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Introduction

Note: An electronic version of this entire document can be found at:

<<https://www.helion.co.uk/author-guidelines.php>>

Congratulations, your book proposal has been accepted by Helion and you will have been sent your contract along with this document. It is all official, and you are going to be an author – well done! The publishing process can be a bit strange and unfamiliar if you have never written a book before, so this document is intended to take you through the process and explain what is expected from you at each stage, and what help and assistance we will provide.

Even for those who have been published before with other presses it is still worth reviewing this document as each press will have its own quirks of house style and its own way of doing things; digitisation also means that the publishing process has changed considerably in recent years and that editing, proofs, and corrections may be handled in a different way to what you may have experienced in the past.

Your Editor

Your commissioning editor will work with you on your book, and they will be involved in the whole project all the way. However, it may be that the detailed copyedit of your manuscript is handled by one of our other copy editors. Your commissioning editor should be your first point of call if you have any questions or queries, but do remember that they will be working on multiple titles at any one time and that there are limits to what they can do. By all means you might send them a sample passage of text for their comments, for example, but do not expect them to review multiple iterations of a whole manuscript prior to submission of the finished version.

Delivery Date

One thing that is very important to note at this early stage is the delivery date that you are being asked to sign up to. It is important that you do your best to delivery your manuscript in time for this date, or, if you find that this is not going to be possible, that you let your commissioning editor know.

We publish books in two six-monthly blocks each year, January–June and July–December. About six-nine months before the opening of the cycle that your book is provisionally scheduled for, you will be sent an Advance Information Sheet which will require you to provide a promotional blurb about the book, another about yourself, and certain specifications about the length of the manuscript, number of images, etcetera. Please try and be as realistic as you can with the specifications, and discuss these with your editor if you have any concerns.

Formally scheduling a title is an important moment, because if you commit your book to that publication block it will be listed in our catalogue and website as a forthcoming title and it will become available for pre-order. If you are not certain that you can deliver your manuscript on time, this is the last point that you can say so and ask for a delay without causing difficulties for us as the publisher, and potentially costing us money (and your royalties) if pre-orders are made and then subsequently cancelled because the book is not ready on time.

We recognise that estimating how long it will take you to write a book is difficult, particularly if you have not done it before, and that real life can get in the way. There is no shame in asking for an extension if you need one, but please keep your commissioning editor informed if this becomes the case. Similarly, books have a habit of growing far longer than authors initially envisage. Again, it is important to keep your commissioning editor informed if this happens to you. Within reason, we can accommodate a slightly longer manuscript but if, say, you have agreed on a book of 80,000 words and your manuscript is past the 110,000 mark then you are going to have to consider ways to trim things down.

Presentation of Your Manuscript – General Points

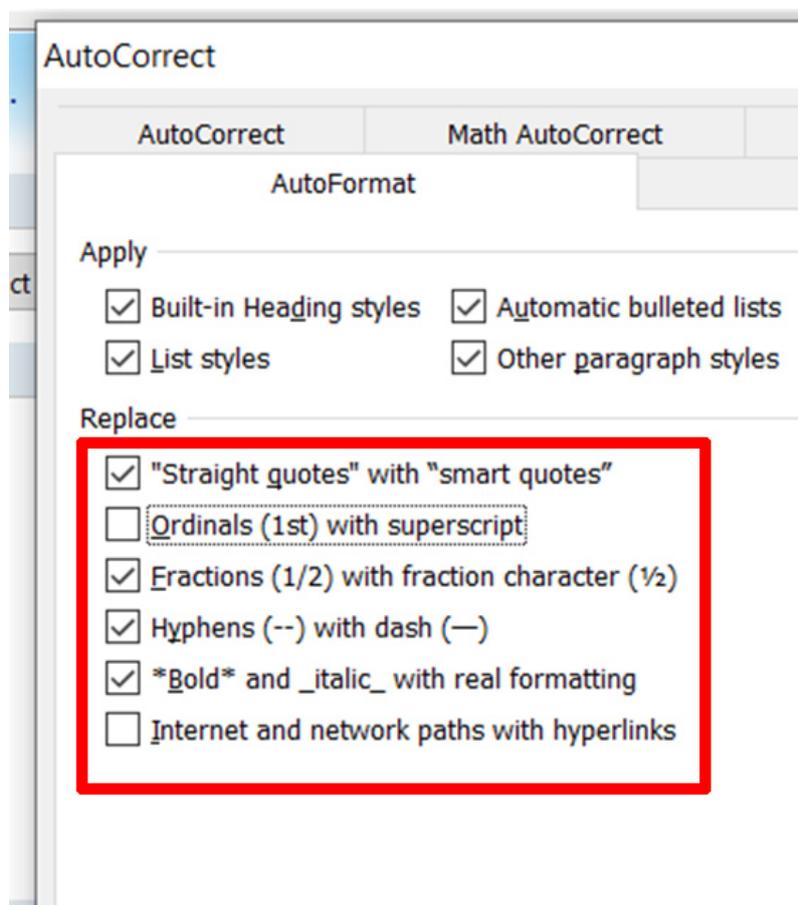
Like all publishers, Helion has its own ‘house style’, in respect of how a book should be laid out. Before you submit your manuscript, please make sure it follows this style.

If you have any questions about something not included below, please speak to your editor.

However, the following style conventions apply only to the author’s *own* text: text in quotations from other sources should be rendered precisely as in the original source, including spelling, punctuation and number formatting.

Before You Start (I): Recommended Settings for MS Word

In order to follow the style guide correctly, Helion recommends the following ‘autofORMAT’ settings are checked / unchecked in your MS Word autocorrect settings:



This screenshot is from Word 2007, the window may look slightly different in other versions of Word. You may have to refer to online or inline help for MS Word to locate these settings in your particular version.

Before You Start (II): Contents & Basic Book Structure

Remember that your manuscript is raw text, not a finished book. Do not attempt to add ‘cosmetic’ formatting to make the text look nice or to mimic the finished layout; the typesetter will have to remove this, and it creates much extra work. When the book is typeset, the relevant version of the house style will be employed and this will largely dictate the way that the text and images appear on the page. If there are particular sections where layout is important, please include a note to the typesetter requesting what you need. All such notes should start and end with a hashtag so that they are not confused with the main text. So, for example, you might write:

| ## Note to Typesetter: please make sure that this table does not run over two pages ##

Manuscript File Format

Submit your manuscript as a single document, in .rtf format.

Do not submit the manuscript as separate chapters.

However, images and illustrations must be sent separately and not embedded in your document.

Tables *can* be included in your document.

Structure

Make the book structure clear. Every section must be clearly labelled, for example ‘Introduction’, ‘Chapter 1’, ‘Appendix I’.

Formal chapters are the norm, unless you have previously discussed a different structure with your commissioning editor.

Fonts and Font Size

Manuscripts must be submitted *only* in Times New Roman, size 12pt.

Headers

Do not use more than two levels of headers (besides the chapter title, which is not a header).

To help the typesetter lay out your book correctly, please format headers as follows:

- Level 1 Headers – **bold**, with an empty line above and below
- Level 2 Headers – *italic*, with no empty line below

For example:

Chapter 1
The English Civil War
<i>The Origins of the War</i>
Academics continue to debate the origins of the Civil War ...

Do not number headers, for example 1., 1.1, 1.1.1., etcetera.

Line Spacing

The manuscript should be double spaced.

Page Numbering

Make sure your manuscript has page numbers; this helps the copy editor if they have queries for you later.

Tables

If your text must appear in tabular form, insert a proper table to hold the text; do *not* use the ‘tab’ function to push the text around the page. Without a table to hold the text in place, the data will become muddled when imported into the typesetting software.

Each table cell should contain a single entry.

Use of ‘Track Changes’ Function in MS Word

Do not use this function on any documents to be submitted to Helion, as it causes problems for the typesetter.

Artwork – Who Pays?

If your book is to have a colour insert, this will have been agreed with your commissioning editor at the commissioning stage. If artwork is being commissioned under agreement with Helion, then the publisher will pay for it.

Otherwise, images – including cover art, if the author has agreed to provide it – are the author’s responsibility to source and pay for. This includes image reproduction fees that may be required by galleries and museums. Images for cover artwork must be high resolution.

If your book has commissioned artwork, your commissioning editor will introduce you to the artist that you will be working with. You may need to provide briefs for the artist to work from and to liaise with them as they create the work – speak to your editor about what will be required from you.

