LONDON

Submission Checklist

Text

☐ The work is complete and in final form (incomplete handovers cannot be accepted).

☐ Each chapter is supplied as a separate file in MS Word compatible format.

☐ The text is single-spaced; uses a 12-point Times or Times New Roman font; uses italics where needed and underlining only where underlining is required in the final publication.

☐ Named paragraph styles are used to identify all paragraphs requiring special treatment (e.g. heading levels, quotations, sentence examples).

☐ If a phonetic font is used, SIL IPA93 Doulos or Charis SIL is used consistently throughout the ms.

☐ If a symbol font is used, the same font is used consistently throughout the ms.

☐ All transcripts are set out using a Courier font and do not exceed 65 characters per line, including any line numbers and speaker names.

☐ No footnotes are used – only endnotes.

Figures

☐ Each figure is supplied as a separate file named after the figure number.

☐ Figure artwork is supplied in greyscale.

☐ Artwork files do NOT contain captions or any extraneous text (e.g. page numbers).

☐ Line artwork is, wherever possible, supplied in vector format.

☐ Any bitmap formats (e.g. bmp, jpeg, tiff) are supplied at at least 300 dpi resolution.

☐ Any artwork created in MS Word or Powerpoint has been converted to PDF, with fonts embedded.

☐ The place of each figure in the ms is shown by a line in the format:
    [Figure X-Y near here]
where X is the chapter number and Y the figure number.

☐ Figure captions are included in the ms after this line.

Tables

☐ All tables are left in place in the ms.

☐ Table captions are inserted before the table.

☐ Tables do not contain tints in cells.

References

☐ All references are in the style indicated in the Style Guide

☐ All publications referred to in the text are included in the list of references

☐ The list of references does not include publications which are not mentioned in the text

☐ All references are complete, including, where required, publisher, place of publication and page numbers.

Guidelines for the Submission of Manuscripts

General format of submissions

Submissions should be in Microsoft Word compatible format. You should deliver the completed manuscript and any associated files electronically – either as email attachments, uploaded via our server (if we wish you to do the latter, we will give you specific instructions), or on a CDROM.

Each chapter of the book must be submitted as a separate file, prepared in accordance to the guidelines below. If the book contains artwork (e.g. figures, graphs, photographs etc), you will need to submit each figure as a separate file (see the guidelines below on preparing artwork).

Your book MUST be submitted as a complete package. Partial submission creates delays and confusion in production.

Remember that when you finally submit a manuscript you are confirming that it is ready for publication. Although you will be given an opportunity to check proofs of your work, this is intended only to ensure that nothing untoward has occurred in the production process. This is especially true of artwork, tables, data examples etc where corrections may not be possible at proof stage. Care taken in the preparation of the manuscript can reduce the time required for production substantially.

Please do not attempt to design the book yourself: the publisher is responsible for the general layout and design of the book and will do this in ways which are cost-effective and in keeping with other similar books in their list. Where you have specific requirements for the layout of linguistic data and examples, please follow the guidelines below to ensure that, as far as is possible, your layout can be reproduced without error.

Manuscripts which have particular layout needs, or which use specialised fonts, should also be submitted in conventional paper format. If you are submitting in both hard copy and digital formats, you should ensure that both versions are identical.

Use the Submission Checklist to ensure that your submission will be acceptable. Submissions which are likely to cause problems in production because they do not conform to the guidelines may have to be returned to you for remediation.

Once your manuscript has been accepted by our production department, you will receive confirmation by email. From that point it typically takes about six months to publication, though complex books may take longer. See the section on the production process below for more details of what to expect.

Fonts and font styles

Use Times (or Times New Roman) 12 pt as the font for the main text. Use the following fonts, where required, for special purposes:

- concordances and transcripts should be set in courier;

- phonetics characters should be set in an IPA font (use SIL IPA93 Doulos or Charis SIL);

- special symbols should be set in a symbol font (as far as possible, use only one such font throughout the manuscript);

- text in a language which uses a non-roman writing system (e.g. Mandarin, Arabic) may need a special language font;

- use italics to show which words need to be set in italics, NOT underlining. (This is so underlining can be used as a separate style in linguistic examples and transcripts, where needed).

