publisher's name)

name of publisher

e.g. Baranzini, Mauro and Scazzieri, Roberto (eds.) 1990, *The Economic Theory of Structure and Change*, Cambridge University Press.

### **References to journal articles**

author's surname

author's first name or initials

date of publication

title of article (with or without inverted commas)

title of journal

the journal volume number (in arabic numbers)

the relevant page numbers

### **Subheadings**

Authors of books in the humanities field should avoid subdividing chapters (and numbering the subdivisions) if at all possible. Other kinds of book, more often in the social sciences, may require frequent subdivision (e.g. for setting out categories of technical material).

### **Corrections to the typescript**

(a) Make corrections neatly between the lines (not in the margin) and retype any sections that are heavily corrected. Do not use proof-correction marks in the margin of your typescript.

(b) If you have to make corrections while the typescript is being copy-edited, please supply a copy of the old page with the correction ringed in red, not a new page with the correction already made electronically (and thus invisible to the copy-editor).

### **Quotations and permission to reproduce them**

(a) As a guideline, quotations of more than about sixty words should be set off (i.e. indented, no inverted commas, with an extra space above and below) from the main text; those of fewer than sixty words should run on in the text inside inverted commas.

(b) Line references should be either numbers alone '78–82', or 'lines 78–82'. Do not use 'll.', which can be confused with II or 11.

(c) Quotations should be kept to a minimum, except where length is indispensable for a close

analysis. Quotations count towards the word limit.

(d) When quotation in foreign languages is essential, it is preferable in most cases to quote in the original and follow this directly (not in the notes) with an English translation in brackets; but this depends upon the kind of book. If in doubt, consult your editor.

(e) Permission and copyright:

Quotations from works still in copyright can lead to problems. Copyright is protected internationally, and lasts for at least fifty years from the death of the author (or editor of a critical edition); in the USA in some cases it will last longer. Always consult your Press editor if you are in any doubt at all about a particular author or work.

In some circumstances, it is permissible to quote from material which is still in copyright under the so-called 'fair-dealing' clause of the Copyright Act. The relevant legislation reads as follows (the British is more stringent than the American):

UK – No fair-dealing with a literary, dramatic or musical work shall constitute an infringement of the copyright in the work if it is for purposes of criticism or review, whether of that work or of another work, and is accompanied by a sufficient acknowledgement.

US – Notwithstanding the provisions of section 106 [which lists the exclusive rights of the copyholder], the fair use of a copyright work, including such use by reproduction in copies or phonorecords or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright. In determining whether the use made of a particular work in any particular case is a fair use the factors to be considered shall include:

- (1) the purpose and character of the use, including whether such use is of a commercial nature or is for non-profit educational purposes;
- (2) the nature of the copyrighted work;
- (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- (4) the effect of the use upon the potential market for, or value of, the copyrighted work.

What this means, in plain English, is that if you go on to provide a 'close reading' of the quoted matter, analysing its specific wording carefully and/or carrying out a critique of its content, that is 'fair-dealing'. If, however, you use the quotations merely to illustrate a point, or to avoid paraphrasing (e.g. 'T. S. Eliot's preoccupation with ... can be seen in passages such as "quote"'), that, according to the law, is not 'fair'. The same is true of the use of quotations as epigraphs, dedications and so on.

To reproduce any in-copyright quotation, of whatever length, which is not 'fair', it is necessary to write to the publisher of the text and request permission to use it, providing details of the total number of words quoted, and information about your book. You will sometimes then be charged a reproduction fee. We urge you to consult your Press editor before proceeding to ask for text permissions, as in many cases he or she may be able to suggest an alternative course of action and will in any case advise on the exact form of words for your request. A basic rule-of-thumb when preparing a typescript is first of all to keep quotations to a minimum; and then to try to ensure that any quotation of in-copyright material is covered by the provisions of the 'fair-dealing' clause.

Please note that the source of in-copyright material must be given in print, even when there is no need to seek permission to reproduce (i.e. in cases where the quotation is safely covered by the 'fair-dealing' clause). Thus an in-copyright quotation (even when 'fair') must always have a note reference, or an indication in an acknowledgements paragraph or bibliography (in cases where a particular in-copyright edition is quoted repeatedly), or some other kind of reference, naming the publisher and date of publication.

Also note that previously unpublished material must never be quoted without the copyright holder's permission. Always consult your editor in such circumstances.