Author and Cover ‘Blurb’

When the book is scheduled, you will be asked for certain information about it, for the Advance Information Sheet.

The descriptive text you provide here will end up on the Helion and Casemate websites, and will be automatically distributed to Amazon and many other book sites. Try to avoid sensationalism or extreme claims about the book; stick to an outline of what it is about and why it is important. Author blurb should be written in the third person and should stress your qualifications as an author and historian; in-jokes and humorous references are best avoided.

Bibliography

See also: Footnotes, p.18

The bibliography is a list of all the source references referred to in your footnotes. It may also include a section for ‘further reading’, if you think that is useful to the reader.

All manuscripts should include a bibliography, unless your commissioning editor has agreed that it is not necessary.

The easiest way to create your bibliography is to add each source as you first reference it in the text; that way, you can ensure that nothing is missed out.

Formatting the Bibliography

Format bibliography entries as per the *Citations – Formatting Your Source References* section, p.13.

Split the bibliography into sections, to reflect all the types of material you have referenced. For example: archives, primary sources, secondary sources, articles, websites. The arrangement of these is entirely up to you, but your reader must be able to easily find what they are looking for.

Within each section, published sources should be arranged in strict alphabetical order, under the author’s surname. Entries starting with Mc and Mac should be ordered as Mac.

If you have multiple titles by the same author, list them in alphabetical order of the book title.

If an author is not known, use ‘Anon.’ (note the full stop at the end of Anon.); if the publisher is not known, use ‘Publisher unknown’. For British government publications, note that HMSO is the printing office, not the author or originating department.

Archival sources should be listed under separate subheadings for each archive. Entries for each archive should be ordered using the archive’s own referencing system.

Do not place a full stop at the end of each entry.

Newspaper Titles

Newspaper titles are always italicised, for example *Guardian*. Whether ‘The’ in the title is also italicised, depends on whether the paper uses it formally in its masthead, for example:

| *The Times; The New York Times; The Washington Post*

But:

| the *Delhi Times*; the *Guardian*; the *Daily Mail*

The best way to check this, is to look at the paper’s masthead on its front page, or on its website.

Film Titles

Film titles should always be italicised with single quote marks:

| ‘*Jaws*’

Other Media

The titles of poems/songs/works of art should be set in normal type with single quote marks; books and plays should be italicised without quote marks:

| *Alice in Wonderland*

Chapter and Appendix Numbering

Chapters should be numbered in Arabic style: Chapter 1

Appendices should be numbered in Roman style: Appendix III

Make sure that all references in the main text to other chapters, or to appendices, correctly reflected that numbering style.

Chapter Titles

Keep chapter titles as concise as possible. Long chapter titles will not fit the running headers (that is, the headers that display the chapter name at the top of every other printed page).

If a chapter title is very long, consider splitting it into a main chapter title, and a secondary subtitle, so the main title can be user in the running header.

Citations – Formatting Your Source References

Your citations (source references) should be placed in a footnote below the text (for guidance on how to do this, *see Footnotes, p.18*).

Source citations are given in full on the first occasion, and in an abbreviated form on subsequent occasions.

The first citation is then copied into the bibliography. Examples as follows:

Archival Sources

First citation in the footnote

Archive name, collection name, reference number (if applicable), item details. For example:

| The National Archives (TNA) WO 95/821: VIII Corps War Diary.

Later citation in the footnote

| TNA: WO 95/821: ‘Appreciation of the Situation on VIII Corps Front November 1917’, VIII Corps War Diary.

Citation in the bibliography

If the reference will be filed in a section dedicated to that archive, remove the archive name (as in the example below); otherwise, insert the first citation into the bibliography unchanged.

| WO 95/821: VIII Corps War Diary

OR

First citation in the footnote

| British Library (BL): 48359: Hunter-Weston Papers, Vol. V, ‘VIII Corps, G. 2283, Weekly Report on Operations for week ending 6-0 p.m., Friday 30th Nov., 1917’, 1 December 1917, VIII Corps Official War Diary with Appendices and Addenda.

Later citation in the footnote

| BL: Hunter-Weston Papers, 48359, Hunter-Weston to Lady Hunter-Weston, 3 December 1917.

Citation in the bibliography

If the reference will be filed in a section dedicated to that archive, remove the archive name (as in the example below); otherwise, insert the first citation into the bibliography unchanged.

| 48359: Hunter-Weston Papers, Vol. V, ‘VIII Corps, G. 2283, Weekly Report on Operations for week ending 6-0 p.m., Friday 30th Nov., 1917’, 1 December 1917, VIII Corps Official War Diary with Appendices and Addenda

Books

The correct elements to use in a basic source reference are as follows:

First name / initials, last name, book title (Place: Publisher, date of publication), volume, page number.

If an author is not known, use 'Anon.' (note the full stop at the end of Anon.); if the publisher is not known, use 'Publisher unknown'. For British government publications, note that HMSO is the printing office, not the author or originating department.

First citation:

| John M. Bourne, *Who's Who in the First World War* (London: Routledge, 2001), p.26.

Subsequent citations:

| Bourne, *Who's Who*, p.72.

In the bibliography, switch the surname and the first name/initials and remove the page number:

| Bourne, John M., *Who's Who in the First World War* (London: Routledge, 2001)

If the 'author' is in fact the editor, then:

| Serena Jones (ed.), *Mercurius Civicus: London's Intelligencer* (Reading: Tyger's Head Books, 2013), vol. 1, p.45.

If there are several editors, use (eds) – note, no full stop after the abbreviation.

In the bibliography, switch the surname and the first name/initials of all the editors, and remove the page number:

| Jones, Serena (ed.), *Mercurius Civicus: London's Intelligencer* (Reading: Tyger's Head Books, 2013), vol. 1

Do not insert a comma between the italicised title and the opening parenthesis:

✓ Edward Smithers, *Backroom Boys* (London: Cassell, 2002)

✗ Edward Smithers, *Backroom Boys*, (London: Cassell, 2002)

Chapter in Edited Book

First citation:

| John M. Bourne, 'British Generals in World War One', in G.D. Sheffield (ed.), *Leadership and Command: The Anglo-American Experience since 1861* (Revised paperback edition, London: Brassey's, 2002), pp.93-116.

Subsequent citations:

| Bourne, 'British Generals', p.95.

In the bibliography, switch the first name and surname, but keep the page numbers as they denote where in the book the chapter is:

Bourne, John M., 'British Generals in World War One', in G.D. Sheffield (ed.), *Leadership and Command: The Anglo-American Experience since 1861* (Revised paperback edition, London: Brassey's, 2002), pp.93–116

Journal Article

First Citation

John M. Bourne, 'The Decline and Fall of the British Aristocracy', *Twentieth Century British History*, 2:1 (1991), pp.380-86.

Subsequent citations:

Bourne, 'Decline and Fall', p.381.

In the bibliography, switch the first name and surname, but keep the page numbers as they denote where in the journal the article is:

Bourne, John M., 'The Decline and Fall of the British Aristocracy', *Twentieth Century British History*, 2:1 (1991), pp.380–86

Digital Citations

Passing references to digital material, such as tweets, Facebook updates or images, may be referenced in the footnotes without being included in the bibliography.

If you have access to it, the *New Oxford Style Guide* contains a long section on how to reference information from various digital sources (pp.370–376). Some of the most likely examples are included in the list below; if you need guidance on any others, speak to your commissioning editor.

Discussion List

Author (year), 'Subject of message', Title of Discussion List, Available email: listserv@wlv.ac.uk (4 January 2016).

E-book

Reference as you would a print book, but omit the place of publication (as there will not be one). Insert the name of the digital publisher, the date of publication as an e-book (if given) and the reader platform:

William Walker Atkinson, *Thought Vibration* (Musaicum Books, 2017, Kindle e-book). Chapter 1, p.6.

If the book does not have page numbers, reference as best you can using the chapter number and/or a section header (do not count how many pages 'in' the reference is, as e-Books

pagination is displayed differently across different platforms and devices). However as e-books are searchable, you could suggest the reader use this function:

| William Walker Atkinson, *Thought Vibration* (Musaicum Books, 2017), e-book.
| Chapter 1, unpaginated (text search required) .

Email

Author (year), 'Subject of message'. E-mail (4 January 2016).

