

**Equinox Publishing Ltd**  
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**Guidelines for Authors in the Preparation of Manuscripts**

**Introduction**

These guidelines are designed to help you prepare your book for delivery to Equinox Publishing Ltd. If you have any concerns about preparation of your material please contact Valerie Hall at [vhall@equinoxpub.com](mailto:vhall@equinoxpub.com).

**The Production Process**

Once your final files are delivered to Equinox we will prepare them for hand over to the assigned copyeditor. We submit bibliographic information on the book to Nielsen and Amazon and apply to the Library of Congress for Cataloging in Publication data. We prepare text for the front cover, back cover, spine of the book and pass these to our designer. Normally we will have obtained a cover image and designed the front cover of the book for use in catalogues and other marketing material prior to receipt of the files. We decide what internal design style the book is to follow and prepare instructions to the copyeditor and typesetter. We will give the copyeditor your contact details and availability information, the files and other materials. The copyeditor will then contact you directly with any queries he/she has and a production schedule will be produced for your book.

Any substantial corrections you wish to make to your material should be done at the copyediting stage, i.e. before the copyedited files are sent to the typesetter and proofs are produced.

**Preparation of your Manuscript**

Please supply your text file/s in Microsoft Word. If you are using any transliteration symbols or special characters such as mathematical symbols, Greek, Cyrillic, Chinese, Hebrew, Arabic or other text, please provide of a list of where these occur in the typescript. Please also list the exact name of each font and its file name. If some of these special characters do not appear correctly in Word please supply the pages on which they occur as PDF files.

Please number the pages of the main text consecutively from 1 (i.e. do not number each chapter separately). Do not supply an index. You will be asked to prepare the index at proof stage (unless your contract states otherwise) and you will be sent instructions and a deadline at that time. Do not attempt to ‘design’ the text – this will be done at the typesetting stage. Keep the text layout and presentation as simple as possible.

*Prelims:*

Please supply a title page which contains the title and subtitle of your book and your name as you would wish it to appear everywhere in the book, on the cover and on publicity material. If you are the editor of the book please state ‘Edited by.’ In the case of two or more authors/editors we would usually list them alphabetically but if one person has contributed more to the book you may wish to acknowledge this by placing their name first. Supply a table of contents. This should be headed ‘Contents’

and it must agree in wording and capitalisation with the chapter headings in the text. If you have illustrations which you think the reader is likely to want to consult independently from the text please supply a list for each type (maps, figures, tables, plates) giving the illustration number and title. If you have included text or illustrations from previously published works you will need to provide an Acknowledgements page stating the sources and quoting the specified credit lines (see Permissions section). You may also include thanks to organisations or individuals who have helped you in the production of the book. If you feel it necessary you may also include:

<sup>35</sup>/<sub>17</sub> Preface: a personal piece written by the author. A longer detailed discussion of the contents of the book should be treated as an introduction.

<sup>35</sup>/<sub>17</sub> Foreword: written by someone other than the author or editor.

<sup>35</sup>/<sub>17</sub> List of Abbreviations

### *Main Text*

For authored books the text file can be supplied as one Word file (with all the prelims and chapters together). For edited books please supply each chapter as a separate Word file. **For edited books, please ensure that a short biographical note on each contributor appears either at the end of their chapter or as a footnote on the first page of their chapter.** Tables can be placed where they should appear in the text. **Figures should be supplied separately from the text file with the locations indicated in the text file (see Figures section below).** Use a 12pt font. Always use two hard returns at the end of a paragraph and do not indent the first line of a new paragraph. Do not insert hard returns at the ends of lines and do not justify the right hand margin. Use subheadings sparingly. Do not use more than three levels of subheadings and please indicate clearly their degree of importance (for example, by inserting a circled 'A', 'B' or 'C' in the margin next to the subheading). Quoted material of over 40 words should be indented from the left margin and there should be a line space above and below the extract to separate it from the text of the book. The exact spelling and punctuation of the extract must be reproduced. Do not use quotation marks around the extract unless it reports a conversation. Use square brackets to indicate your own interpolations within extracted material. Display source lines within round brackets on a new line below the extract (see Harvard references section of Style Guide below). Use a single space after a full stop, comma, colon, semicolon or other punctuation.

### *End Matter*

With very few exceptions most authors will need to supply a Bibliography. This is a list of works cited in the text or suggested further reading (see Bibliography section of Style Guide below). You may also include appendices and a glossary if necessary.

### **Style Guide**

These are general guidelines. If your book is part of a series there may be a specific series style so please check with your series editor/s or Valerie Hall.

In brief, follow UK style and spelling: single quotation marks for dialogue and quoted material, double quotation marks for quotes within quotes. Please use 'ize' spellings.

### *Italics*

Use for titles of books, plays, films, long poems, newspapers, journals, ships.

## Quotations

Quoted matter, if more than four lines, should normally be indented, without quotation marks. Quotations of up to four lines should form part of the text, and should be indicated by double quotation marks. Single quotation marks should be used only for quotations within quotations. Full stops and commas precede closing quotation marks, whether double or single. Colons, semicolons, question marks and exclamation marks all follow closing quotation marks unless a question or an exclamation point belongs within the quoted matter.

## Notes

Please do not supply as footnotes, but as notes at the end of each chapter or at the end of the book (before the Bibliography). In contributed volumes, notes are always to be supplied at the end of each chapter and before any individual chapter Bibliographies. Number the notes from 1 for each chapter.