**(f) Finally, please ensure that all quotations are doublespaced (exactly the same as the text, the notes, and the bibliography).**

### **Illustrations and permission to reproduce them**

(a) If you are writing about a subject that requires illustration, you should consult your Press editor at the earliest possible stage to discuss the type and quantity of illustrations. It is then your responsibility to obtain photographic prints or transparencies (from the photographic service of your university library or other source) and to submit them along with the final typescript ready for production.

For black and white photographs we need sharp glossy prints with good contrast. They should be 8in by 6in or 200mm by 150mm and will usually be reduced in size by the Press, which will sharpen the image. If colour illustrations are to be included in your book (and this must be agreed in advance with your editor), please submit them in one of three forms: transparencies in any size, 35mm slides, or prints. Prints should be larger than their final size. Any illustration cut or duplicated from previously printed material will be inferior in quality to a photographic original and we strongly recommend, wherever possible, that illustrations are taken from original prints.

Please be sure to add a label to all illustrations giving your name, the title of the book and the illustration number, and to provide a full caption list. Please do not write directly on the back of a photograph. You should also indicate the position in the text where each illustration is to be located, giving the typescript folio number. A separate list of illustrations must be provided for the preliminary pages of the book, incorporating a short form of the picture's title (often an abbreviation of the caption), and a credit line conforming to the instructions of the copyright holder etc. (See (c) below.)

(b) You should submit any suggestions for a dust-jacket illustration/design for your book in advance of delivery. Send your editor xeroxes of images you consider suitable, for discussion. When a picture is settled upon, you will need to obtain a photographic print as described under (a) above. Your suggestions regarding jackets are always welcomed, though the final decision will be the responsibility of the Press's designers.

(c) Permission to reproduce pictures should be sought from the relevant parties, and in the case of a picture this can be complicated. The owner of a pictorial representation is often someone other than the gallery in which it hangs or the library archive in which it is stored. None the less, if the gallery or library makes a photographic print or transparency, they can claim copyright in that particular photographic image. Thus, it is often necessary to obtain the gallery/library's permission for use of the particular photograph, and also the permission of the owner to



reproduce the matter represented. Most galleries/libraries have established procedures and it is best to consult them in the first place. For example, a photo of a work of modern art acquired from the Tate Gallery in London will require the permission of the Gallery itself and the owner of the picture (to whom the Gallery will direct you). In the case of older material, of course, the gallery/library may itself also be the owner, which makes things simpler.

(d) If you are supplying digital images of your own, their resolution must be at least 300 dots per inch (dpi).

When applying for permission (often on a special form which the gallery/library will provide), you should make clear if appropriate that you are an individual academic writing a specialized book for distribution in a limited market. Fees may then be waived. You will need to demonstrate to the Press that you have cleared permissions by including suitable credit lines (e.g. 'Reproduced by kind permission of ... etc.')

in the list of illustrations at the beginning of your book. You may also want to include a general expression of gratitude to the permission-granters in your acknowledgements section.

### **Maps, figures, diagrams, charts, graphs**

If your book requires non-photographic illustrative material, you should provide either rough artwork to be redrawn at the Press by a professional designer; or finished artwork, drawn by yourself or a designer of your own commissioning, to camera-ready copy standard. Each piece, whether it is rough or finished artwork, should be presented on a separate piece of paper, apart from the main body of the text. Please be sure to label all pieces on the back, writing your name and the number of the artwork as it is referred to in the text. **You must also indicate the relevant position in the text, giving the typescript folio number, and submit a separate list of maps/figures/diagrams/charts for the preliminary pages of the book.** For rough artwork use a black pen, and draw very distinct lines and patterns on white paper. Please keep the maps/figures simple, including only essential labelling, and provide a typed list of items or place names, as appropriate. (The more complicated the artwork, the more expensive it becomes to redraw.)

It may be possible to use artwork supplied on disk, if the drawing program used can be read by the typesetter or printer. Postscript files are not acceptable as labelling may need amending, so please save your artwork as TIFF and EPS files (at 300 dpi or greater). To assess quality and ease of production a sample disk would be required containing all or a selection of the drawings, together with information about the program used and a print-out of everything contained on the disk. The same principles apply to the production of music examples.