Using paragraph styles

If your text requires special formatting (i.e. your book contains more than straightforward text paragraphs and headings), make sure that you use paragraph styles systematically. The general rule is that each distinctive kind of paragraph, e.g. headings, quotations, numbered examples, should be allocated its own, named, paragraph style. Apply that style systematically to every instance of that kind of paragraph and do not use it anywhere else. It does not matter much how each style looks on the page – when the book is typeset it will look different. What is important is that different kinds of paragraph are distinctively 'tagged' by means of their paragraph style.

The following material should be clearly identified by using distinct paragraph styles:

- *Headings*. Use no more than three levels of heading below the article title or chapter heading and use a different named style for each level of heading.

- Headings can be numbered if required. If numbering is used, do not put a full stop at the end of the number and use a TAB to separate the number from the rest of the line.

- *Quotations* which are sufficiently long to require setting out as a blocked paragraph. Do not enclose such quotations in quotation marks.

- *Bulleted* or numbered lists. Use a different named style for each level of indentation.

- *Transcript* or similar paragraphs which need distinctive treatment.

- *Displayed and numbered examples* (use a different paragraph style for each distinctive type of line, as described below).

Displayed examples

Displayed language examples should be numbered as follows:

(1) Frank liked Joan.
(2) (a) Joan always liked Frank.
       (b) Joan never liked Frank.

Where elements need to be precisely aligned on different lines, use one of the following techniques:

- Set all lines in Courier and use spaces to achieve the desired alignment.

- Use the table function in MSWord and align cells as needed.

- Use a paragraph style in which a TAB is set every 3mm in the line, and use TABs to align material on each line.

Where displayed examples form a major feature of your book, make sure that each line requiring a distinctive typographic treatment has its own named paragraph style. For instance, you might call the style used for the first line of a numbered example, 'Example 1'; the style for a line beneath which needs to be set in smaller point size (e.g. a gloss), could be called Example 2; and a third line which gives a translation, Example 3.

Tree diagrams

Any tree diagrams should be treated as displayed examples and numbered in the same sequence. They should be prepared as finished artwork, ready for reproduction. Do not use any specialised software for creating trees which requires the use of special software or fonts in the publisher's production department.

Transcript data

Transcript data should be set in a Courier typeface. Wherever possible, transcript data should be numbered by turns rather than lines so that linebreaks can be reformatted during pagination. Where linebreaks need to be maintained, or lines need to be numbered individually, the length of each line, including line number and any speaker names, should not exceed 65 characters.

Where elements need to be aligned with others on lines above or below use multiple spaces to produce alignment (transcript data MUST be set in Courier for this to work).

Ensure that you have punctuated any transcripts in a consistent way. Transcript data will not be subject to copyediting and will be reproduced exactly as submitted insofar as the need for consistent page layout allows.

Preparing tables

Tables should be included in the manuscript at the point at which they are needed.

- A caption should be placed *before* each table.

- Do not use background tints in cells.

- Ensure that a table will fit into the final text width (around 114mm) without the font size falling below 9pt.

- Avoid vertical rules in tables. Minimal horizontal rules will be applied during production to bring tables into house style.

Figures and artwork

Figures should never be supplied as, or embedded in, MS Word files. All figures must be supplied separately in digital form, a single figure per file. The name of the file should reflect the figure number (e.g. Figure 3.1 should be found in a file called something like 3.1.pdf). Artwork files should contain no captions or material other than the figure itself.

At the point where a figure should appear in the text, on a separate line write:

[FIGURE 3.1 NEAR HERE]

On the line *after* this, include the caption. Ensure that the caption is placed in the manuscript and NOT in the artwork file. Figure numbers should include the chapter number e.g. Figure 1.4, Figure 8.2.

See the fuller, detailed guidance on preparing artwork if figures are a prominent feature of the book.

Tables containing artwork

If your book contains tables which contain artwork within cells, please include such tables in place in the ms (like any other table) but also supply a PDF as a separate file (i.e. treat also as artwork).

Endnotes

Notes should be kept to a minimum, and should be placed at the end of the chapter, before the references. In single-authored books, endnotes can be placed either at the end of each chapter, or placed together at the end of the book.