Interview

| Stephen McEwen,, 'Tan Twan Eng Interview: "I Have No Alternative but to Write in English"', *The Spectator* (20 May 2012),
| <<http://blogs.spectator.co.uk/books/2013/05/tan-twan-eng-interview-i-have-no-alternative-but-to-write-in-english/>>, accessed 9 Nov. 2013.

Online Book

| William Beckford, *Vathek*, 4th edn (London: W. Clarke, 1823)
| <<http://beckford.c18.net/wbvathek1823.html>>, accessed 5 Nov. 2013.

Online Article

| Michael Allaby, 'Feathers and Lava Lamps', Oxford Reference (2013),
| <<http://www.oxfordreference.com/page/featherslavalamps>>, accessed 9 Nov. 2013.

Online Journal Article

| A. Druin, 'The Role of Children in the Design of New Technology', *Behaviour & Information Technology*, 21/1 (2002), 1–25. DOI 10.1080/01449290110108659

Note: a DOI (Digital Object Identifier) is a permanent link to the article in question. Pasting it into a browser search bar will bring up the article in search results; adding <http://doi.org/> before the number in the search bar will bring up the article page itself, regardless of whether the architecture of the host website has changed. If an article you are citing has a DOI number, use it, but any type of 'permalink' offered by the website is acceptable.

Online Reference

| 'Gunpowder Plot', *Encyclopaedia Britannica*,
| <<http://www.britannica.com/EBchecked/topic/249505/Gunpowder-Plot>>, accessed 5 Nov. 2013

Podcast

| Grayson Perry, 'I Found Myself in the Art World' [podcast], Reith Lecture (5 Nov. 2013), BBC Radio 4,
| <http://downloads.bbc.co.uk/podcasts/radio4/reith/reith_20131105-0940b.mp3>,
| accessed 5 Nov. 2013.

Print Publication Available Online

UNESCO, *The United Nations World Water Development Report 4*, vol. 1: *Managing Water under Uncertainty and Risk* (Paris: UNESCO, 2012),
<<https://unesdoc.unesco.org/ark:/48223/pf0000215644>>

Television Programme

John Berger, Episode 1, *Ways of Seeing*, BBC (1972),
<http://www.youtube.com/watch?v=0pDE4VX_9Kk>, accessed 9 Nov. 2013.

Tweet

Helion & Company Ltd, ‘A new review by Lars Gyllenhaal of Helion’s III. Germanic SS Panzer-Korps Volume One <<https://larsgyllenhaal.blogspot.com/2019/09/iii-germanic-ss-panzer-korps.html>>’ [Twitter post], 7:24 a.m., 13 September 2019, <<https://twitter.com/Helionbooks/status/1172395511417954305>>, accessed 5 October 2019.

When inserting these references into the bibliography, switch the author’s first name/initials and surname, as you would with a reference to a book or article.

Page Numbering in Citations

Source page numbering should be formatted as follows:

- p.23 (single pages)
- pp.23–28 (a page range; note use of an unspaced en dash in number range; *not* a hyphen)

Note that there is no space between the full stop and the page number.

Embedding Images in an MS Word File

Do not embed files or images of any type (including graphs) into your MS Word file. All images, including graphs, must be provided separately, as .jpg or .tif files at 300dpi.

Tables are not images, and *can* be included in your Word file, although your editor may ask that you provide them separately in Excel – ask your editor what is required.

Footnotes

Unless agreed otherwise with your commissioning editor, Helion’s policy is to use footnotes, not endnotes.

In your manuscript, allow the footnotes to run cumulatively all the way through the document, for example from 1 to 100, ignoring chapter breaks; do not insert sections to make the footnote sequence start again from 1 at the start of every chapter (this will happen when

the book is typeset).

Only Use Footnotes When Necessary

Only use footnotes for citations, to give brief explanations about the text, or to discuss source references. Do not use footnotes for extensive quotations and new discursive material, this should be included in the main text.

How to Insert Footnotes

Always use the MS Word footnote function to insert each note properly at the end of the page, to avoid them being lost / misplaced during editing and typesetting. Do *not* include your notes as a hanging list at the end of the section/chapter.

Footnotes are inserted by using the footnote button:



Footnote markers (the superscripted numbers) should be inserted at the end of the sentence, or after the next available piece of punctuation:

- ✓ The colonel had several thousand horse,³⁴ but no artillery.
- ✗ The colonel had several thousand³⁴ horse, but no artillery.

There should be no space between the punctuation and the footnote call:

- ✓ The colonel had several thousand horse,³⁴ but no artillery.
- ✗ The colonel had several thousand horse, ³⁴ but no artillery.

Do not insert manual footnote markers (that is, do not type the footnote number manually and make it superscript), as they will not connect to the note itself, and will not allow automatic renumbering of subsequent notes if you insert a new one earlier in the document.

Similarly, do not manually insert your notes in the ‘footer’ section. Allow MS Word’s footnote function to create a footnote area.

Where to Place Footnote Markers

Footnote markers should be inserted following the nearest convenient piece of punctuation,² like this.³ It is preferable to place them at the end of the sentence, like this.⁴

Delete any spaces between the punctuation and the footnote marker.

Referencing Footnotes, in other Footnotes

Avoid referencing footnotes in other footnotes, for example:

✘ ³² Please see the calculation in footnote 29.

This is because, like the page numbers in your MS Word file, footnote numbering may change when the document is imported into InDesign, and then note ²⁹ in the example above might no longer be note ²⁹, and your reference in note ³² will be broken.

If referencing another footnote is absolutely unavoidable, leave a highlighted note between hashtags for your editor at that point in the text, and ask them to make sure the reference is corrected during typesetting.

Footnotes in Tables

Footnote numbers inserted in tables will not be picked up by all versions of InDesign (the industry standard typesetting software); please employ a separate note system when creating tables, and insert the ‘footnotes’ for the table immediately below it, in the main body of the text (*not* in the page footer).

Non- numeral footnotes traditionally employ the following sequence of symbols, which you may choose to use:

Asterisk * ; dagger † ; double dagger ‡ ; section sign § ; vertical bar ¶ ; pilcrow ¶

All these symbols will be found in the symbol or special character menus of MS Word.

Placement of Punctuation

Punctuation should fall *between* the word and the footnote marker; not after the footnote marker:

✓ *Brandmeister*.³⁴

✘ *Brandmeister*³⁴.

Graphs, Charts and Illustrations

Indicate graph and other illustration placements as follows:

INSERT GRAPH 1

CAPTION/TITLE

Do not embed graphs, charts or other graphic illustrations in your MS Word file. Provide them separately as a .jpg or .tif image at a minimum 300dpi.

Graphs included in the main body of the text will be printed in grayscale. If your graph will not work in black and white, you should recreate it. Make shading as light / distinguishable as possible, and make text labels as clear as possible against the background of the graph.

Hyperlinks

See also: *Digital Citations, in Citations – Formatting Your Source References, p.13*

Make sure that MS Word's automatic 'link follow' option is turned off (so the links are inactive and do not turn blue). This is the 'Internet and network paths with hyperlinks' option, as shown in the screenshot on p.9.

Hyperlinks should be confined to footnotes, and bracketed with angle brackets; they should also be accompanied by the date you accessed the webpage:

| <<http://www.helion.co.uk>> (accessed 23 October 2018).

Note, no capital A on 'accessed'.

The angle brackets <> are used to avoid any confusion as to where the URL begins and ends, for example: <<http://www.helion.co.uk>>

Do not underline hyperlinks, or make them bold.

If the hyperlink is very long and the reader cannot easily follow it (for example, it includes dozens of random characters and numbers generated by the web server), please use the website's permalink for the page instead (if available), or give the closest stable page and then offer a description, for example, '*plug bayonets* as database search in archive section'.

Images – Supplying Usable Files

All images for publication should be submitted in digital format. Do not send original paper images or other illustrative material to Helion by post, unless by agreement with your editor.

If paper material is agreed upon, it will need to be the original photographs, plans, charts, books etcetera so Helion can obtain quality scans. Do not send laser/inkjet prints of photographs, or scanned images from newspapers or magazines, as the quality will not be good enough.

Copyright

Do not 'scrape' images off the internet. Apart from this being a probable breach of the image owner's copyright, web images are usually only 72dpi (dots per inch: a measure of image quality), which is far too low in quality to use in high resolution print. Changing them to 300dpi manually will not improve the quality.

