

**Helion & Company Ltd**

**Guidelines for Authors**

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## INTRODUCTION

The purpose of this booklet is to give you, as a Helion author, a straightforward guide to the best way to prepare your text. The presentation of your typescript is the critical first stage for the successful production of your book and following the instructions in this booklet will ensure your book is produced as quickly and efficiently as possible.

If you can prepare your typescript on a computer we can use the disks to set from and this will save time and reduce the likelihood of introducing new errors into the text. You do not have to use a difficult or expensive word-processing package and we don't ask you to use complicated codes: in fact, the simpler the presentation of your text, the better.

Most production problems are caused by messy, badly prepared typescripts, incomplete notes and references, poorly presented artwork and missing permissions. Typescripts that are badly prepared are time-consuming and expensive to produce. The clearer the typescript the more likely it is that the copy-editor and typesetter will be able to do a good job. A typescript that is not adequately prepared and presented may be returned to you for attention. Similarly, typescripts that are over the contracted length may be returned for cutting.

To set and correct type is expensive. Once your book is set, it is not possible to make any corrections other than typesetter's errors. All corrections and improvements to style and construction must be made before the typescript is submitted to Helion. We reserve the right not to implement any proof corrections that we feel should have been incorporated in the typescript. Alternatively, excess correction costs may be charged against your royalty account.

By producing a well-organised typescript you will be making a significant contribution to the production of your book. If your typescript contains material that requires presentation in a special way, it is important to discuss this with your editor at an early stage.

If you have any questions about the information contained in this booklet, please contact your editor.

# 1

## PRESENTATION AND ORGANISATION OF YOUR MANUSCRIPT

### Typescript

Your typescript will be passed to your commissioning editor who will then arrange for it to be copy-edited by an in-house or freelance copy-editor. The vast majority of our books are now copy-edited on-screen. To ensure that the typescript is clear enough to work on it is important that you follow the points detailed below.

- Please use a clear typeface in 12 point size, e.g. Times New Roman.
- Always keep a back-up copy of the final disk version – never send us your only disks.

### Prelims

The prelims (preliminary material placed before the main text) should include any or all of the following in this order: title page, dedication, contents list, lists of plates, figures, maps and tables, list of contributors, foreword, preface, acknowledgements, list of abbreviations.

- The *title page* should carry the exact final wording of the title (and sub-title, if any) and your name, as author or editor, in the form you wish it to be used.
- The *contents page* must agree in wording and capitalization with the chapter headings in the text.
- *Plates, figures, maps and tables* can be listed in the prelim pages if you think the reader is likely to consult the illustrations independently of the text.
- A *preface* is a personal piece written by the author explaining how the book came to be written, or as a brief apologia. A longer, detailed analysis of the subjects to be covered in the book should be treated as an introduction.
- A *foreword* is written by someone other than the author or editor.
- *Acknowledgements* may include thanks to professional bodies, colleagues, and personal friends and helpers. Where photographs are to be used in the book, include credits to the sources on the acknowledgements page. Where permissions have been granted for the use of copyright material from other works, include them here as well (see Illustrations, pp. 13–16, and Permissions, pp. 18-21).
- The *list of abbreviations* is usually placed at the end of the prelims so the reader can refer back to it easily.

### Main text

#### *Chapters*

Chapters should always start on a new page. Each chapter should be saved as a separate file on disk.

#### *Paragraphs*

Always use two hard returns at the end of a paragraph. Do not indent the first line of a new paragraph.

### ***Justification of text***

If producing text on disk don't use any hyphenation or justification program. Allow the software to make automatic word-wraps without hyphenation. You should insert hyphens only in words that must be hyphenated wherever they appear. Don't insert hard returns at the ends of lines.

### ***Layout***

The text layout should be kept as simple as possible. It is important to be consistent throughout the text, using the same spacing between words, headings, paragraphs, etc. If you wish to retain space between paragraphs to indicate a section break, indicate this clearly on the typescript.

Do not centre headings; use line spaces above and below headings, and the minimum of stylistic features to indicate different levels of headings (i.e. bold, italic, upper and lower case letters).

### ***Sub-headings***

Use sub-headings sparingly. If you use sub-sub-headings, please indicate clearly their degree of importance: for example, capitals for A sub-headings, upper and lower case for B sub-sub-headings, and italic for C sub-sub-sub-headings. Avoid using more than three degrees of sub-headings as this is confusing for the reader. Avoid numbering sub-headings unless extensive cross-referencing is essential to the book.

### ***Indented extracts***

Quoted material of over forty words in length should be separated out from the text by being indented from the left margin. This should be done by using the indent function of your word-processing program. Do not use word spaces or tabs to indent text. There should be a line space above and below (i.e. two hard returns) the extract.

The exact spelling and punctuation of the original must be faithfully copied, whatever the style of the rest of your book. Indented quotations should not have quotation marks unless they report conversation. They should be typed or printed out double-spaced like the rest of the typescript. Your own interpolations into quoted matter should be enclosed in square brackets, not round ones.

Display source lines ranged right on a new line within round brackets.

### ***Punctuation***

Use a single (not a double) space after a full point, and after commas, colons, semicolons, etc. Do not put a space in front of a question mark, or in front of any other closing punctuation mark.

## **End matter**

This can include appendices, notes, glossary, bibliography and index (in this order).

- Appendices usually comprise material which is too detailed to be included in the main text without unbalancing the book, but which is of use to some readers.
- Notes can either be placed at the end of the book, before the bibliography, or as footnotes at the bottom of each relevant page. In a collection where chapters

have been written by different authors the notes usually go at the ends of the chapters (see Notes and references, pp. 10-11).