Number your notes consecutively, starting with 1, and place note references outside punctuation. If notes are placed at the end of a chapter, start the numbering of footnotes in the next chapter at 1. If notes are placed at the end of the book, each chapter can be numbered separately or the whole book can be given sequential numbering.

Permissions and copyright

It is your responsibility as author to ensure that you have obtained any permissions to reproduce any part of another work. If your article contains extracts from other works, especially figures, tables, poetry etc., please contact the authors and publishers BEFORE submitting the final version to seek permission to use their work.

If primary research data is to be included, research participants should have signed a consent form.

Guidelines for the Preparation of Artwork

All authors are expected to supply 'camera-ready' art work with their manuscripts. These notes explain what that means in practice, and gives guidance as to how to prepare the most common kinds of artwork needed in linguistics publications.

Supplying the right kind of artwork is critical to the timely production of a book or issue of a journal. Where problems arise in production it can hold up the production of a title substantially – sometimes by many months – as the manuscript may need to be put to one side whilst problems are resolved, and another title fills its 'production slot'.

Preparing the right kind of artwork is also often critical to the financial viability of a book or journal. It is very costly in studio time to draw up, or repair, even simple linguistic diagrams and since few graphic artists are linguistics specialists, there are often time-consuming and expensive corrections to be made.

Please be aware that when you submit the final draft of your manuscript to the Publisher you are confirming that the artwork (photographs, line drawings, tables and data examples) are ready for publication. Although you will be given an opportunity to check proofs of your work, this is intended only to ensure that nothing untoward has occurred in the production process. For the majority of artwork, no changes will be possible at proof stage.

Preparing artwork

All figures must be supplied separately from the manuscript, in an appropriate digital format. Each figure will be reproduced exactly as you have created it. We will scale down the artwork, if necessary, to fit the page dimensions. Artwork which is wider than the width of the text column in the printed page will in most cases be scaled to 114mm. This will reduce the size of any text in the artwork and you should take this into account when creating it.

There are two main kinds of digital artwork used in publications: vector and bitmap. This section provides advice as to when each format is most appropriate and guidance as to what to do and what to avoid when preparing your artwork.

- Do not use colour in artwork. All artwork must be supplied in greyscale and you must make sure that any tints used (eg in graphs or bar charts) are sufficiently distinct. Do not use tints below 20% or above 80% and ensure that any tints used differ by at least 20%.

- Do not embed any artwork in the Word files containing the manuscript or supply artwork in Word format. Any such artwork will be lost in the conversion process. Each figure must be supplied as a separate file in PDF, ai (Illustrator), eps (Encapsulated Postscript), Tiff, or Jpeg format. Jpeg should be used only for photographs and should be compressed with a 'High Quality' setting.

- Each artwork file should be named according to its figure number. Where a piece of unnumbered artwork is needed, name the file using roman numerals (e.g. Figure v) and use this number when showing where the figure is to appear in the manuscript (see below). In a single authored or co-authored book, prefix the figure number with the chapter number (e.g. Figure 8.1) and number the file accordingly.

- All photographs should be supplied at a resolution which will allow reproduction at 300 dpi at the final size.

- Do not use 'screen grabs' to create artwork except for illustrations of what a screen looks like (eg in research on the use of computers in classrooms). The resolution of a screen shot is typically 72 dpi and is too low for normal reproduction in print.

- Where possible avoid bitmap format for figures containing text or lines. Where such a figure must be submitted in bitmap format (e.g. because it has been scanned from another work), it should be supplied at at least 600 dpi in TIFF format. Never use jpeg format for figures containing lines and/or text.

- Never use drop shadow effects on artwork.

- Ensure the background to the artwork is white or transparent. Do not enclose the artwork in a frame or tinted box.

- Make sure any lines are at least 0.5 pt in width.

- The same rules apply to fonts in artwork as those relating to the manuscript. Where possible use only standard fonts (e.g. Times, Arial, Helvetica, Courier). Use specialist fonts (e.g. Chinese, IPA) only where absolutely necessary. Where you supply files in PDF format, make sure that all fonts are embedded.