Image Size and Quality

All images submitted for print should be a minimum of 300dpi, and be formatted as .jpg or .tif files. If scanning very small images, scan them at 600dpi. As a rule of thumb, a good quality 300dpi image will be at least 500kb-1mb in size; if your image file sizes are less than 100kb, for example, there is a high chance they will be too low a resolution for us to use.

If taking photographs specifically for your book, take them at the highest possible size and resolution (on a mobile, use the HDR function).

CENTURY OF THE SOLDIER AUTHORS: Helion maintains a modest collection of good quality, copyright-free engravings and portraits of people and places relevant to seventeenth century events. If you're having trouble finding images of a particular person or place, please ask – we might be able to help.

Acceptable File Formats

Do not send .bmp, .gif or .png files, as those formats are not suitable for high quality print graphics.

File Names

Number all images as part of the filenames (for example Image 1.jpg, Image 2.jpg), and make sure they correspond with your list of captions.

Note that all images will be grayscaled (changed to black and white) for print. If your book is to have a colour section this will have been agreed with your editor at an early stage and you will be able to indicate which images need to go into that section.

Images and Illustrations – Formatting, Placement, Copyright

All images must be accompanied by a caption, and a credit/acknowledgement.

- A caption is the description of the image, and any relevant notes about it, including who created it, and when. If the image is taken from another publication, give full details of the publication. For example:
 - ✓ George Monck, who served originally as Lieutenant-Colonel in Warren's Regiment. ('George Monck, 1st Duke of Albemarle. From the original by Sir Peter Lely', G.P. Harding. Frontispiece, *Memoirs of George Monk, Duke of Albemarle* (London: Richard Bentley, 1838))
- A credit or acknowledgement states who owns/controls the image (if it is not in public domain) and who has granted permission for you to use it.

Caption Format

The caption format should be as follows:

- ✓ The memorial to Sir George Lisle and Sir Charles Lucas at Colchester. (Photo: Serena Jones)
- ✓ Contemporary engraving of the fortifications at Breda in 1637. Engraver unknown. (Public domain)
- ✓ King Charles I, by Gerrit van Honthorst. (National Portrait Gallery, with permission)

Note that there is no full stop after the closing parenthesis of the credit.

Be as specific as possible:

- ✓ Defence of the Fortifications of Vienna by Civilians, 1683, by Romeyn de Hooghe.
- ✗ Engraving of the siege of Vienna.

If the images are your own, format the credit as (Author's photo) or (Author's illustration).

Image Placement in Your Manuscript

Before you submit your manuscript, you must mark where you want your images to be placed. Do this as follows:

INSERT IMAGE 1

CAPTION: [include caption and credit here]

Image Copyright

In the UK, copyright begins at the moment something is created (for example when a photo is taken, a portrait painted, a story written down, a song recorded or a film made). The *expression* of the idea is copyright; the idea itself is not. For example, the idea of a boat on a lake is not copyright, but what someone says about it, or how they paint it, or capture the scene in a photo or on film *is* copyright, from the moment they express the idea. This includes (but is not necessarily limited to) any form of writing, painting or drawing or any other artistic format, capturing it in photo or film, or expressing it through music.

Copyright on an item lasts for a specified length of time, and is enshrined in law. Copyright laws differ from country to country, but in the UK, copyright periods are as follows:

Written, dramatic, musical and artistic work	70 yrs after the author's death
Sound and music recording	70 yrs after first publication
Films	70 yrs after the death of the director, screenplay author or composer
Broadcasts	50 yrs from date of first broadcast
Layout of published editions of written, dramatic or musical works	25 yrs from first publication

(Taken from <<https://www.gov.uk/copyright/how-long-copyright-lasts>>, 11 November 2019. Please check for any recent changes, or ask your editor.)

It is extremely important that Helion correctly observes copyright law in respect of every image included in your book.

You must research and verify the copyright status of every image you wish to include in your manuscript. If you need any advice about how to find an item’s copyright status, ask your editor.

Historic items will have no intrinsic copyright attached – for example, a 300-year-old portrait where the artist is long dead – but the present owner/guardian of the item may fiercely protect their right to distribute images *of* the item and profit from it (this is why many public galleries do not permit photography), and vigorously pursue anyone who uses an image of their item without permission. A legal pursuit in this respect could cause reputational damage to both author and publisher, and must be avoided.

‘Public Domain’

‘Public domain’ means that an image or text is completely free of copyright restrictions, because of age, and/or because the creator is dead or has otherwise relinquished their rights to the image. Always err on the side of caution: by default, you should always assume that an item is in copyright, unless public domain status is unquestionable (for example, the original Greek rendering of Plato’s Republic!), or by process of elimination you can reliably establish that it is copyright free.

Anything you do use that you do not specifically have permission for, but which you genuinely believe is public domain, you use at your own risk.

Caution: translations, copies, or edited versions of public domain works count as brand new works, and copyright will be held by the translator or editor, unless they have signed it over to the publisher; in an case, the relevant copyright laws will always apply.

Image Copyright Guidelines

Below are some broad guidelines based on UK copyright, to help you decide whether you may use an image in your book. They do not comprise a qualified legal opinion, however, and the risk to use an image is always the author’s. It is fully the author’s responsibility to ascertain that they are using images legally. If you are in doubt about an image’s copyright status, do not use it.

If your editor raises concerns about an image, for any reason, they will have final say over whether it can be used.

Image Type	Action
Maps	See Maps section, p.29.
<p>Engraving or woodcut</p> <ul style="list-style-type: none"> • The creator (identified or not) is definitely dead • In the case of an engraving or woodcut, the item is not unique, but printed in multiples for individual sale or inclusion in a 	<p>These are the most ancient images you are likely to come across (nineteenth century or earlier). If they have no institutional credit attached, and are not obviously part of a private collection, you may use the image at your own risk. Include in your caption all information known about the item, but do not credit Wikipedia/Wikimedia Commons (use ‘Public</p>

<p>now out-of-copyright book. It often bears the printer's name and shop location.</p>	<p>domain', assuming you are satisfied that it is). If the image is credited to a museum or gallery (for example the National Portrait Gallery), do not use it without further checks, as this photo or scan of the original item is typically taken from their online catalogue and will be copyright to them.</p> <p>You may, however, check with them directly as to whether you can reproduce the image; or find another copy elsewhere that is verifiably free to use.</p>
<p>Photo of portrait (creator deceased 70 years ago or more)</p>	<p>Although 70 years or more after the creator's death, the painting itself is out of copyright, photos <i>of</i> it will be the copyright of whoever took the photo. This may be an independent individual, or an institution. If you cannot identify the photographer and/or copyright holder, and establish that commercial use of their image is permitted, you should not use the photo.</p> <p>Consider also, that the current owner of this unique item may take exception to you using images of it commercially.</p> <p>If a gallery or museum is credited as owning the portrait, and the photo of it is theirs, you must check with them whether permission is required to reproduce the image in your book. They may require a fee. Until you have written permission, and have paid any fee, do not submit the photo to Helion.</p> <p>If no gallery or museum is credited, you must research where the painting currently is, and make every attempt to find out, firstly, who took the photograph; and secondly whether permission is required to use the portrait's image commercially. If you cannot locate the portrait, or obtain permission from the photographer and/or current owner, then you should not use the photograph.</p> <p>Do not credit Wikipedia/Wikimedia Commons.</p>
<p>Photo of a public location, legally accessible by the public, and taken by you the author / an associate</p>	<p>If you, the author, took the photo, the copyright is yours, and you can publish it wherever you like. Provided you were not breaking any laws when you took it (for example, trespassing to get a better view!) you may freely use the photo in your book.</p> <p>If an associate of yours took the photo, you must have their permission to use it, and credit them in</p>