If your book is to include a large amount of artwork, please consult your editor at an early stage. He/she will be able to advise you more fully on precise Press requirements, and early discussions will save considerable time and money later on. Also, if you plan to submit finished artwork, your editor will want to see examples prior to delivery of the final typescript, so that he/she can advise on any changes that may be needed.

### **Tables**

Tables should be typed carefully, using plenty of space, with column headings clearly identified, and the 'stub' or side axis of the table set off from the body of the table. They should be numbered in one sequence through the book (if there are fewer than about half a dozen) or by

chapter – table 1.1, 1.2, 2.1, 2.2 etc. (Tables in contributory volumes are usually numbered by chapter.) Please check the data in your tables carefully against the corresponding text.

### **General permissions and acknowledgements**

(a) For permissions and acknowledgements relating to quotations and illustrations, please see paragraphs 6(e) and 7(c) above.

(b) As regards other parts of your typescript, any section which has been published in the same or similar form previously (a chapter which has appeared verbatim or near-verbatim as a journal article) can be reproduced only with the permission of the copyright holder. In many cases this may be you (check your contract with the journal in question); but sometimes journals claim copyright in the articles they commission, and in such a case you would need to write to the journal editor asking for his or her permission to reproduce the piece in the new context. This is normally a formality, and fees are rarely payable. The original source should be cited in your general acknowledgements paragraph at the front of the book. If the present piece is quite different to its original version, though clearly derived from it, permission need not be sought, but it is considered polite to mention the source in your acknowledgements using a formula like ‘The article upon which parts of chapter 7 are based was published in ... etc.’

### **Author Questionnaire**

This document will be sent to you by your editor prior to your final submission. It asks for basic biographical details (affiliation etc.), ideas for advertising and marketing outlets, the draft of a blurb for use on the dust-jacket and in publicity copy, and a range of other such details. This provides you with an opportunity to contribute information not evident from the typescript itself but crucial to the publishing process. The AQ is considered essential and production will not begin until we have received the completed version from you.

### **Checklist for complete copy**

While you may want to submit a draft, unfinished version of your typescript to your editor at an early stage in the process (e.g. for him or her to assess, or offer preliminary guidance, or take advice from a referee), it is important that the copy you submit for production should include everything in what is, from your point of view, the final form. A copy-editor will of course read the text as part of the production process, but authors are encouraged not to make substantial changes themselves during copy-editing (and once copy-editing is complete, no further authorial changes can be made – see C4 below). **Production will not begin until every item of the typescript package is on your editor’s desk.** There follows for your convenience a checklist of complete copy, i.e. the copy your editor will expect to have received from you before initiating production (an asterisk indicates optional items, depending on the kind of book you are writing):

#### **Preliminary pages (numbered sequentially in roman):**

Title page, including book title, your name, and affiliation if appropriate

Dedication page\*

Epigraph page\*

List of contents

**List of illustrations** (including credit lines where appropriate)\*

**List of maps/diagrams/charts/etc.\***

List of tables\*

Foreword\*

Preface \*

Acknowledgements\*

List of abbreviations \*

Note on texts used \*

Note on transliteration\* (e.g. in modern languages books)

Note on dating systems\* (e.g. Gregorian or modern calendar in history/archaeology books)

Notes on contributors\* (in the case of a multi- contributor volume)

Chronology\*

Glossary\*

**Main pages (numbered sequentially throughout – i.e. not chapter-by-chapter – using arabic numbers):**

Main text with chapters (including Introduction if applicable) in order

Appendixes\*

Notes

Bibliography or list of references / works cited

Index (keyed to typescript folios)

**Other items:**

A jacket illustration (unless your book is to have a lettered jacket) in the form of a photographic print or negative as appropriate, along with a caption

**Internal illustrations in the form of photographic prints, numbered and labelled on the back\***

**Captions to the internal illustrations\***

Artwork (rough or finished) for maps, diagrams etc., labelled and captioned\*

Documented proof of permissions (for in-copyright quotations, pictures etc.) where required\*

**Your completed Author Questionnaire**

Retain an identical copy of the typescript that you submit.

## **Electronic Files**

It is nowadays advantageous, for reasons of time-saving in production as well as accuracy of the final product, to generate the text of books direct from the author's floppy disk or other electronic source, rather than having such text typeset from scratch by another party. Once we have tested your sample disk and confirmed that it is compatible with our systems, it will be possible to go ahead on this basis. The following is a brief explanation of what will be involved for you the author.