How to show placement of artwork in the manuscript

Show where a figure should appear in the main text by inserting a line as below:

<div align="center">[FIGURE 1 NEAR HERE]</div>

Use square brackets as shown. If there is a caption, this should NOT be included in the artwork file but MUST be included in the main text file immediately under the line showing the insertion point. If the artwork is an unnumbered figure use a temporary roman number (e.g. Figure v) and do not include a caption. Make sure that, whatever you call it, the name of the file containing the artwork is the same as what you put in the square brackets.

Using vector drawing software to create artwork

Any artwork which involves lines and text should be created using a 'vector' drawing package. There are many such packages which can create artwork suitable for publication ranging from the free (Open Office Draw) to expensive industry standards (Corel Draw, Macromedia Freehand, Adobe Illustrator). If you have an option to set the 'colour mode' of the figure, select 'Greyscale' (if available) or 'CMYK', if not. If you choose CMYK, make sure that you use no colours other than black or shades of grey. When you save or export your file, use one of the following formats (in order of preference) PDF, ai (Illustrator), eps.

Using *Microsoft Word/Powerpoint* to create artwork

Many authors use the drawing facilities in Microsoft Word or Powerpoint to create artwork. This is probably the single greatest cause of headaches in production since it is very difficult to extract artwork embedded in Word files and convert it successfully into a form which can be used in book and journal printing. Here are some of the problems:

- *Microsoft Office* creates artwork in RGB colour – suitable for displaying on a screen. When this is converted to greyscale in production, it may not look the same as the author intended. Key contrasts (eg in the colour of lines on graphs) may be lost.

- *Microsoft Word* documents look different on different computers. Fonts are mysteriously substituted; line lengths and breaks – even page breaks – change as text reflows on a different machine; the boundaries of areas using hatches or tints in artwork ('clipping masks') may be lost.

Nevertheless, it is often possible to create usable artwork using drawing tools in Microsoft Word or Powerpoint provided that you convert the artwork file to PDF on the same machine as you created the drawing, ensuring that all fonts are embedded in the PDF. Make sure that you use no colour – only use black and tints of grey. The PDF file you send us will still be in RGB, but we may be able to convert it successfully.

If you are using Word or Powerpoint to create artwork, be very careful to follow the guidance about colour, tints, fonts etc given earlier. Do not include any text which does not form an integral part of the figure (e.g. a caption or running head) in the artwork file.

Using *Systemic Coder* to create network diagrams

Some linguists publishing with Equinox use *Systemic Coder* – software designed to analyse texts within the Systemic Functional Grammar framework – to generate system network diagrams. Systemic Coder can create vector artwork suitable for publication, but you may have to export to .pdx format and use a third-party program called Mayura Draw to convert this to PDF. You may also be able to create usable files by 'Save PS' option within Systemic Coder. (Please send us a sample file before submission of your manuscript if you wish to try this). Never attempt to capture the screen representation of a system network as a bitmap – the resolution of the image will be too low for printing.

Using *Praat* to create spectrograms etc

When preparing figures created in *Praat*, make sure you use the 'save' function which saves the figure as a vector eps file. Do NOT use a screen shot or screen grab which will create a large file unsuitable for reproduction.

Praat creates eps files without a 'tiff preview' . That means that, unless you have software which can load and view eps files, you may not be able to see what is inside each eps file, to check it is exactly what you want. The best way of dealing with this is to convert the eps files to PDF using the full version of Adobe Acrobat (NOT the free Adobe Reader). Sending the figures already converted to PDF is also more helpful for us.

Tree diagrams

Tree diagrams can be created using any vector graphics package (see above). Do not use any specialised software for creating trees which requires the use of special fonts in the publisher's production department. Use a Times or Times New Roman font for any text.

Any tree diagrams should normally be treated as displayed examples and numbered in the same sequence. They should be prepared as finished artwork (one diagram per file), ready for reproduction in the same way as other figures. They should never be embedded in the file containing your ms.

Author Style Guide

Spelling & punctuation

- Our default house style uses British spellings and punctuation conventions. American spelling conventions will be used where a book is intended mainly for use in the USA.

- Our house style avoids hyphens, e.g. in 'sociolinguistics', 'multicultural', 'overrepresentation', etc.

- Please use double hyphens to indicate page ranges, e.g. 12--47. All such double hyphens will be replaced with en dashes in production (e.g. 127–47).