	<p>the caption. Make sure the image is high resolution (at least 300 dpi)</p>
<p>Photo of a public location taken by a named individual specifically for a website (for example, Wikipedia), which has a ‘creative commons’ license attached which clearly states that commercial use is allowed. For example, a photograph of London Bridge.</p>	<p>You may safely use this image. BUT, your caption must state that the image is licensed under Creative Commons, and include the photographer’s name, the type of license (for example, CC BY), and the link to the license page. Make sure you comply with any other license requirements, or it will be invalid.</p> <p>Credit the owner/creator, not Wikipedia/Wikimedia Commons.</p> <p>Make sure the image is high resolution (at least 300 dpi).</p>
<p>Author’s photo of a unique object legally owned by them, or by an associate.</p>	<p>The photo copyright is yours, you may freely use the image. Make sure it is at least 300dpi.</p> <p>However if the photographed item was an associate’s, the photo copyright is still yours but you must have your associate’s permission to use the image of their item, and you must credit them in the caption (or if preferred, credit as ‘Private collection, used with permission’, or something similar).</p>
<p>Photo of a unique object on the premises of a museum, gallery or other institution (whether in the building or outdoors), taken by a visiting individual (whether you the author, or someone else)</p> <p>Includes photographs of archival material, taken in a record office or other archive, private or public</p>	<p>Do not use without further checks. Does the institution allow photographs of its objects to be used for commercial purposes? If not, do not use the photo. If the organisation requires permission and/or a fee, obtain permission and pay the fee before submitting the photograph to Helion, and include details of the permission in your caption.</p> <p>As well as permission from the institution, you will also need the photographer’s permission, if the photo is not yours, and must also credit them in the caption.</p> <p>Make sure the image is high resolution (at least 300 dpi).</p>
<p>Website photo of a unique object from a museum or gallery collection, on the institution’s own website, and taken by that institution</p> <p>Includes photographs on auction websites (for example, Sotheby’s)</p>	<p>Do not use this photo without further checks, as it is copyright to the institution.</p> <p>Ask the institution if the image is freely available for use. If they explicitly allow full and free use of their images, then you may use the photo, with an acknowledgement of its source and as long as you comply with any other terms they require.</p>

	<p>If the institution requires permission to use images from their site, or requires a fee, then obtain permission, and/or pay the fee, or do not use the image.</p> <p>Ask for a high resolution copy of the image (at least 300dpi), as web images are typically only 72dpi. You may need to pay for this, in addition to any reproduction fee.</p>
<p>Website photo credited to a third party (for example, a photo on a blog or newspaper website)</p>	<p>You will need permission from the website and/or the photographer, and must pay any required fee.</p> <p>Ask for a high resolution copy of the image (at least 300dpi), as web images are typically only 72dpi. You may need to pay for this, in addition to any reproduction fee.</p>

Using Images from Wikipedia / Wikimedia

Never credit Wikipedia and Wikimedia Commons as the ‘owners’ of an image. They are not the owner: they are third parties that display images provided by site contributors, whose contributed image may not be legal. Display of an image on Wikipedia / Wikimedia Commons does not imply or guarantee copyright-free status, or convey to you any subsidiary rights to use that image.

Do not automatically accept the contributor’s word that an image is in public domain, or the owner has genuinely granted them license to use it (and in any case, such a permission is not transferable, you must seek it again yourself).

Sample Permissions Query

Many institutions have online forms that allow you to submit requests for image use. If this is not available for the archive concerned, below is a sample query you could alter for your own purposes and then email/post.

Dear [*Individual or department concerned*],

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

I am seeking your permission to include the following material from the following publication:

[*Item or section requested – Title – Year of publication – Author/editor – Page number(s) – total number of words and/or Figure/Table number*]

I understand that you control the rights to this material. 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.

I would be very grateful if you could grant permission for its use as soon as possible, stating any fees that you require. If you do not control these rights, please advise me as to whom I should apply.

Yours faithfully

Indexing

Do not attempt to index your work, or use MS Word's automatic indexing function on your manuscript. If your book requires an index, Helion will discuss this with you in due course.

Language and Spelling – UK, US, or Other?

Helion prefers British English spelling and grammar, unless you have the prior agreement of your commissioning editor to use US / Australian / Canadian etcetera.

Use the default or agreed format throughout your work.

However, quotations within the text should retain the original style and language rules used by the original author. If for any reason you decide to convert all quotations to use different rules (for example, changing all quotations into British English), you should add a note to that effect somewhere in the front matter of the book.

Spelling Differences in Quotations

If a word in a quotation is spelt differently to the book's preferred language variant (for example, the book uses British English but the quotation uses US English), highlight this by adding [*sic*] after the word(s) so that it is clear to both the copyeditor and to readers that the spelling is intentional and not a typo.

If this occurs frequently, it may be easier – and tidier – to include a single note at the front of the book to inform the reader that quotations have been left in American English.

If the language in your quotations is very archaic, and the reader is unlikely to guess the meaning, consider including the correct word in [square brackets] afterwards:

| The regiment then came to Cicester [Cirencester]

If archaic terms are repeated often, consider including a reference list at the front of the book.

Lists

Please type numbered lists manually. Numbered lists created automatically by MS Word are not picked up by InDesign (the typesetting software).

Maps

Helion is happy to organise maps for your book, and can liaise with a cartographer to create these for you. Usually, all that is required from you is a rough sketch map or pre-existing map with annotations, indicating your requirements.

Please speak to your editor at the earliest opportunity – preferably well before your deadline date – to discuss what maps are required/available.

Public domain maps scanned from out of copyright books, journals etcetera will be suitable for general illustrative purposes. However, they will not be suitable as high quality informative maps to illustrate your text, as they are likely to be the wrong scale or dimension and difficult to annotate to your requirements. Almost certainly, any in-depth maps that you require will need to be drawn from scratch.

Do not submit maps taken from Google Maps online (unless intended only as a ‘rough’ map for the cartographer), as these will be copyright; so will all except the very oldest Ordnance Survey maps (the oldest OS maps can be used without a license, see ‘Is My Map in Copyright?’ section, p.30).

Self-Drawn Maps

If you wish to provide your own maps, or employ your own cartographer, please observe the following requirements:

- Maps must not be hand drawn; use Adobe Illustrator or Photoshop.
- Map files must be 600dpi, and submitted as .jpg files. It would also be helpful to submit the ‘native’ Illustrator (.ai.) or Photoshop (.psd) file, if they are available, in case any minor changes or corrections need to be made (ensure layers are intact, and the file is not ‘flattened’).
- The spelling of names on the map must match the spellings of those names in the text.
- Helion recommends that you check the intended book dimensions prior to map creation. For a standard (234mm x 156mm) hardback edition, it is normal for maps to be reproduced in ‘landscape’ (that is, the reader turns the book to view the map). Maximum map size should be 128mm high x 203mm wide. If the map is reproduced in ‘portrait’, the maximum width should be 128mm and the maximum height 203mm.
- Files should be sent to your editor via WeTransfer <<https://wetransfer.com>>

Is My Map in Copyright?

Below are some general guidelines. They do not comprise a qualified legal opinion, however, and the risk is always yours, so always check copyright status as far as you can. If in doubt ask your editor for further guidance, or do not use the map.

<p>Ancient maps</p>	<p>Early hand drawn maps (pre-1900) are usually out of copyright, but check further if they appear to be part of an institutional or private collection.</p> <p>If early Ordnance Survey, see below</p>
<p>Printed, standalone maps, not Ordnance Survey or included in a book</p> <p>Early to mid twentieth century; creator could still be living</p>	<p>Do not use without further checks.</p> <p>As of November 2019, the creator would have to have died before November 1949, for the map to now be out of copyright ('70 years after death' rule, under UK law).</p>
<p>Map – Ordnance Survey, printed, standalone</p>	<p>Copyright depends on date.</p> <p>Ordnance Survey maps created before 1 April 2015 are Crown copyright for 50 years from the end of the year in which the work was first published (regardless of whether individual creators are still alive).</p> <p>On 1 April 2015 the Ordnance Survey changed its legal status, and its maps now fall under general copyright, rather than Crown copyright. So all OS maps printed after that date are copyright for 70 years, following the death of all the persons involved in creating them (source: OS website, November 2019).</p> <p>Since the late nineteenth century OS maps have carried their publication date, so you will easily be able to ascertain whether the map is out of copyright.</p>
<p>Map – Ordnance Survey, digital (ordered from the OS website)</p>	<p>Before you purchase, check the terms of license – these will be available when you order the map. If the terms do not specifically allow you to use the map for further publication, or for commercial purposes, you will not be able to include it in your book.</p>
<p>Map – military (published by or for the military)</p>	<p>Do not use without further checks to ascertain the map's age and copyright status, or whether there are legal restrictions on commercial use.</p>

<p>Map – included in an out-of-copyright book</p>	<p>If the book is verifiably out of copyright, usually so will the map be, if the map was drawn specifically for the book. Check the book’s front matter for clues. However, if the book is still in print in a later edition, and still includes the map in an identical form, check with the publisher whether you can use it (as the publisher may hold independent rights over the map itself).</p> <p>If the book’s author has gained permission to reproduce a map (check caption or front matter), perform further checks, in case you have to do the same – particularly if Ordnance Survey.</p>
<p>Map – printed map, plan or any other illustration from a modern book verifiably still in copyright</p>	<p>Do not use unless you can obtain permission from the author or publisher; the image will still be under copyright. Include any permission or credit in the image caption.</p> <p>If the map has a Creative Commons license, include a link to the license in your caption – read the license terms carefully to ensure your credit includes all required information.</p>

Paragraph Spacing

Paragraphs must be spaced (one line between each paragraph). This is to ensure the typesetter is in no doubt about where your paragraph breaks are. The typesetter will remove these spaces in the final layout.