When you submit your final manuscript for production, you should send us a printout and (as a back-up) a disk that corresponds precisely to the printout. A designer and copy-editor will then

be assigned to the project at our end, and you will hear from the latter, probably within a matter of weeks, once she or he has had a chance to start work on your typescript.

### **Testing a sample disk to ensure compatibility**

Unless you are already in a position to submit your final manuscript ready for production, we would be grateful to receive from you, at the earliest possible opportunity after the signing of your contract, a sample disk containing parts of your book. This need be nothing more than a segment/segments of draft text, but it should contain at least an example of each of the following wherever appropriate to your book:

- some lines of straight text
- some underlining and/or italics
- a numbered footnote/footnotes (either at the bottom of the page or in a separate file)
- some quotation marks
- a chapter title
- a chapter number (i.e. an arabic number on its own near the chapter title)
- a prose quotation set off from the main text (unless inappropriate to your book)
- a poetry quotation set off from the main text (if appropriate)
- a bibliographic entry (if appropriate)
- a table (if appropriate)
- an equation (if appropriate)
- an example (if appropriate)
- any other 'displayed' data in lists, columns, etc.(if appropriate)

Your test disk should be accompanied by a double-spaced printout (corresponding exactly to what appears on the disk) and the completed **Electronic Manuscript Information form** giving details of your hardware and software.

Remember to label the disk with your name, the title of your book, the name of the program and the word 'test'.

### **Preparing your manuscript on disk**

You should follow the general guidelines outlined in Preparing a typescript. In addition, please observe the following:

- Save your files in a word-processing format unless we have given you other, specific, advice.
- Use a separate file for each chapter and, if possible, for the notes. The notes should be numbered consecutively throughout each chapter and printed out separately from the text.
- Number your pages in one sequence throughout the typescript, even if you have to do this manually after you have printed out the hardcopy.
- Make sure that the accents and special characters are clear. If your computer cannot reproduce an accent or special character clearly, please 'tag' it with a code in angle brackets so that we can change it globally on your disk, and ensure that it is clearly marked on the hardcopy.

- If your book contains tables, please avoid using complex commands for laying out the content. Use only the following to distinguish between elements of a table: one word space to separate words within a column; one tab to separate one column from another; paragraph end to separate one row from another.
- Ensure that no computer codes are left visible in the hardcopy.
- Label all disks with your name, the titles of your book, the program and the word 'final'.
- Make certain that the disk and double-spaced hardcopy that you send to us are the final version and are identical. Keep a back-up copy on disk (we cannot guarantee to return your disk to you after the production process is over) and a complete, paginated hardcopy for easy reference during the copy-editing stage.
- Remember to protect your disk in the post.

### **Copy-editing**

Once we have received your final disks and hardcopy, and the book has been assigned to a copy-editor, production will proceed in one of the following ways:

1. The copy-editor will edit your book on-screen or on hardcopy, correcting spelling, grammar, punctuation etc. The copy-editor will correspond with you in detail during the copy-editing process and discuss any proposed changes with you.
2. The copy-editor will tag the electronic copy or mark-up the hardcopy so that the typesetter can correct and code your disk.

### **Design and production**

Once the disk is in its final, corrected state, the design will be concluded and the disk used to generate page proofs.

It is worth emphasizing that the text of your book must be absolutely finalized, in consultation with the copy-editor, before the disk is used to generate the page proof. As proof correction is prohibitively expensive, changes at proofreading stage must be restricted to actual errors. All necessary last-minute checking of quotations, reference etc. should be undertaken before copy-editing is complete, during your period of correspondence with the copy-editor.

### **The Production Process**

Once you have submitted your typescript as described above, and once it has been approved by the Press and any referee the Press may want to consult (you will have been informed of the need for any such final refereeing process at the time of contract), production can begin. What follows is a greatly simplified sketch of the stages of the production process, to give you an idea of the likely timetable. In practice each book has its own special demands, and the schedules indicated below should be taken as a rough guide.

### **Planning meeting**

First your typescript and all accompanying material will be presented to a planning meeting,

where representatives of copy-editorial, production, design and marketing departments will meet with your editor to discuss the production and marketing strategy for your book. If any queries arise from this meeting (e.g. concerning the title of the book or the jacket illustration), your editor will contact you.