- In the default British style, unspaced em dashes are avoided and replaced with spaced en dashes.

- Use single quotation marks, except where material is quoted within quotes where double quotation marks should be used.

- Abbreviations (e.g. 'ed.', 'Prof.') normally end with a full stop, but shortened forms (e.g. 'eds', 'Dr') do not.

List styles

Linguistics books often contain lists of various kinds, and sometimes lists within lists. Please use the following guidance when numbering such lists.

1) Use arabic numbering for lists, roman numbers for lists within lists, and lower case letters (where necessary) for lists within lists within lists.

2) Using brackets:

   i)   You may use a closing bracket, if you wish, after the initial number.

   ii) Never use a full stop after the number.

   iii) Do not enclose numbers in both opening and closing brackets – reserve such bracketed numbers for numbered linguistic examples.

3) If you are using numbered headings do not use arabic numbers for lists. Use roman numbers, and then lower case letters.

Whatever scheme you use for number hierarchies, apply this systematically throughout the book.

References

The references list at the end of the book should contain all works cited in the text and only those. List them in alphabetical order by author/editor name. Do not use a long dash to indicate the same authorship as a previous entry. Repeat the author and date for each entry

.Journal article

Author, A. and Author, B. C. (date) Title of article with initial capital and capitals for Proper Nouns only. *Journal Title in Italics with Main Words Taking Initial Caps* vol. no: page range.

Ostermann, A. C., Dowdy, J. D., Lindemann, S., Turp, J. C. and Swales, J. M. (1999) Patterns in self-reported illness experiences: letters to a TMJ support group. *Language and Communication* 19: 127--47.

Book

Author, A. and Author, B. C. (date) *Title of Book in Italics with Initial Capitals for Main Words*. Place of publication: Publisher.

Shuy, R. W. (1998) *Bureaucratic Language in Government and Business.* Washington, DC: Georgetown University Press.

Article in edited collection

Srivastava, A. K. and Gupta, R. S. (1990) Literacy in a multilingual context. In D. P. Pattanayak (ed.) *Multilingualism in India* 67--78. Clevedon: Multilingual Matters.

Electronic references

Add availability information to the reference, e.g.:

Durbridge, N.H. and Stratfold, M. (1997) Varying the texture: a study of art and learning. *Journal of Interactive Media in Education* 1: 13--16. Retrieved on 10 October 1997 from http://www-jime.open.ac.uk/jime/current.html

Citations

In your text, use the following format for citations:

> Shuy (1998:57) claimed …

First citation of article with more than three authors:

> Ostermann, Dowdy, Lindemann, Turp and Swales (1999:231) suggest …

Subsequent citations:

> Ostermann et al. (1999)

Never use 'ibid' or 'op. cit.' forms of reference. Every reference and citation should be free-standing.

Quotations

Quotations over 40 words in length should be given a new paragraph, using a named paragraph style. The citation (or just the page number[s], if the author and date are used to introduce the quote) should follow the final punctuation mark of the indented quotation, with no full stop after the closing parenthesis.

> (Shuy, 1998: 73--4)

The Production Process

We understand that each linguistics book has its own features and special requirements which we try to accommodate in the production process. Some books, containing mainly narrative text with only a few quotations here and there, are straightforward to produce and can be turned around quickly. Other books have more complex needs, with many examples requiring technical setting, or many pieces of artwork which need careful preparation. If your book is like this, then you can rest assured that production of your book will be managed by people who understand the needs of linguists. However, it is also true that the more carefully authors prepare their manuscripts, following our production guidelines, the faster and more accurate the production process will be. Straightforward and well-prepared books will be sent to the printer within three months of receipt in the production department. Other, more complex or poorly prepared books, may take a year or more. Most books, however, follow the stages described below and are published 6-9 months of being accepted for production.

Stage 1 When we receive the complete package of material from you, we will check that it conforms sufficiently to our production guidelines to allow the book to go into production. If there are any obvious problems, we will contact you and ask you to make the necessary changes.