- The glossary contains a list of technical terms that are used throughout the book but may not be familiar to the reader.
- The bibliography is usually a list of all works cited in the text, but can be merely suggested further reading. All publication details should be included: author's/editor's name and initials; date of publication; book or article title; journal title; volume number; place of publication; publisher; and page numbers for journal articles or chapters (see Bibliography, p. 12).
- Index – this is not prepared until proof stage. We have specialist indexing software which can generate 'raw data' that should assist you in preparing the index.

# 2

## PREPARING TEXT ON DISK OR SUBMITTING MATERIAL TO OUR FTP SITE

### Which word-processing software packages can be used by Helion?

We can make use of files produced by many word-processing systems (see Appendix), but some are more convenient to use than others as they require less conversion work. Microsoft Word is favoured partly because it is a powerful package and partly because it is used within Helion & Company. There are, however, dozens of other packages which offer similar functionality, and personal preferences vary greatly. Use the package you are most comfortable with. However, you should save your files as Word files or RTF if you have this facility. Please do not use an Amstrad PCW running Locoscript to prepare your text.

### What type of disks should be used? Uploading files via FTP servers

We use CDs and DVDs. Please don't use data-compression software without consultation.

Please try to send us your files on a PC compatible disk. The reason for this is because most Macs are able to use PC formatted disks, but PCs cannot read Mac disks. Please ensure that all the disks are clearly labelled and that the labelling makes clear that the text is the final version. Write your surname and a shortened version of the book title on the label of each disk. Also write the date that you sent the disk to us on the label.

Increasingly it is possible to submit your work to us via our FTP site instead of mailing us CDs or DVDs. Please ask us for our FTP server information.

### How should the text and files be organised?

It is essential that you supply a full list of filenames used, indicating what each file contains. For example:

<i>Contents of files</i>	<i>Filenames</i>	<i>Disk number</i>
Chapter 1: Introduction	CHAPT1.DOC	1
Chapter 2: Background	CHAPT2.DOC	1

- Don't put all the text into one large file – this is difficult to process and a file-error may result, restricting access to the entire text. Each chapter should be saved as a separate file.
- Make sure your disks contain only the text of your book, and only one copy of each chapter, etc. Erase all redundant files.
- It is easy to rename files (see your manual) if you change your mind about the order of the chapters. Remember to correct the chapter number in the file itself if you rename your files.

## **Why make back-up copies of files?**

It is very important that you keep back-up copies of your files while you are preparing the text. Your computer's hard disk (if it has one) and any floppy disks you may use are all mortal devices and, while they may function perfectly for decades, you may be unlucky and lose all the data on a disk at any time.

- Back-up your work as you go along (see your manual for instructions).
- Always back-up on to a different disk.
- Make a final copy of the whole book on to new disks and send only these disks to us.
- Never send us the only disks you have – always send us copies.
- Remember that a printout does not function as a back-up.

# 3

## EDITORIAL GUIDELINES

### House Style

This section provides brief guidelines on style. For further guidance, we recommend you refer to *Copy-editing: The Cambridge Handbook for Editors, Authors and Publishers* by Judith Butcher, Cambridge: Cambridge University Press.

#### **Quotation marks**

If following British style always use single quotation marks for dialogue and quoted material in the text. Reserve the use of double quotation marks for quotes within quotes, e.g. ‘Edward found the trappings of “royalty” hung heavily.’ If you are an American author, you should follow American style and use double quotation marks for quoted material in the text, with single quotation marks for quotes within quotes, e.g. “Edward found the trappings of ‘royalty’ hung heavily.” Please note that if you are using American punctuation, commas and full stops fall inside the quotation marks, whether or not they are part of the quotation, e.g. He called it “my house,” even though it belonged to Clara. In British style the full stop only falls inside the quotation mark if the material quoted is a complete sentence.

#### **Spelling**

We prefer spellings to conform to the new edition of the Concise Oxford English Dictionary, but will accept alternatives provided they are consistent. American spelling and punctuation should be used by American authors. If you are using a word-processing package which has a spell-check facility, please use it.

#### **Italic**

Use italic for titles of books, plays, films, long poems, newspapers, journals (but not for articles in journals), ships. In addition, please use italics for foreign military words, for example, *Panzer*, *Oberst* etc.

The extensive use of italic for emphasis should be avoided. Bold should not be used for emphasis.

#### **Abbreviations**

Full stops should be used after abbreviations (p., ch.) but not after contractions or in acronyms: Dr, St, Mr, BBC, UNESCO, USA.

Note especially:

ed.    eds  
vol.   vols  
Ch.    Chs

But the exception:

no.    nos.

#### **Numerals**

- Use Arabic numerals rather than spelling out all numbers for all numbers greater than 9/nine, e.g. ‘two men’, or ‘23 men’. Use numerals for measurements, e.g. 12 km, and ages, e.g. 10 years old.
- You should use numerals for percentages in the text accompanied by a percentage sign (%).
- Insert a comma for thousands and tens of thousands, e.g. 1,000 and 10,000.
- Use minimum numbers for number spans, e.g. 25–8, 136–42, 150–1, but 12–16.
- Make sure you use the numeral keys on your keyboard for 1 (one) and 0 (zero) and not a lowercase ‘l’ or an upper case ‘O’.

### ***Dates***

Set dates out as follows: 8 July 1995, on 8 July, on the 8th; 1990s (not spelt out, no apostrophe); 19th Century; 1995–7, 1914–18.