## **Copy-editing**

A copy-editor will then be assigned to the work and she or he will look through the typescript to check that such things as notes, tables, figures, appendixes, bibliographical material etc. are all complete and clearly presented. If, at this stage, material is found still to be missing or the typescript falls short of the standards outlined in this document, with ensuing complications for the production process, we may have to return the typescript, or part of it, to you for amendment.

Once this initial planning stage has been completed, the copy-editor will send you an introductory letter and will then work through the typescript, carefully reading it for sense and consistency in presentation and argument. You will be asked to answer any queries arising, which might cover anything from points of grammar to the logic of your argument and requests for fuller bibliographical data. It would be helpful if you could confirm, when you submit your final typescript, that you will be available to answer queries within the following three months or so. We expect you to keep an identical copy of the typescript that you submit. Nothing of substance will be changed on your typescript without your knowledge.

## **Design**

After the copy-editing has been completed your editor will approve the typescript before passing it to our production and design team. If a designer has not already been working on your typescript, he or she will now finalize such things as the typeface and typesize, layout and general appearance of the printed book, and will organize the preparation of designs for the jacket. The script will then be ready for the typesetter.

## **Proof issue and correction**

The typescript will be sent to the typesetter and the production department will write to you with details of the proofing schedule and index arrangements (in the event that you have not already made your index). Within, on average, one month of the completion of copy-editing and design, a page proof will be sent to you. You will be asked to return the corrected proofs to the Press by a certain date. Apart from marking up your own proof reading corrections, you are also responsible for completing cross-references; inserting page numbers on the contents page, in illustrations lists, and in the pageheads of the endnote section; and substituting page numbers for typescript numbers in the index.

Owing to the high costs of proof correction we must make sure that the typescript presented to the typesetter is absolutely final, and that you have done all the fine-tuning necessary by the time the typescript leaves the copy-editor's hands. This makes proof correction a much quicker and more straightforward process (since you will be mainly looking out for typographical errors made by the typesetter rather than errors of fact or infelicities of expression committed by yourself); and of course a much cheaper one.

When you correct the proofs we shall ask you to colour-code your corrections, using a red pen for errors made by the typesetter, a black pen for inserting cross-references, and a blue pen for corrections or additions of your own. With your proofs you will be sent a sheet of instructions about colour coding and showing proof-correction symbols. Some contracts allow the author a certain amount of free blue ink (e.g. stating that you are liable for the cost of all blue corrections exceeding 5% of the total composition cost. If, for example, the total cost of typesetting your book is €2,000, we will then allow you up to €100 worth of free author's corrections and invoice you on publication for anything in excess of €100 charged by the typesetter for corrections or additions made in blue ink). Please check your contract and note the terms. It is our practice to charge authors for corrections made in excess of their allowance. You can avoid incurring more than your correction allowance by making a point of checking all material (including style, references, quotations etc.) before the end of the copy-editing stage, rather than leaving this to proof stage.

A professional proofreader is usually employed simultaneously to read the proofs and his or her corrections will be checked with yours. If there are any discrepancies or if the proofreader raises queries on the text, your copy-editor will contact you. Corrections will be made by the typesetter and a revised set of proofs issued (except in cases where the first set has been very lightly marked). Depending on the level of corrections, we will either check this revised proof in-house or ask you to do so. Please let your editor know if you particularly want to see the revised proof; but note that a proof posted to you at this stage is liable to delay publication, so it may be more efficient for a lightly corrected proof to be checked in-house.

### **The final stages**

Once any outstanding corrections have been made by the typesetter, your book will be prepared for printing. Your editor will then receive an advance copy and will immediately send it to you. This usually occurs within six to nine months of the beginning of the production process; it may, however, happen later if delays have occurred in production. Common causes of delay are slow author responses to copy-editorial queries; slow typesetting owing to complicated or untidy typescript copy or artwork; missed deadlines on correction and return of proofs (a proof sent back even a day or two late can miss its 'slot' in the typesetter's schedule with a resultant delay of several weeks); author's checking of revised proofs; problems with the index.

### **Publication of the book and publicity**

You will be informed of the price of your book and the expected stock date. Usually publication will be approximately one month after bulk stock has arrived in our warehouse, when review and other promotional copies have been sent out. This gives time for copies to be circulated to book shops and agents in this country and overseas. Similarly, the publication of your book in the Europe and North America will be about one month after stock reaches our Copenhagen warehouses.