Stage 2 Any artwork in your book will be prepared by our studio, while the text is typeset and laid out on pages and then merged with artwork before being reviewed by the copyeditor. The copyeditor usually works directly on the screen. This has the disadvantage (from the author's point of view) that we cannot send you an MS Word file using 'track changes' showing proposed copyediting changes before main production. However, it has the advantage that the copyeditor, and you, can see how any changes relate to layout of material on the page. We will draw your attention to any significant copyediting changes or queries at first proof stage, and unlike many publishers, we will send you final proofs showing the effect of any corrections, before the book is printed. We have found that this approach is better suited to the needs of many linguistics titles.

Stage 3 First proofs will be provided to you as PDF files. Usually, you will be given an internet address from which you can download the proofs when they are ready.

We will usually supply you with two kinds of proof. The first will be a single PDF file containing the whole book, including any front matter. This will give you a chance to see how the whole book will look. You will also be provided with a set of individual chapter proofs. These proofs will have line numbers inserted in the left margin of each page, and may contain queries from the copyeditor at the outer edge of the page. You should these as the working proofs for marking up corrections.

Stage 4 When indicating changes and corrections required, you should send us a simple list of changes indicating the page and line number, and describing what needs to be changed. This can be done either in a simple email, or as a Word document.

Please note that you should not attempt to redraft at this stage. Proofs are provided so you can ensure that nothing untoward has occurred in the production process. We reserve the right not to make changes which should have been in the original manuscript and which would be costly to implement at proof stage. Please note also that you are not at liberty to require changes to the design or page layout – this remains the responsibility of the Publisher, though we will try to accommodate any requests which might improve the usability of the book, or which relate to conventions of particular theoretical frameworks.

You should remember that corrections to proofs may not be seen by the copyeditor, so you must be careful not to introduce inconsistencies when you make corrections. You should, for the same reason, ensure that corrections are clearly stated and do not raise further queries which would cause delays in processing.

Stage 5   When we have received, and made the corrections to first proofs, you will be sent a second set of proofs of the whole book. You should use this to check that the changes required have been implemented, and that there has been no untoward 'collateral damage'. You should normally use this set of proofs to prepare the index.

Stage 6   When you have supplied the index and it has been set, you will normally then be provided with a final set of proofs showing you how the book will go to the press. At that stage, you will be asked to confirm that the book is ready for publication.

Stage 7   Cover artwork, and the 'blurb' which appears on the back of the book, is produced in a different department from the main text. As production of the main next text nears completion, you will be asked to check the text appearing on the cover artwork.

Advice to Volume Editors

If you are the editor of a collection of articles then you should be aware of the special role you play in the quality assurance and production process of a book publication. If carried out diligently, the work of an editor is time consuming and – at times – unrewarding. However, your own reputation as editor, as well as that of the organisation (in the case of copublication) and the authors themselves, depend on the editor taking an active role in preparing the manuscript for publication. This advice note summarises the usual roles and responsibilities of editors at different stages of the production process.

Before handover to the publisher

- Selecting (or administering the process of selecting) suitable contributions for inclusion. In the case of copublished texts, the publisher will play no role in this. In other cases, the publisher may have reviewed the general nature, scope and authorship of contributions in order to assess the commercial viability of the publication but will not usually play any role in ensuring the academic integrity of final contributions. That is your job as editor and whatever process (eg peer review) you might employ to help you.

- Preparing editorial guidelines for authors. The publisher can provide guidelines for production, but it is up to the editor to provide clear guidelines to authors as to length, focus, structure of contributions etc. You must also ensure authors are aware of their responsibility to obtain any copyright permission required to reproduce material in their article and to adhere to the profession's ethical guidelines for good practice in relation to reporting research results.

- You not only set the editorial policy, but must also ensure that authors conform to it and submit their contributions in a form suitable for publication. Contributions must be of the required length, contain all the required elements (eg references, abstracts and biographical notes if required, tables, artwork), and conform to the format described in the guidelines for production. The editor is responsible for checking and, if necessary, chasing authors for any missing material *before* handover to the publisher. Any copyright permissions must be obtained before handover of the manuscript to the publisher.