### ***He/she***

Avoid the use of ‘he’ (when he or she is meant), either through the use of ‘they’ or by repeating the noun if possible.

### ***Capitalization***

Keep the use of capitals to a minimum. Use lower case for government, church, state, party, volume, and so on.

### ***Foreign languages***

If your book contains accented characters (other than common European ones), such as macrons in transliterated Japanese, or languages with non-Roman alphabets (for example, Russian, Greek, Urdu, etc.), it is very important that you consult your editor early on in the preparation of your typescript. By consulting early on in the process you will be able to prepare your text using fonts and formats that our typesetters will be able to deal with when the copy is ready to be set.

## **Notes and References**

### ***Notes***

If your work is mainly a text volume with very few images (less than 75) then use footnotes (i.e. notes appear at bottom of relevant page). For more than 75 images use endnotes (i.e. notes appear at the end of the text chapters). Begin numbering the notes from 1 for every chapter. When preparing your text on disk use the footnote function. If your word-processing package is unable to create footnotes, use the endnote function (our typesetters will then convert these to footnotes). If your system is unable to create either endnotes or footnotes, please use superscript note numbers. Please do not include both footnotes *and* endnotes in your book.

Note indicators in the text should appear outside the punctuation, thus.<sup>4</sup>

Restrict notes to explanatory statements that develop an idea or expand a quotation, where to do so in the text would disturb the balance. When giving references we prefer you to use the note reference system, see the instructions below.

### **Note reference system**

As the books will be detailed in full in the bibliography, only the essential information needs to be included in the note references. You must give details of author (with initials), book or article title and page reference for the first citation of a work.

A book should be referred to as, for example:

K. Swanwick, *Music, Mind and Education*, pp. 56-7.

An article should be referred to as, for example:

W. Smith, 'The art of bookselling', *Publishers Weekly*, pp. 5-7.

If you refer again to one of these works in the same chapter, you must do so either by repeating the author's surname and then using *op. cit.* (the work cited) or using *ibid.* (in the same place) on its own, if it was the last work to be cited (see example 1 below), or by repeating the author's surname and the page reference – see example 2 below.

Do not mix these two systems – use one or the other. Never carry the use of *op. cit.*, *ibid.* or shortened titles over from one chapter to another; always give full details in the notes the first time a work is cited in each chapter. Never give full details of a work more than once in a chapter.

If you are the editor of a multi-authored book, you must ensure that all contributors use the same system of notes and references.

### **Example 1: Notes using *ibid.* and *op. cit.***

- 1 P. Churchland, 'Epistemology in the age of neuroscience', *Journal of Philosophy*, pp. 137–8.
- 2 *Ibid.*
- 3 O. Neurath, 'Unified science and psychology', in B. McGuinness (ed.) *Unified Science*, p. 9.
- 4 T. Sorell, *Scientism: Philosophy and the Infatuation with Science*, pp. 114–15.
- 5 Churchland, *op. cit.*, p. 142.
- 6 C. Hull, 'Logical positivism', in McGuinness, *op. cit.*, p. 159.
- 7 Sorell, *op. cit.*, pp. 172–5.

### **Example 2: Notes using shortened titles**

- 1 P. Churchland, 'Epistemology in the age of neuroscience', *Journal of Philosophy*, pp. 137–8.
- 2 *Ibid.*
- 3 O. Neurath, 'Unified science and psychology', in B. McGuinness (ed.) *Unified Science*, p. 9.
- 4 T. Sorell, *Scientism, Philosophy and the Infatuation with Science*, pp. 114–15.
- 5 Churchland, 'Epistemology in the age of neuroscience', p. 142.
- 6 C. Hull, 'Logical positivism', in McGuinness, *Unified Science*, p. 159.
- 7 Sorell, *Scientism*, pp. 172–5.

## Bibliography

All material referred to in the book must be detailed in full in the bibliography. You must give full details of author (with initials), book or article title, place of publication, publisher and date. Use commas between the elements of the reference rather than full stops.

A book should be referred to as, for example:

K. Swanwick, *Music, Mind and Education*, London, Routledge, 1988.

A journal article should be referred to as, for example:

W. Smith, 'The art of bookselling', *Publishers Weekly*, 1972, vol. 18.

Arrange the bibliography in strict alphabetical order. Entries starting with M, Mc and Mac should all be ordered as Mac. Check dates carefully for consistency with text references to avoid time-consuming queries at copy-editing stage.

Type book and journal titles in italic with main words having capitals. Don't use bold to highlight any elements of the entry. If you are using British punctuation, type article and chapter titles with essential capitals only and in single quotation marks. If you are using American punctuation, type article and chapter titles with initial capitals for main words and in double quotation marks. If you are using law reports, parliamentary papers, etc. please be especially careful with consistency. For government reports use the name of the government department if there is no obvious author; do not use HMSO. If you think it will be helpful to the reader, list manuscript sources separately from published works. Electronic references should be included in the main bibliography and should include additional details as outlined here.

- A book, part of a book, a journal, or a journal article which has been published and is also available on the Internet should contain the usual reference details followed by the medium (e.g. online), what it's available through (e.g. HTTP, Gopher, e-mail) and then the actual electronic address with the access date in brackets. For example:  
Smith, A. (1997) *Publishing on the Internet*, London: Routledge. Online. Available HTTP: <<http://www.ingress.com/~astanart.pritzker/pritzker.html>> (accessed 4 June 1997).
- If the reference is to a book, part of a book, journal or journal article but was published only on the Internet then the entry should be as above but without the place name and publisher.
- If the reference is to a message on a discussion board the entry should be:  
Author (year) 'Subject of message', Title of Discussion List. Online posting.  
Available e-mail: [listserv@american.edu](mailto:listserv@american.edu) (1 August 1999).
- If the reference is to a personal e-mail message:  
Author (year) 'Subject of message'. E-mail (30 July 2000).