The marketing controller for your book will write to you to inform you of the actual Australian publication date (once the retail price is official) and he or she will outline our marketing plans for the Australasian market. Publicity in the UK and North America is handled by the respective offices and the marketing departments there will also let you know plans for that area. Your comments on marketing plans will be welcomed.

## Correcting Proofs

Corrections should be confined to typesetter's errors (e.g. bad hyphenation at the end of lines) and serious errors of fact.

Heavily marked proofs are time-consuming to correct and may delay publication; they will also substantially increase the production costs of the book.

If you cannot avoid adding or deleting a word or two, reword the relevant lines so that they contain approximately the same number of letters and spaces. If you fail to do this the rest of the paragraph may have to be reset and, if it becomes longer or shorter, lines may have to be transferred from page to page, at additional expense and disruption to the index typescript. Remember that each time a correction is made there is a danger that a new error might be introduced.

Always write as clearly as you can, using the symbols shown here. Unclear corrections are likely to cause further errors and delays.

Please use the following colours:

**Red** for all typesetter's errors (departures from the copy-edited typescript).

**Black** for the insertion of cross-references and completion of running heads.







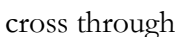



















**Blue** for any alterations of your own to factual errors, including any made in response to the typesetter's queries.

It is essential that you meet the deadline set for returning your proofs so that the publication date is not delayed.

If there are any points which you wish to raise with the copy-editor, please include a separate note about them with your corrected proofs.

Marginal mark	Meaning	Corresponding mark in text
#	insert space	∧ between letters or words
#	insert space	> between lines of paragraphs
∧	insert matter indicated in margin	∧
∧; ∠ ∘ ∧	insertion	∧
ㄣ	insert single quotation marks	∧∧
ㄣ	insert double quotation marks	∧∧



	insert (or substitute) superscript character		(or encircle characters to be altered)
	insert (or substitute) subscript character		(or encircle characters to be altered)
<i>a / e / s / o</i>	substitute character		through character to be substituted
	delete (take out)		cross through
	delete and close up		above and below letters to be taken out
	close-up - delete space between characters		linking words or letters
<i>less #</i>	reduce space		between words
<i>trs</i>	transpose		between letters or words, numbered when necessary
<i>centre</i>	place in centre of line		enclosing matter to be centred
	move to the left		enclosing matter to be moved to the left
	move to the right		enclosing matter to be moved to the right
<i>n.p.</i>	begin a new paragraph		before first word of new paragraph
<i>run on</i>	no frest paragraph here		between paragraphs
<i>caps</i>	change to capital letters		under letters or words to be altered
<i>s.c.</i>	change to small capitals		under letters or words to be altered
	use capital letters for initial letters and smaller capitals for rest of the words		under initial letters under the rest of the words
<i>l.c.</i>	change from capital to lower case		line through letters to be altered
<i>bold</i>	change to bold type		under letters or words to be altered
<i>ital</i>	change to italics		under letters or words

to be altered

<i>rom</i>	change to roman type (wrong font)	encircle words to be altered
<i>wf</i>	Replace by letter of correct font	encircle letter to be altered
X	replace by similar but undamaged character	encircle letter to be altered
<i>eq #</i>	make equal space	└ between words
<i>stet</i>	leave as printed (when words have been crossed out by mistake)	•••• under letter or words to remain

## Making an Index

The purpose of your index is to help readers find their way round your book. Only key concepts and names should be indexed; an index that is over-detailed is not useful, and may deter a potential reader.

Most monographs need only one index, although certain kinds of books (on law, textual criticism, linguistics, religious texts, or large histories, for example) may require two or three (an index of subjects, index of names, index of passages cited). If you think your book might warrant more than one index, please consult your editor.

The software for an indexing program is available for most word processors, but the author still has to make the final choice about which entries to include, of course. If you do not have access to such a program, it is easiest to use index cards, each card containing one entry. This means that the index can easily be kept in alphabetical order as it progresses and there is room to expand individual entries.

When the index is complete it should be typed, double-spaced, with the relevant page numbers from the typescript (or proof) given beside the entry. Each subentry should be indented below the main entry. It is possible that in the published version the subentries will be run-on, but for ease of working we require that at this stage they should be set off from one another.