New paragraphs should not be indented.

For example (using some random ‘Lorem Ipsum’ for simplicity):

✓ Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nullam dictum eros non orci mollis suscipit. Aliquam ac mi quam. Phasellus ut ligula ornare, tincidunt felis at, pulvinar lectus. Cras id pellentesque dolor.

Fusce rhoncus eleifend risus eu scelerisque. Donec facilisis semper mauris eget euismod. Pellentesque imperdiet velit vel lorem fermentum gravida ...

✗ Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nullam dictum eros non orci mollis suscipit. Aliquam ac mi quam. Phasellus ut ligula ornare, tincidunt felis at, pulvinar lectus. Cras id pellentesque dolor.

Fusce rhoncus eleifend risus eu scelerisque. Donec facilisis semper mauris eget euismod. Pellentesque imperdiet velit vel lorem fermentum gravida ...

- ✘ Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nullam dictum eros non orci mollis suscipit. Aliquam ac mi quam. Phasellus ut ligula ornare, tincidunt felis at, pulvinar lectus. Cras id pellentesque dolor.
- Fusce rhoncus eleifend risus eu scelerisque. Donec facilisis semper mauris eget euismod. Pellentesque imperdiet velit vel lorem fermentum gravida ...

Plagiarism (Stealing Other People's Text)

See also: 'Public domain', Images and Illustrations, p.24

Never use someone else's text and claim it as your own. This includes printed works, and news articles on the internet. If you need to include someone else's work within yours, make sure you put it within quote marks and credit the person concerned.

If you are concerned about how much you can quote from someone else's work, ask your editor's advice, or take a look at the numerous websites available (for example, plagiarism.org) which offer definitions of plagiarism, and advice about how to quote material legally.

Note that, as with all copyright-related issues, ideas cannot be stolen, only the expression of them. You can have exactly the same idea as someone else, as long as you express it completely in your own words and, if necessary, provide your own research to back it up.

'Fair Use'

If you are quoting short passages from other works that are still in copyright, this is not a problem as it is covered under 'fair use'; for lengthier extracts, you may need to obtain permission as detailed under Clause 18a viii of your contract. Speak to your editor if you have any questions about the extent of 'fair use'.

UK Law Regarding Quotation and Parody

Please note the following amendments to the UK's Quotation and Parody Regulations (1 October 2015):

Copyright in a work is not infringed by the use of a quotation from the work (whether for criticism or review or otherwise) provided that:

- The work has been made available to the public
- The use of the quotation is fair dealing with the work
- The extent of the quotation is no more than is required by the specific purpose for which it is used

The quotation is accompanied by a sufficient acknowledgement (unless this would be impossible for reasons of practicality or otherwise).

Quotations – Formatting

See also: Ellipses (how to use ellipses in quotations, to indicate omitted text), p.42

See also: Plagiarism (avoid quoting someone else’s work without credit), p.32

Quotations up to 60 words can be included inline in the text, with quote single marks; quotations of 60 words and above should be indented, without quote marks. For example:

Short quotations:

Hopton explained: ‘Beeing closely persued (before they came to Winchester) the Ordnance (with little or no guard) strook through a little bye Lane, and leaving Winchester got to Basing and so to Redding...’

Or longer quotations:

Hopton explained:

Beeing closely persued (before they came to Winchester) the Ordnance (with little or no guard) strook through a little bye Lane, and leaving Winchester got to Basing and so to Redding, and it being in the night, it was the easier for them to escape, and the harder for our forces to discover the way that they went, yet wee tooke some of the Enemies carriages which were going to Andover, and pursuing the Enemy to Alsford about 200. of the Irish received the terristial reward of their meritts.¹⁴

Always add a source to the quote, by creating a footnote and inserting the source reference.

Indented quotations should be spaced the same as the rest of your MS. Make sure the quote is indented, so the typesetter can see that this block of text is a quotation.

Should I Apply the Helion Style to Quotations?

Text in quotations should be included precisely as in the original source, including spelling, punctuation and number formatting (do *not* apply Helion style rules to quoted text).

Exception: you should apply the Helion style guide if you have translated the text, or have applied modern spelling and punctuation, or are otherwise cleaning up the text for clarity.

Clarifications and Author’s Notes

It is acceptable to include short clarifications and notes from the author in square brackets:

... and leaving Winchester got to Basing [House] and so to Redding [Reading], and it being in the night ...

Or

... and leaving Winchester got to Basing and so to Redding [a Royalist garrison], and it being in the night,

Quotation Marks

Single or Double Quote Marks?

Helion uses single quotation marks for quoted speech; quotes-with-quotes use double quotation marks, for example:

| ‘I remember that Smith shouted “help!”’

Punctuation Within Quote Marks

If a complete sentence is quoted, the final punctuation should go inside the quote mark:

| Helion told me, ‘Single quote marks should be utilised for quotations.’

If a fragment is quoted, omit any punctuation:

| ‘Single quote marks’ is what Helion told me.

If placing a quote within a quote, use double quote marks for it:

| ‘The Helion style guide said “utilise single quote marks for quotations”’.

Use square brackets to indicate clarifications, or author’s comments:

| Helion told me, ‘Single quote marks [speech marks] should be utilised for quotations.’

Spacing

Do not insert spaces after the opening quote mark, or before the closing quote mark:

✓ ‘The officers held a council of war’

✗ ‘ The officers held a council of war ’

Source References – How and Where to Place Them

See also: Footnotes, p.18

Can I Place Source References in the Main Text?

Source references should be confined to the footnotes; do not use ‘inline’ referencing methods, such as the Harvard system, which include the reference in parentheses in the text.

Referencing Software

Insert all references manually. Do not paste or insert automatically generated references from referencing software or MS Word plug-ins: they will not properly reflect Helion’s style guide, and they may contain code which will cause problems when the MS is imported into InDesign.

Spelling and Spellchecking

Please ensure that you thoroughly spellcheck your manuscript before submission.

Be consistent. If names or terms can be spelled in several different ways, choose one and stick to it.

If your manuscript includes a lot of archaic text with unusual name spellings that the author might not understand, you could consider including a list of these in the front matter.

Tables

Unlike images and graphs, tables *can* be embedded in the MS Word file, although your editor may ask that you supply them separately, as Excel files – check with your editor about what is required.

If header abbreviations are necessary in a table due to limited space, be consistent with each abbreviated word. If space is critically short, full stops after abbreviations may be omitted if it is clear what the abbreviated word is supposed to be:

| Maj. Gen., Rgt, Cav.

May be safely rendered as:

| Maj Gen, Rgt, Cav

Use your discretion, but if space is too limited to include row or column headings coherently, consider rearranging the table or splitting it up into several tables.

Voice Software

If you use text-to-speech software to write the first drafts of your book, make sure that no instructions or ‘notes to self’ enter the text:

- ‘... their liegemen in brackets horse’
- ‘... entered the fort full stop’

Miscellaneous Style Preferences

Wars:

- ✓ First World War/Great War, Second World War
- ✗ World War I, World War II
- ✗ WWI, WWII

- ✓ Peninsular War (but Iberian Peninsula).
- ✗ Peninsula War

Warship Names

Italicise ship names, but not their prefixes:

| HMS *Illustrious*, USS *Essex*, RMS *Titanic*, SS *Ivernia*, HT *Dilwara*

Note that the prefixes do not contain full stops.

Grammar and Style Points

Abbreviations

See also: Full Stops, p.45

See also: Acronyms, p.38

Be consistent with abbreviations. If you have many in your work that are frequently repeated, consider including an explanatory list in the front matter.