As online material may be continually updated or revised, you cannot be sure that the material you refer to will not have been changed since the time you cited it. Therefore you should always include the date that you accessed the material.

# 4

## ILLUSTRATIONS

Illustrations can be plates (photographs), figures (line drawings) or maps.

You must supply all illustrations at the same time as you deliver your final typescript. Illustrations should be supplied separately from the main text, rather than integrated.

Bear in mind that the quality of submitted illustrations will be reflected in the finished book.

### Image quality

- All image files should be 300dpi, with the image height set to a minimum of 8 inches.

### Numbering illustrations

- Illustrations should be numbered consecutively by chapter, as Figure 1.1, 1.2, etc.
- Indicate in the text where you wish the illustration to appear, e.g. FIGURE 1.1 NEAR HERE
- When referring to illustrations in the text, refer to them by number, i.e. ‘in Figure 4.1’ rather than ‘in the figure below’, since when the book is typeset the figure may not be able to appear immediately after the reference.

### Captions and illustration lists

- Supply a complete list of captions separate from the illustrations. Keys to symbols or letter codes used in figures should be typed into the caption and not integrated into the figure itself.
- Include acknowledgement of the source in the caption if appropriate, or supply a separate list of sources/acknowledgements.
- If necessary, supply a list of illustrations for the preliminary pages.

### Permissions

You must obtain permissions for all illustrations in copyright. This includes most photographs. Figures and maps require permission only if taken from other works. For information on how to apply for permission see this booklet.

### Preparing line illustrations

For the production process to run smoothly and successfully, you should follow the guidelines below:

- Artwork should be drawn (or printed) in black ink on a flat white or transparent background.
- Bear in mind the dimensions of the final text area of your book when preparing line artwork. A4, which is the usual size of a typescript page, is not a standard

book size. Therefore a detailed drawing presented A4-size can end up being unreadable when reduced to fit a smaller text area. If you are unsure of the size of the final text please speak to your editor.

- Do not use colour when preparing illustrations unless you have already discussed this with your editor. Colour does not reproduce well to black and white.
- Avoid using tints wherever possible. Over-use of tints can affect the legibility of an illustration. Tints can also cause difficulties in the printing process. If you need to indicate a specific area of the illustration, use cross-hatching, since this is less likely to cause reproduction problems. If you have to use tints, then do not use a tint of less than 15 per cent. If type is to appear within a tinted area, the tint should not exceed 35 per cent.
- Avoid using rules which are too heavy or too thin. Do not use hairline rules or rules less than ½ point in width, as these are likely to break up or disappear during the printing process.
- Use a sans serif typeface, such as Arial, Helvetica or Univers, for all lettering. This style of typeface is more legible at smaller sizes. The size of the type should be no less than 8pt after reduction. It is especially important if you are contributing to an edited collection that you and your fellow contributors use the same typeface for labelling artwork.
- Ensure that any lettering on the illustration is consistent with the text in terms of spelling and capitalisation. Use minimum capitalisation, i.e. essential capitals only.
- Indicate the figure number and author name and/or book title (outside the image area) for identification purposes.

## **Supplying digitally produced artwork**

Wherever possible we will import the artwork from your original digital files. It means that the artwork is exactly as you want it and helps us to keep costs down. In some cases it will help speed up the production process. However, in case we are unable to use your electronic files you should also supply a complete set of laser quality printouts for reproduction, together with a set of numbered photocopies for reference during editing.

In order for us to use your files successfully it is essential that you follow these guidelines:

- We need the original application files used to prepare the artwork and EPS files. This is a cross-platform format and makes it more likely that our suppliers will be able to translate your digital files into their typesetting system. We prefer to receive digital artwork as uncompressed files on CDs or DVDs. We can accept either Mac or PC format.
- Each illustration used must be supplied separately in its own file. Do not embed the artwork within the text. Instead indicate where you wish the illustration to appear, e.g. FIGURE 1.1 NEAR HERE, and supply the artwork in a separate file. Whatever you do, the artwork must be supplied separately because different people will be working on the text and on the artwork.
- Label the file names clearly (by the figure number) so that we can easily identify and locate each image.
- Supply information about the application used: Mac or PC, name and version of software, details of fonts. See Appendix for our preferred graphics packages.

For guidance on creating the artwork (i.e. sizing, use of tints, rules, labelling), follow the instructions given in ‘Preparing line illustrations’ on pp. 13-14.

## **Maps**

Whether you are supplying roughs or finished artwork, we rely on you, as the author, to ensure that the information contained within a map is accurate. If we are preparing maps from your roughs we are likely to be using a graphic artist, rather than a dedicated cartographer. The artists we use are skilled in the use of the graphics software, but they will rely on you for the accuracy of the positioning of locations and boundaries within the map. As with other artwork, ensure that the lettering on the map is consistent with the text in terms of spelling and capitalisation.

## **Preparing tone illustrations**

The quality of printed tone illustrations (usually photographs) is dictated by the quality of the originals you supply, so look for photographs with good contrast and a full range of mid-tones. Illustrations from books and magazines do not reproduce well. Try to get hold of original prints to reproduce from if possible. If you can’t get hold of original prints and can’t find an alternative illustration, then supply us with the book or magazine itself. Do not supply photocopies as originals.