- Carrying out any academic or content-level editing required. The quality of the published work often relies on the editor closely reading each article and remedying faults such as inaccuracy, inconsistency, grammatical errors and obscure writing. (Remember, if *you* don't understand something then neither the copyeditor nor other readers are likely to do so). You may have to alter a contribution structurally and severely edit for length. Usually, you will have to liaise with the author for this. Some will be happy to receive suggestions and recast their article. Others will prefer you to do the work and pass it back to them for approval and amendment. You need to ensure you have time in your publication schedule for this stage of the preparation cycle.

Preparing the handover

- You should prepare an accurate table of contents, clearly showing the order in which articles or chapters are to be published. Make sure titles of articles and authors' names are correct and shown exactly as in the articles themselves.

- You will need to prepare any related texts required for marketing and cover artwork. This usually includes a brief description of the volume. Take special care over this material as it is likely to be used immediately (before the book has been fully copyedited) in leaflets, webpages, advertisements placed in other publications and so on. The quality and accuracy of such material will play an important role in the successful marketing of the book and in obtaining favourable reviews.

- Finally, you need to prepare a complete manuscript for handover to the publisher. This should be done electronically (eg emailing the contributions as attachments, or sending a CD containing the word

processor files). Please do not send anything to the publisher before a complete handover can be made unless you have been specially asked to do so. Partial or incomplete handovers cause many headaches and delays in production and increase costs. In any case, production will not begin until the final elements of a project have been received.

- You are responsible for ensuring that each author has prepared a final version of their ms which conforms to the guidelines for submission. Please take especial care to ensure that the requirements for artwork, tables and setting of special text such as examples, transcript data etc have been met by authors. Return any material which is not ready to go forward for production to the author for remediation, or make sure yourself that it conforms.

Proofs

The publisher's production department will provide proofs of the book in pdf format (see the detailed advice on the 'Production Process'). You are responsible for determining the proofreading cycle and must make the decision as to whether to involve authors or not. As editor, you are the one who is ultimately responsible for ensuring that all proofs have been carefully checked and corrected.

Do not ask authors to send corrected proofs direct to the publisher unless that has been specially agreed. You are responsible for their content and so need to deal with them yourself. Only one set of proofs should be returned to the publisher, containing all necessary corrections – including both those made by yourself and by the author. In cases where alternative suggestions for changes are made by author and yourself, you are responsible for reconciling these and passing back a single version to the publisher. The copyeditor may have raised queries on a particular article, identifying problematic or missing material. You are responsible for ensuring that these queries have been satisfactorily dealt with – by removal of problematic material if necessary.

When checking proofs, take special care to check such things as running heads, page numbers, contents pages etc. Mistakes on these often get missed, yet will appear glaringly obvious when the book is published.

Proofs are NOT an opportunity for authors to make a final drafting improvements. It is your responsibility when checking incoming proofs from authors to weed out unnecessary 'author's corrections'. Corrections should be limited to those strictly required for accuracy and consistency. If any new matter is inserted, or material is deleted, which has an impact on pagination, there may be severe cost and time implications in production. We will also check the proofs, but our focus will be mainly on such matters as page layout, typography and technical issues.

When corrections to proofs have been made, you will be sent a second set of proofs of the whole book. You should not normally make the second set of proofs available to individual authors, who are likely to find new revisions they wish to make, thus delaying the project substantially. Undertake the necessary review yourself, referring back to the original list of corrections submitted after the first set of proofs to make sure all important corrections have been done. Occasionally, we will have declined to make certain corrections corrected by authors. If they are significant, we will alert you when sending the revised proofs and explain why.

You should normally use this set of proofs to prepare the index. You will need to decide whether a single index is required, or whether separate indices (e.g. names, linguistic examples etc.) are required. Usually, a single index is best. Use character styles (e.g. bold, italic, small caps) if you want to indicate references to main entries, figures, linguistic examples etc in a single comprehensive index.

When you have supplied the index and it has been set, we will normally provide you with a final set of proofs showing you how the book will go to the press. You will be asked to confirm that the book is ready for publication.

In practice, you will find the production department is flexible and supportive in ensuring that your volume is produced to a high standard and published in a timely manner. Often, short cuts (such as direct contact with an author) may be pragmatically accepted on occasion. But it is our experience that any substantial deviation from the guidelines set out here does have an impact on the final quality, cost or schedule of a publication and so should be avoided wherever possible.