Contracted Words

Full stops are not needed after a contracted word containing the last letter:

| Dr, St, Ltd, Mr, Mrs, Ms, Eds, Vols

Full stops should be used if a word is abbreviated halfway through:

| Ed., Vol.,

Units of Measurement

Full stops are not required after abbreviated units of measurement (mm, lb, etcetera) unless the measurement is at the end of a sentence:

| He carried a 4 lb bag

But,

| The bag weighed 4 lb.

Note the space between the number and the unit.

In Tables

If abbreviations are necessary in a table due to limited space, be consistent with each abbreviated word. If space is critically short, full stops after abbreviations may be omitted if it is clear what the abbreviated word is supposed to be:

Maj. Gen., Rgt, Cav.

May be safely rendered as:

Maj Gen, Rgt, Cav

Use your discretion, but if space is too limited to include row or column headings coherently, consider rearranging the table or splitting it up into several tables.

Acronyms

If your text has a lot of acronyms, particularly if they are specialist terms and the reader is unlikely to be familiar with them, consider including a reference list at the front of the book.

The first time you use an unfamiliar acronym in the text, include the full version of the term immediately before or after:

... thereafter used radio direction finding (RDF)

... thereafter used RDF (radio direction finding)

Full Stops in Acronyms

British English typically does *not* use full stops in acronyms:

- ✓ BBC, NATO, USSR
- ✗ B.B.C., N.A.T.O., U.S.S.R.

American/Canadian/Australian English (if you have arranged with your editor to use these variants) may differ – check individual cases and use the most commonly accepted. If in doubt, pick one style and stick to it throughout your work.

Military Acronyms

Military acronyms (BGR, C-in-C, DQMG etcetera) are acceptable, but you must include a list of all acronyms at the front of the book.

POW / POWs is the accepted acronym for Prisoner of War / Prisoners of War. Note the lower case plural 's' in POWs.

Apostrophes

Apostrophes are *only* used to show possession, or word contractions (it's [it is], hasn't [has not], etcetera); in academic writing contractions should only be used when they appear in quotations from other material).

Basic plurals should not contain an apostrophe:

- ✓ A train of 40 cannons
- ✗ A train of 40 cannon's

Decades should not contain an apostrophe:

- ✓ 1970s
- × 1970's

Possessive Apostrophes

Single: The soldier's weapons (the weapons belonging to the single soldier)

Plural: The soldiers' weapons (the weapons belonging to a group of soldiers)

Exception: *its*, when referring to an inanimate object or situation) does not have an apostrophe:

- ✓ The regiment lost its baggage
- × The regiment lost it's baggage

When referring to a named person, whose name ends in s, x, or z, place an 's at the end:

- ✓ Holles's weapons
- ✓ Earl of Essex's regiment
- ✓ Sydnam Poyntz's troops

When referring to a group of people whose family name or descriptive title ends in *es* – for example, the Joneses, the marquesses – place the apostrophe at the end:

- the Joneses' house
- the marquesses' demands

Where a singular *y* ending turns into the plural *ies* – for example, country, countries – be careful to add the apostrophe to the correct form:

- The country's economic affairs (the affairs of the single country)
- The countries' economic affairs (the affairs of several countries)

Calibres / Projectile Weights

18-pdr or 18-pounder (be consistent)

To avoid confusion, figures before artillery calibres should be written out:

- ✓ Three 18-pdrs
- × 3 18-pdrs

4.5-in. howitzer or 4.5-inch (note the full stop after in.; do *not* use " as inch; howitzer does not have a capital letter)

75mm

10.5cm

Capital Letters

Keep capitalisation to a minimum.

Capitals should only be used:

- At the start of sentences
- For proper names of specific people (Captain Forde), places (the Parliament), or military units (Dragoon Guards)
- In titles, for example the King, the Marquess, or ‘the Duke [of] ...’
- For commercial product names (for example, Vickers gun, Jeep)
- In acronyms

Capitals should *not* be used when referring to a general grouping, for example ‘the sergeants in the company’, or a rank that does not refer to a specific individual, for example, ‘He was promoted to sergeant’; ‘Lieutenant colonels are ranked above majors.’

It is acceptable to use a capital when referring to a specific individual by using their title or rank, for example the King (a specific king), the General (a specific general), as you are clearly using the title in lieu of the name.

Materiel

Take notice of modern military equipment with commercial names that should have capital letters:

Bren gun (from **B**rno, **E**nfield)

Sten gun (**S**hepherd, **T**urpin, **E**nfield)

Vickers (from Edward Vickers)

Jeep (but only when referencing proper Jeeps; references to jeep-like generic vehicles should not be capitalised)

Ju 88 (from **J**unkers)

Lancaster (named after the English city)

Stuka (an acronym, from ***S**turzkampf**f**lugzeug* – German for “dive bomber”)

Whippet tank

Matilda tank (an unofficial name, but the one the model is known as)

This list is not exhaustive.

Commas

Do not include a comma before an opening parenthesis:

- ✓ Smithers, Edward, *Backroom Boys* (London: Cassell, 2002)
- ✗ Smithers, Edward, *Backroom Boys*, (London: Cassell, 2002)

Contractions – won't, can't, shouldn't ...

Word contractions (won't, can't, shouldn't, hasn't, etcetera) are not acceptable in formal academic writing. Avoid them, and write out the phrase in full (would not, cannot, should not, has not, etcetera).

However, if contractions appear in a quoted passage, leave them in place.

Date Formats

Date format should be: day (without st, nd, rd) / month (written out in full) / year, as follows:

- ✓ 23 September 1642
- ✗ 23rd September 1642
- ✗ September 23 1642

Do not abbreviate the names of months. Months should be written out in full:

- ✓ 23 September 1642
- ✗ 23 Sept 1642

Where the day of the month is mentioned, but not the month itself, ordinals (st, nd, rd) may be used:

- ✓ The battle was fought on the 23rd.

Note that ordinals must not be in superscript:

- ✗ The battle was fought on the 23rd.

Helion recommends turning off the automatic superscript option for ordinals in your MS Word 'autoformat' settings, or you will constantly have to retype them.

Ellipses ...

An ellipsis (plural: ellipses) is the three dots which indicate an omission in a piece of text. It is not three single dots, but a single character made up of three dots. Although it is not noticeable unless the two are alongside each other, the ellipsis is slightly longer:

	Three dots:	...
	Ellipsis:	...

How to Insert an Ellipsis

- MS Word's default 'autocorrect' list includes automatic conversion of three dots to an ellipsis, so unless that list has been altered or erased in your copy of the software, then if you type three dots they will automatically convert.
- Go to MS Word's 'insert symbol' function, and you will find the ellipsis on the 'special characters' tab. Highlight it, and press the 'Insert' button.
- Turn on your keyboard's numerical keypad, and press ALT+ 0133

In Quotations

In the middle of a quotation, ellipses should be spaced:

- ✓ I have discovered another mare's nest ... but unless these facts can be contradicted,
- ✗ I have discovered another mare's nest...but unless these facts can be contradicted,

However, do *not* insert a space between the ellipsis and the final punctuation:

- ✓ | I have discovered another mare's nest ...'

When quotations begin or end mid sentence, ellipses are acceptable:

| ... at that point I couldn't see the wood for the trees.

Or

| I couldn't see the wood ...

Do not use more than one ellipsis at a time; it does not need to be enclosed in square or round parentheses:

- ✗ I couldn't see the wood [...]
- ✗ I couldn't see the wood (...)

En Dash (or En Rule)

See also: Hyphens vs En Dashes ('En Rules'), p.45

En dashes are longer than hyphens (see examples below): they are used in number ranges, and as a parenthetical dash (that is, to replace parentheses/brackets) to indicate 'asides' in your sentence.

Here are a hyphen, en dash and em dash side by side for comparison:

	Hyphen: -
	En dash: –
	Em dash: —

The em dash is chiefly used in US English, and should not be employed in manuscripts submitted to Helion, unless in a direct quotation.

Inserting an En Dash

Whereas a hyphen can be typed directly into your text with one stroke, an en dash cannot. To insert an en dash:

- Go to your 'autofORMAT' settings in Word (which are usually found with the 'autocorrect' settings), and select 'replace hyphens (--) with en dash (–)'.