To get the most out of tone illustrations please follow these guidelines:

- Supply prints, slides or transparencies separately from the text.
- Supply black and white prints. Colour prints or transparencies do not reproduce well to black and white and may not show the level of differentiation required. If any coloured area must be distinguished, please indicate this clearly.
- If supplying transparencies please also supply an enlarged photocopy. This will be used to size and crop the illustration. It also confirms which way round the illustration should appear.
- Where it may not be clear to us, indicate the ‘top’ of the illustration on a photocopy or on the back.
- Avoid writing directly on to the back of any illustrations. Instead, first write on a self-adhesive label, and then fix this on to the back of the illustration.
- Please use a pencil rather than a biro, as it has been known for the ink to rub off the back of an illustration and smudge the surface of another illustration.
- Do not use paper-clips to attach information to an illustration, as this can damage the surface.
- Give some indication of the final size of an illustration, e.g. half-page, full-page. This doesn’t have to be precise, but it gives us an idea of the relative importance of an illustration. If it’s important that two illustrations appear the same size, indicate this.
- Where appropriate, indicate the important areas of the illustration or areas you wish to be cropped. This can be done by marking up a photocopy.

## **Supplying digitally produced tone illustrations**

Wherever possible we like to keep control of the scanning of illustrations as decisions made at the initial scanning stage, such as the resolution and allowance for dot gain, can only be made when we know who will be printing the book and what type of paper we will be using. Inappropriate initial settings can have a detrimental effect on the final print quality. So please supply prints rather than digital files.

If you choose to supply digitally produced tone illustrations, however, please be aware that final quality will be determined by the quality of the files supplied. For the best results:

- We prefer the images to be supplied as TIFF files on CD with no compression. If need be, however, we can also accept JPEGs or bitmaps.
- Our preferred software is Adobe Photoshop.
- Images should be scanned to the dimensions of the book's chosen format, or larger – we can maintain quality when sizing images down but will start to lose quality if we try to enlarge them.
- Images should be scanned at 300dpi resolution. As a rough guide, use 90% maximum dot, 10% minimum dot – 32% for the midtones.
- Supply the images on one or more CDs which contain no text and ONLY the images that are to be reproduced in the book.
- Save each image in a separate file.
- Clearly name each file by the illustration number so we can easily identify and locate each image.

## **Images on the web**

Illustrations on the Web are usually 72 dpi, which results in poor quality when the images are printed. If you want to use an image from the Web, therefore, you should get in touch with the website administrator and obtain the original.

## **Colour illustrations**

Colour printing is expensive and most Helion titles do not include colour. If you feel that colour is essential to your book, you should agree this at an early stage with your editor. If agreed, you should discuss in advance how many and which images should appear in colour. You will also need to agree whether the colour illustrations should be placed in a separate 'plate section' or integrated throughout the book. If a separate plate section is agreed, the colour images should be numbered separately; if the colour is to be integrated, they should be numbered in sequence with the other text illustrations.

If your title includes colour photographs then it is even more important that the printer controls the scanning. Please supply us with the originals – either colour prints or transparencies.

See 'Preparing tone illustrations' for guidance on the presentation of your originals, sizing and cropping instructions.

# 5

## TABLES

Prepare any tables separately from the main text, i.e. don't integrate them into the text where they are mentioned. Ensure that every table has a text reference so they can be placed accurately by the typesetter, e.g. TABLE 3.2 NEAR HERE. If preparing your material on disk you should save each table into a separate file.

Prepare tables with the minimum of horizontal rules; usually three are sufficient. Do not use vertical rules. Set out your tables using the tab key and avoid using the space bar to align columns. However, if your word-processing package has a table editor you should use that.

Don't refer to a table as 'the table following' in the text as it may not be possible to place it in the same position as it is in the typescript. Refer instead to the table number: 'in table 3'. Where there are a number of tables throughout the book it is better to number them by chapter: 1.1, 1.2, 1.3, 2.1, 2.2, 2.3, and so on.

Position table numbers and headings above the table, place sources and notes immediately below it. If a table is taken from another publication, especially government reports, you must apply for permission to reproduce it from the copyright-holder.

There is a limit to the number of columns that can be accommodated across a page. Make sure that your table will fit, perhaps by reversing the axes so that the headings at the side become the ones at the top. Wide tables can be set sideways (landscape) on the page, but avoid this if possible.

Check that totals add up correctly, and that figures align. All decimal points should be preceded by a digit (a zero if necessary).

If the table has notes, do not number them, as this can be confusing. For a single note you can use an asterisk but for more than one note use letters: a, b, c, etc.

Supply a list of tables to go in the prelims.

# 6

## PERMISSIONS

You need to acquire permission to reproduce two kinds of material: quotations from works in copyright, and illustrations such as photographs, line drawings, tables, maps, graphs, screen shots, Web pages, cartoons, advertisements etc.

### ***All permissions must be cleared by the time the book is ready for delivery***

Seeking permissions can be time-consuming, so please start the process off as soon as you use material in your book which will need permission.

If permission fees are charged, it is your responsibility as the author, editor or contributor to pay the costs unless you have made an alternative arrangement with your commissioning editor.

### ***Text***

It is your responsibility to obtain permission by writing to the publisher of the material in which the quoted text appears. It is the publisher, not the author, who is usually empowered to grant permission on behalf of the copyright holder. This also applies to re-using your own published work - you still usually require permission from your original publisher.