## General content

Keep the index simple. The index should contain topics as well as proper names; but do not index passing mentions that give no information about the topic or person. It is useful to put yourself in the position of your potential readers and consider what they are likely to look for in the index.

It is, however, better to start by over-indexing than by under-indexing: it is far quicker to delete an unwanted entry than to chase back through the text for an entry that turns out to be necessary.

There is no need to index the foreword or preface unless it gives information pertinent to the subject of the book. Footnotes should be indexed only if they give additional information about a topic or person not mentioned elsewhere on that page. Endnotes should be indexed only if they contain substantive information. A reference to an endnote requires the note number as well as the page on which it occurs, thus: 212 n.5.

Bibliographies and lists of references are not indexed, though a list of references can be used as an author index with the addition of page numbers. Illustrations should usually be indexed, with their page numbers printed in italic.

### Choice of heading

The headword should be the principal noun rather than an adjective/adjectival phrase or verb:

agriculture, decline of, *not* decline of agriculture novels, Victorian, *not* Victorian novels

How specific an entry should be depends very much on the subject of the book. In a book on nineteenth-century London it would be unhelpful to have an entry under 'London' because the entry would have to be so long and complicated that it would become unwieldy. It would be more practical to have entries on the aspects of London that are discussed in the book: 'churches', 'sanitation', 'hospitals', etc.

Where there are two or more possible synonyms, use the one the reader is most likely to look up, and put all the relevant page numbers in that entry. Under the synonym put a cross-reference 'see so and so'. Be careful not to have too many cross-references – your reader will be able to work out where most things are likely to be indexed.

Treat similar entries in a similar fashion. In a book that discusses countries, for example, be consistent:

Correct	Incorrect
France industry trade	
Spain industry trade	Spanish industry Spanish trade

### When to combine entries

If a word is used in both singular and plural forms in the text, only one form should be used in the index:

Correct	Incorrect
---------	-----------

bishops duties income	bishop, duties of bishops, income of
-----------------------------	---

This rule does not apply, of course, if the two forms have different meanings, e.g. damage, damages.

When a word has more than one meaning, there should be a separate entry for each meaning, with an explanatory phrase to show which meaning is intended.

Proper names that merely share the same first word should each have their own entry:

Booth, John Wilkes *not* Booth  
Booth, William John Wilkes  
William

### Proper names

References to a peer should be collected under either the title or the family name, whichever is the more familiar to the reader; if both forms are used in the book, or the peerage is a recent one, provide a cross-reference from the other form. This principle applies to any person or place known by more than one name.

Saints, kings and popes are indexed under their forenames, but places, institutions, acts of Parliament, book and play titles, etc. are placed under the first word after the article:

William IV, king of England (*but* King William Street)  
Lewis, John (*but* John Lewis Partnership Ltd)  
Abortion Act, The  
*Importance of Being Earnest, The*

(No entry should begin with 'a' or 'the' except in an index of first lines.)

Compound personal names, whether hyphenated or not, should be indexed under the first element of the surname:

Vaughan Williams, Ralph

In French, Italian and German names a preposition follows the name, but an article or compound of preposition and article (La, Du, Des) precedes the name. Names naturalised in Britain or the United States are usually indexed under the prefix:

Goethe, Johann Wolfgang von *but*  
De Quincey, Thomas

### Subentries

Any entry containing more than about six page references should be subdivided, though you

should not make an entry for every page number. A single reference covering a span of more than about ten pages (e.g. '110–25') should probably be subdivided.

Sub-entries and sub-sub entries should be arranged alphabetically (prepositions don't count in this respect) rather than in a 'logical' or 'chronological' order.

Cross-references should be the final sub-entry in a group of sub-entries:

cigar makers,  
    cigar makers, 11, 67–72  
    labour of, 73–8  
    machinery of, 114–17  
    unions of, 20–6  
    see also cigarettes; outwork

### **Page numbers**

Avoid *passim* unless there are a large number of general references to a person or topic in one section of a book. Distinguish between 65–6 (a continuous discussion of the topic) and 65, 66 (two separate mentions). Try to avoid indexing a whole chapter, but if it is unavoidable give the span of page numbers, not 'ch. 6'.

Before you submit the index, check that it is the length agreed between you and your editor. If the style and form of the index do not reach the standard required by the Press, we may have to return it to you for amendment.

For a general view on the design and layout of your index, consult other recent books in your subject area published by DIOMEDES, or any other major academic publisher.