When giving references use Harvard style. Harvard references: Simply cite the author's surname, year of publication and page reference immediately after the quoted material on a new line within round brackets. The Bibliography must list every work cited in the text. Where there are two or more works by the same author published in the same year cite them as 1988a, 1988b, etc.

## Bibliography

Author surname, author initials (year of publication) title, publisher.

If you are using note references, follow the style of the note references.

The Bibliography is to be ordered alphabetically by author surname. Books and articles by a single author in date order.

## Foreign words and phrases

These should be italicized, both in main text and footnotes. The preferred fonts for Greek and Hebrew are SPIonic/Bwgrkl and SPTiberian/BwHebb. Occasional characters are easily found in Times New Roman, for example, and unless essential to an explanation avoid the use of pointed Hebrew. Gentium is a useful font if there are a lot of diacriticals. If you wish to use a different font please check with your copyeditor if it is licensed for use in publications. You may also need to provide the editor/typesetter with a copy of that font.

For further guidance on style please consult the following:

*The Chicago Manual of Style* (latest edition), published by The University of Chicago Press

## Figures

Supply as TIFF files or JPEGs with no compression at a minimum of 300dpi resolution. Supply each figure as a separate file clearly labelled with its figure number. In separate notes indicate how much of the book page an illustration should appear on when reproduced (e.g. ½ page, full page, etc). With very few exceptions, illustrations will be reproduced in black and white. Reproduction quality of the original files must be as high as possible as reproduction values are not improved in the production process. Number the illustrations consecutively by chapter, e.g. 1.1, 1.2, 2.1, 2.2 etc. Supply a complete list of captions separate from the illustrations. Source acknowledgements and credit/copyright lines should appear in the captions.

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What does not require permission:

<sup>35</sup><sub>17</sub> Extracts from prose works of 800 words or less quoted in the context of criticism or review; but not more than 400 words per single extract (e.g. you can have a series of extracts from one work: up to 400 words in one place and up to 400 in another as long as the total is not more than 800 words).

<sup>35</sup><sub>17</sub> One line of poetry quoted in the context of criticism or review

<sup>35</sup><sub>17</sub> Material printed originally in Equinox books or journals (but acknowledgement must be made)

What does require permission:

<sup>35</sup><sub>17</sub> Prose extracts of over 800 words or over 400 words in one single extract

<sup>35</sup><sub>17</sub> Poetry over one line

<sup>35</sup><sub>17</sub> Song lyrics, dramatic works/film scripts. Copyright in music involves both creators and performers (musicians, singers and record companies) so separate rights may cover music, words and printed arrangement.

<sup>35</sup><sub>17</sub> Translation in copyright of a work even if the work itself is out of copyright

<sup>35</sup><sub>17</sub> Illustrations held by museums, agencies or private individuals or taken from existing publications. Even if the work of art itself is out of copyright, museums and art galleries usually copyright slides or photographs taken of them. In the case of photographs before June 1957 the owner of the negative is usually the

copyright holder, from 1957 to 31 July 1989 the commissioner of the photo is usually the copyright holder and since 1 August 1989 the photographer is usually the copyright holder. Photographs taken in public places (ie. locations accessible 24/7) are generally not under copyright with the exception of photographs of people in which their faces are recognizable (for which a signed consent form from the subject is required). Photos of children under 16 years old require written parent/guardian consent. Consent is not necessary for photos of large numbers of people.

<sup>35</sup><sub>17</sub> Material displayed on the internet – check the copyright notice on the web page.

<sup>35</sup><sub>17</sub> Material in copyright for which you intend to produce a new translation.

Permission must be sought from the publisher of the original material. The publisher will want to know what text you are asking to reprint including page numbers, word count, name of book or article, author, publication date and imprint. They will want to know where you are reproducing the text so you will need to state the title of your book, the publication date, Equinox Publishing Ltd as the publisher and what rights you are seeking (world English language, print and ebook). They may also want to know the price and print run (Valerie Hall can give you this information). When applying for permission to reprint material please stress that the material is being reproduced in an academic book with a small print run (small in trade publishing terms) and that you have a limited budget set for any permissions fees. This will keep the price down. Feel free to negotiate! If the publisher quotes what to you seems a large fee, ask them to reduce it. They almost always do. The publisher may also require you to seek permission of the author.

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Please see sample permissions letter below. Please get in touch with Valerie Hall if you need further guidance on permissions. It is often tricky to find the current copyright holder of a work as many publishing companies have over the past few years been subsumed into larger organisations. Editors of contributed works must ensure that all contributors have cleared permissions for their chapters. Publishers' addresses can be found on their websites and in the following books:

*The Publishers Directory*, published by the Gale Group

*The Directory of Publishing*, published by Continuum

*The Writer's and Artist's Yearbook*, published by A&C Black.

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### *Sample Permissions Letter*

Dear Permissions Manager

I am preparing an academic book titled [book title] which will be published by Equinox Publishing Ltd in [year]. It will be published in [hardback/paperback/ebook] at [price] with a print run of [number] copies.

I am writing to request permission to reprint material from one of your publications as follows:

Title

Year of publication

Author/editor

Page number/s and total number of words and/or figure/s

I would be very grateful if you could grant permission for this usage as soon as possible. We require world English language rights for print and ebook editions. Please let me know if there are any fees payable and your preferred credit/copyright line. If you are not the copyright holder of this material please do let me know to whom I might apply for permission.

With best wishes