Previously published works in which the author owns the copyright are protected throughout his/her lifetime and 70 years after the end of the year of the author's death. Recently, the term of copyright throughout European Union countries was extended from life plus 50 years to life plus 70 years. Thus a number of well-known European authors, who had been dead for 50 but not 70 years, came back into copyright. US copyright protection, however, has remained at 50 years, but works published before 1978 are protected for 75 years, providing the author renewed the copyright after 28 years. Publication information can be checked with the Library of Congress (<http://www.loc.gov>) and the British Library (<http://www.bl.uk>).

Under a convention known as 'fair dealing for purposes of criticism and review', the Society of Authors advises that permission need not be sought for short extracts provided that the content is quoted in the context of 'criticism or review' and not just to embellish the text. A short prose extract is defined as of not more than 400 words (or a total of 800 words in a series of extracts, none exceeding 300 words); and in poetry not more than 40 lines from a poem, providing this does not exceed a quarter of the poem.

When deciding whether your quotations are covered by 'fair dealing' the following points should be considered: the length and importance of the quotation; the amount quoted in relation to your commentary; the extent to which your work competes with or rivals the work quoted; and the extent to which the works quoted are saving you work.

All sources should be acknowledged, even if permission is not required.

In the case of longer extracts, the author's permission as well as the publisher's may be required. If the material comes from an out-of-date book, the author may not wish it to

be reprinted. He or she should also be asked to approve any changes you wish to make to their material, such as making cuts.

If an author is a well-known literary figure, you should seek permission as a matter of course. The general rule is: if in doubt, seek permission.

You will need to get permission from the original language publisher if you want to translate any material, and they often prefer you to use an existing translation.

### ***Illustrations***

You must obtain permission for all illustrations, whether supplied by museums, agencies or private individuals, or taken from existing publications. You may be asked for two fees: one for permission and one for supplying a print. You should pay the cost of the print immediately.

Although classic paintings and works of art are often in themselves out of copyright, museums and art galleries usually copyright all photographs or slides taken of them. In order to reproduce a modern work of art or a line illustration, such as a cartoon (where the artist is not dead or less than 70 years has elapsed since his/her death), you will need to obtain permission from the copyright holder as well as whoever supplies the print.

Artwork that you have redrawn but that it is different from the original should still acknowledge the original source in the caption ('Adapted from...'). If a comparison between your own interpretation and the original does not show obvious differences, permission to reproduce must be sought.

If you wish to reproduce advertisements, both the company owning the product and the advertising agency should be approached for permission.

### ***Tables***

Information cannot be copyrighted, but the layout, format and selection data are. If you add or delete rows or columns of data you should acknowledge the original source ('Adapted from...'), but formal permission is unnecessary; if, however, content of the table is unchanged, you should seek permission to reproduce.

### ***Digital material***

All on-screen digitised material is subject to the same copyright restrictions as the printed page and permission to use it must be obtained from copyright holder in the normal way.

### ***The Internet***

Copyright protection also applies to material displayed on the Internet. Apply for permission as for printed material; check the copyright notice on the web page and send a permission request by e-mail to the website operator. In a single website there may be more than one copyright holder and the consent of each will probably be required.

It is worth noting that computer programs are considered as 'literary works' and require the copyright holder's permission.

### ***Making your application***

In most cases you will need to request permission for world rights in all languages. If you exceed the fair dealing limits, you will probably be charged a fee, which will be based on

the number of words you wish to quote, so make sure the number is always included in your application. You should also say whether your book will be hardback or paperback, and give its expected price, year of publication and the number of copies to be printed. A specimen permissions letter is shown below. It is a good idea to include a photocopy of the original material (text or illustration) with your request.

When you deliver the final typescript, you should include with it all permissions correspondence (keeping a copy for yourself), with details of any items that have not been cleared. Your typescript should include an acknowledgement page, in which you follow the specific wording requested by the publisher/copyright holder.

### **Specimen permissions letter**

Dear Permissions Manager,

I am preparing a book entitled [*book title*] which will be published by [*imprint*] in [*year*]. It will be published in [*hardback/paperback*] and is expected to cost [*price*]. The print run will be [*number*] copies.

I would like your permission to include the following material from one of your publications.

*Title*

*Year of publication*

*Author/editor*

*Page number(s) and total number of words and/or Figure/Table number*

I understand that you control the rights to this material. I would be very grateful if you could grant permission for its use as soon as possible, stating any credit lines or fees that you require. If you do not control these rights, please let me know to whom I should apply.

We are seeking non-exclusive world English language rights and will reproduce the material as part of the complete text in print for distribution throughout the world.

Yours faithfully,

# 7

## **LIBEL**

At Helion we expect that our authors' work will always conform to the highest scholarly standards. Therefore, we require our authors to undertake that their work will contain nothing which is defamatory, and that all statements purporting to be facts are true; and moreover that the truth of such statements can be demonstrated by providing references where appropriate to source material, or can otherwise be justified. If these undertakings are complied with, then the risk of libel/defamation should be greatly reduced.

Occasionally we are faced with cases where libel/defamation is alleged. Such cases, even where the allegation cannot be supported, are worrying, troublesome and time-consuming. They can also be very expensive, in that we may need to take legal advice, even on what may seem to be trivial points. Also, there may be substantial costs involved in delaying publication, or withdrawing copies already printed. It is important to avoid any risk even of libel being alleged if at all possible. Therefore, if you have any reason at all for thinking that any part of your work may be libellous or defamatory, please raise the matter with your commissioning editor without delay.

Even where the author has given a warranty and indemnity against any risk of defamation, it is very likely that Helion, besides the author, would be joined as a co-defendant in any claim for libel/defamation, and if the claim succeeds damages may be awarded against us. In addition, an injunction may be granted requiring us to take copies off sale, or preventing us from publishing at all. Therefore, we will not publish your work if there is any suspicion that material may be libellous or defamatory.

### **The warranty and indemnity clause in our author contract**

In order to demonstrate to our authors that libel/defamation is a serious matter, and in order to demonstrate, if necessary, in our own defence in court, that we take our responsibilities at Helion seriously, we require all our authors to warrant to us that the work, 'is not ... defamatory' and 'that all statements contained therein purporting to be facts are true'. This warranty, which forms part of the contract which we ask all authors to sign, goes on to commit the author to indemnifying Helion 'against all losses, injury or damage and actions, claims, costs and proceedings (including legal costs and expenses and any compensation costs and disbursements paid by the Publishers on the advice of their legal advisers to compromise or settle any claim) occasioned to the Publishers in consequence of any breach or claimed breach of this warranty'.

In other words, if Helion are sued for any defamation contained in the work, in breach of the warranty, and lose, we can reclaim the full amount of any award of damages against us and our legal costs from the author. In addition – and this is why it is particularly important that statements where there is any doubt at all about defamation get removed – we can reclaim our costs from authors in those cases where there is an 'out of court settlement' and where the issue of whether a statement is defamatory may not always be completely resolved.

Although this warranty and indemnity may seem a little heavy-handed, the alternative,

of not having a warranty, could leave Helion open to the charge that we publish negligently, recklessly and without due care. In addition, our contracts with authors must make it clear that Helion cannot be obliged to publish material which may be unlawful. Please note that these clauses in our author contract are not unique to Helion and are in line with general publishing practice.

## Definitions of defamation

- ‘A statement concerning any person which exposes him to hatred, ridicule or contempt, or which causes him to be shunned or avoided, or which has a tendency to injure him in his office, profession or trade.’
- ‘A publication to a third party of matter which in all the circumstances would be likely to lower a person’s reputation in the eyes of right-thinking members of society generally.’

The above definitions are tests currently applied under English law. However, defamation varies from jurisdiction to jurisdiction. This is important because Helion books are distributed worldwide and libel actions may be brought in more than one territory, depending on where publication takes place. Local laws will apply in each case: for example, in France it is possible to libel the dead if the deceased’s friends and relations are affected by the alleged libel. In some other jurisdictions libel/defamation is a criminal offence. Although English law applies the highest standards, it may still be necessary to take the advice of local foreign lawyers.

## Examples of where libel/defamation might arise

Although it is libel/defamation involving politicians and show business personalities which makes the headlines, in our experience allegations of libel/defamation can arise in all sorts of unlikely and unexpected places. Statements about political figures can indeed be a problem, as can comments regarding the professionalism or otherwise of professionals in their professional area, and about the sexual orientation of (named) ordinary individuals. Other examples include referring to some people as criminals when their convictions were overturned on appeal (in the interval between completion of the script and publication). In all these real examples, proper attention to detail and proper application by the authors of their undertakings that their work will contain nothing which is defamatory, and that all statements purporting to be facts are true, would have saved a great deal of time, trouble and expense.

In addition, particular care may be needed in the following areas:

- *Images* (such as a photograph). Using an image of a particular individual in an inappropriate context may lead to allegations of defamation.
- *Companies and institutions*. It is possible in some circumstances to libel companies and institutions. We suggest that the same care is taken with regard to companies and institutions as would be taken with individuals.
- *Lists*. When giving several examples together in a list, be careful that all the examples really are examples of the phenomenon described. For example, in listing war criminals, listing Himmler next to someone who was acquitted of war crimes would be defamatory.

## **How the risk of libel/defamation can be reduced**

Sometimes the risk of defamation can be reduced – if not entirely removed – by making a relatively minor change: for example, converting a statement of fact (which cannot be proved) into a statement of opinion (which might be regarded as a fair comment, if based on fact, made without malice, and on a matter of public interest). Merely repeating what other people have said can, however, be highly dangerous – repeating a libel counts as a fresh libel every time it is done. There is also a serious risk of defamation by innuendo or implication, as well as by direct statements of fact or opinion.

More often, however, it is safer simply to leave out any statements where there is any suspicion of libel or defamation. *If in doubt, leave it out.*

## **How Helion should be involved**

If you have any reason at all for thinking that any part of your work may be libellous or defamatory, please raise the matter with your commissioning editor without delay. Helion may be able to advise on what may be defamatory, and may be able to suggest changes or deletions in order to make material less unsafe. Also, we may be able to arrange for further specialist advice if this is thought necessary. In addition, our experience of previous cases can be brought to bear.

# 8

## CONTRIBUTED BOOKS

If you are editing a contributed book, we expect you to take on responsibility for briefing and liaising with your contributors throughout the writing and production of the book. If you are co-editing a volume, you and your co-editor(s) must establish at the outset who is the key contact and inform your editor at Helion, and all contributors.

### Style

It is important that contributors use the same style of spelling and punctuation and the same reference system. We will send them a copy of this booklet with their contract letter, but, since there are some choices to be made, you need to establish at the outset what the style for your volume will be and instruct your contributors accordingly.

Before they begin writing, send all contributors a style sheet with the following instructions:

- Use only British or only American spelling and punctuation.
- Use only the note reference system.

If contributors are able to supply their chapter on disk please ask them to do so. It is easier for us if they all use the same word-processing package, preferably the same as you will be using, or Microsoft Word, which is used in-house by Helion. Indicate on the style sheet which package you will be using.

### Delivery

Before delivering the final typescript to Helion, check:

- That all contributions are the final versions – once the typescript is accepted by Helion further updating and amendment will not be possible.
- That all contributions are complete, i.e. no missing notes or references and, if the book is to contain illustrations, that all the artwork is supplied.
- That any editorial cuts and amendments have been cleared with the contributors.
- That any permissions have been cleared by the contributors.
- If disks are supplied, that the typescript is an exact printout of what is on the disk – if in doubt check back with the contributor.
- That a list of ‘Notes on contributors’ has been supplied (this will appear in the prelims of the book and should include current affiliations – around forty words is the ideal length for each entry).

### Copy-editing queries and proofs

Once the copy-editor has finished work on the typescript, we will send any queries to you. If you need to consult the contributors we will expect you to liaise with them separately. Do not ask contributors to contact us direct; everything should be channelled through you.

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## DELIVERY REQUIREMENTS AND CHECKLIST

### Summary of delivery requirements

When your typescript is completed and approved by the editor you should deliver to Helion:

- **Computer disks**

The contents of your disks should be clearly labelled with the date, title of the book and should be marked 'Final version'.

- **Artwork**

Tables and figures should be separated out from the main body of the text. If any of the artwork is on disk please send it on a separate disk and supply a separate disk information sheet – don't include it with the main text files. Do not email artwork. You should also send in a list of captions and ensure there is a list of illustrations in the prelims of the typescript. All artwork should be placed in a strong folder or envelope to protect it during transit.

- **Permissions correspondence**

You are responsible for obtaining permissions for quotations from works in copyright and illustrations such as photographs, line drawings, maps, graphs, tables, etc. All permissions must be cleared by the time the book is ready for delivery.

You must send copies of all permissions correspondence when you deliver the typescript.

- **Author's delivery checklist**

When your typescript is ready for delivery to Helion you should complete the author's checklist which will have been sent to you by your editor and include it in the package you send to your editor.

In many cases it is now possible to deliver your material via our FTP server – please ask us for further details.

**You should always send your final typescript, disks and artwork by a reliable, traceable method – registered post, special delivery or courier.**

## Author's delivery checklist

(The checklist is reproduced here for your information.)

### *Typescript*

- The typescript is complete with no missing material
- The typescript is double-spaced throughout
- I have kept a copy of the typescript for reference
- The A/B/C sub-headings are typed in consistent styles
- All the cited references are listed in the bibliography
- All the quotations have sources
- The word count for the complete typescript is .....
- The typescript includes the following items (please tick as appropriate):
  - title page       dedication       contents page
  - list of plates     list of figures     maps
  - tables             foreword         preface
  - acknowledgements                       introduction
  - appendices       glossary         notes
  - references         bibliography

### *Disks*

- The disks contain the final versions of the files
- I have kept a back-up copy of the disks as well as a duplicate printout
- The disks are clearly labelled with my name, book title, 'Final version', and the date sent to Helion
- The disk information sheet has been completed

### *Artwork*

- All the plates/figures/maps have been supplied
- I have supplied prints (photographs) for all the plates (not photocopies)
- I have supplied artwork for figures and maps
- My artwork is supplied on a separate disk
- All permissions have been cleared
- I have supplied a complete list of sources and captions
- I have clearly indicated where the artwork should go in the text
- The artwork consists of:

Total number of tables .....

Total number of figures.....

Total number of maps.....

Total number of plates .....

### *Contributed books*

- All the contributions are the final versions
- All the contributions are complete (notes, references, illustrations)
- All the permissions have been cleared by the contributors
- The punctuation and spellings are consistent across the contributions

- All the reference systems are identical
- All the editorial cuts and amendments have been cleared with the contributors
- A list of 'Notes on contributors' has been supplied

***Permissions***

- I have obtained permission to quote from copyright material
- All correspondence with copyright-holders has been enclosed
- I have made all required forms of acknowledgement in the text
- The following permissions are still outstanding:  
*or*
- No permissions were necessary

***Additional information***

(Please add any further information about your typescript/disks/artwork you think might be helpful to your editor)

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## PROOF CORRECTIONS

### *Correction costs*

Corrections are expensive and costs are rising. The typescript you submitted to Helion should have been the final version and we reserve the right not to implement any proof corrections that we feel should have been incorporated in the typescript. Please, therefore, try to avoid having to send us any corrections at a later date. If you do feel you have to make corrections following manuscript submission you may be charged for the excess cost. As a rough guide, each single correction costs about £0.50.

Changes that need to be avoided are those that have a cumulative effect. For example, inserting or deleting material or moving figures or tables will affect subsequent pages, either to the end of the chapter or the end of the book, depending on the nature of the changes and the way the text falls.

## APPENDIX

### *Acceptable File Formats*

Although we prefer you to use Microsoft Word, files submitted using the following packages may be converted. This list is not exhaustive and other formats can also be used. Contact your editor if you are in doubt.

ANSII (Windows) text  
ASCII (DOS) text  
Microsoft Word  
Microsoft Works  
RTF  
WordPerfect  
WordStar  
Write

### *Illustrations*

Please note that each illustration must be supplied as a separate file. Please do not embed illustrations within the text files.

Adobe Illustrator  
Adobe Photoshop  
Freehand  
CorelDraw  
Microsoft Word  
Microsoft Excel

TIFF (tagged image file format)\*  
EPS (encapsulated PostScript) – for line illustrations only  
BMP (bitmap)\*  
wmf (Windows metafile)  
JPEF (avoid this format if possible)\*

\* Please note that the minimum resolution for these formats should be 300 dpi.