Go back to your text, type a hyphen, and when you press the space bar and move on with your typing, Word will automatically convert the hyphen into an en dash.

- Alternatively, turn on your keyboard's numerical keyboard and press ALT+ 0150

Note: As hyphens are only used in joining words, and are therefore usually used 'unspaced', MS word expects that everything spaced must be intended as an en dash, and will convert accordingly. Thus occasionally you may need to reinsert a hyphen if you are editing and Word changes it to an en dash in error.

Number Ranges

✓ 100–200

✗ 100-200

The en dash should be 'closed up', with no spaces either side.

As 'Parenthetical Dashes'

| ... he was climbing up – a quarter frontal attack – his aircraft bursting into flames.

It can be used to indicate a single break in a sentence:

| We were scrambled soon after 7 a.m. – just before breakfast.

In this case, the en dash should be ‘spaced’, that is, it should have a space either side.

To Express A Temporary Relationship Between Words

A closed-up en dashes is used to express comparison or temporary relation between two people, places, or groups:

English–French Brigade (the brigade of the English and French)

Dover–Calais crossing (the crossing from Dover to Calais)

Imperial–Ottoman relations (Imperial and Ottoman relations)

It approximately means ‘to’ or ‘and’.

If both words or entities are clearly separate but simply connected in this context – for example, England and France, Dover and Calais, the Empire and the Ottomans, use an en dash.

Compare to the hyphen, which indicates a permanent union or combination:

Austro-Hungarian Empire

Scots-Irish soldiers

Foreign Names and Terms – Italicised or Not?

It is not necessary to italicise foreign names and terms in your manuscript (other than the conventionally italicised Latin or French terms listed below), but if you wish to do so, discuss with your editor whether it is practical or appropriate for your particular book. This will apply particularly to twentieth century material, where the text contains unit names that may be conventionally italicised, for example the names of German units in the Second World War.

Latin

Italicised: *ibidem* (or *ibid.*), *sic*

Unitalicised: ad hoc, de facto, et al., habeas corpus, op. cit., per diem, per se, vice versa
vis-à-vis.

French

Italicised: *coup d'état*, *esprit de corps*

Unitalicised: en route, par excellence

Fractions

When written out, they should be hyphenated: two-thirds, one-fifth.

Full Stops

Full Stops After Italicised Text

Ensure that full stops and other punctuation marks following italicised text, are *not* italicised as well.

In End-of-Sentence Abbreviations

Where the full stop in an abbreviation closes a sentence, there is no second point:

- ✓ The battle commenced at 8:00 a.m. An artillery barrage ...
- ✗ The battle commended at 8:00 a.m.. An artillery barrage ...

In Footnotes

Always add a full stop at the end of every footnote.

In Image Captions

Place a full stop between the main text of the caption, and the credit:

- ✓ Tsar Nicholas II of Russia and King George V of Great Britain. (Public domain)

Do not place a final full stop after the bracketed credit:

- ✗ Tsar Nicholas II of Russia and King George V of Great Britain. (Public domain).

Hyphens vs En Dashes ('En Rules')

See also, En Dashes, p.43

Hyphens and 'en dashes' (or 'en rules') look similar, but they are very different pieces of punctuation and should not be confused:

Hyphen	-
En dash	–

The hyphen is used for joining certain word combinations (for example, well-liked); the en dash is used to indicate number ranges, and to separate 'asides' in text where otherwise parentheses, colons or semi-colons might be used.

Initials

See also: Full Stops, p.45

Initials should contain full stops, with no spaces:

- ✓ Wing Commander L.V.E. Atkinson
- ✗ Wing Commander LVE Atkinson
- ✗ Wing Commander L.V.E. Atkinson

When a person is mentioned frequently, use their initials consistently every time, so in the above example choose L.V.E., or simply L., but stick to this choice. This avoids confusion (for example if there was another L. Atkinson in the book), and also cuts down on the indexer's time.

Italics

See also: Punctuation after Italics, p.50

Foreign Military Terms

Discuss with your editor whether italicising military terms, such as unit names, will be appropriate and practical for your book.

Published Works

The titles of books, songs, film titles and newspapers, should all be italicised.

Books and Journal Articles

For guidance on using italics when referencing books, journals and other printed matter, see Footnote Format, under the Footnote section.

Film Titles

Film titles should always be italicised with single quote marks.

Newspapers

Newspaper titles should be italicised. Check the paper's website or front page banner to see if it includes 'The' in the title. If it does, italicise it. If not, do not italicise:

- the *Daily Mail*
- the *Guardian*
- *The Telegraph*
- *The Times*

Ise / Ize

As Helion in the first instance prefers British English, please use *-ise, -ised, -ising, -sation, -sational*, and not *-ize, -ized, -izer, -izing, -zation, -zational*.

Latin abbreviations: *ibid.*, *op cit.*, *i.e.*, *e.g.*

Helion encourages authors not to use these abbreviations in their manuscript.

- Instead of *ibid.* (*ibidem*, ‘in the same place’), simply repeat the reference. This is to avoid a reader having to go back through several pages to find the source details.
- Instead of *op. cit.* (*opere citato*, ‘in the work already cited’), simply repeat the reference, for the same reason.
- Avoid using *i.e.* and *e.g.* and use their English equivalents:
 - i.e. (*id est*) = that is
 - e.g. (*exempli gratia*) = for example

Military Ranks

Write out ranks in full:

| Field Marshal; Major General; Lieutenant Colonel; Lance Corporal; Corporal

Exceptions:

| RSM, CSM, CQMS

Ranks mentioned frequently in the text, such as Commanding Officer, Commander-in-Chief, General Staff Officer, may be abbreviated (in this example, to CO, C-in-C, and GSO).

Abbreviations such as FM, Maj. Gen., Lt. Col., are acceptable in footnotes/endnotes.

Hyphenation

Ranks should not be hyphenated, for example Lieutenant Colonel, not Lieutenant-Colonel.

Capital Letters

Ranks given in English should only have capital letters if they are part of a specific name, or used as a substitute for that name, for example:

- ✓ Lieutenant Colonel Smith
- ✓ The Lieutenant Colonel [that is, Smith]
- ✗ He was promoted to Lieutenant Colonel

Ranks given in German (for example Oberleutnant) should be capitalised as per the rules of German grammar.

Military Units – How to Format Unit Names

Twentieth century units:

| First Army; I Corps; 1st Division; 1st Brigade

Numbered regiment era:

| Regiments: 33rd Foot or 95th Rifles

| Battalions within regiments: 1/23rd, 5/60th

For the pre-numbered era, use the usage of the time:

| Pulteney's Regiment of Foot (or Pulteney's Foot, or Pulteney's), Gardiner's
Dragoons, Ligonier's Horse

Consistency

Be consistent in how you describe units: for example 7th Battalion North Staffordshire Regiment, or 7/North Staffords, or 7th North Staffords – all are fine, but use only one of these throughout your manuscript and make sure you refer to all other units using the same format.

This applies also to military units from earlier periods, for example use only one of Rupert's Regiment of Foot, Rupert's Regiment, or Rupert's Foot.

Capital Letters

When formations are designated by the commander's name, capitalise the unit type also:

✓ Colville's Brigade

✗ Colville's brigade

Take care to distinguish between formations named for their place in the line (which will require capitals), and general references to troops in a particular area (which will not need capitals):

| The Left Wing under Sir John Hope operated independently from the centre and right of Wellington's army.

When a particular unit is being referred to, the regimental number and name is used, with capitals:

| 7th Battalion North Staffordshire Regiment

When referring to units in general, no initial capital is required:

- ✓ Four battalions were despatched
- ✗ Four Battalions were despatched

Should I Use Italics For Unit Names?

Sometime this is appropriate, at other times it can be impractical. Discuss with your editor.

Numbers

Numbers 1 to 9 should be written out; numbers 10 and above should be written as numerals:

- ✓ five cavalry troops
- ✓ 25 soldiers
- ✗ 5 cavalry troops
- ✗ twenty-five soldiers

Exception (I): Numbers at the start of a sentence should be spelled out:

- ✓ ... in the fortress. Twenty-five soldiers ...
- ✗ ... in the fortress. 25 soldiers ...

Exception (II): where two sets of numbered things appear together you should spell out the first (indicating the amount), and use numerals for the other:

- ✓ Three 18-pdrs
- ✗ 3 18-pdrs
- ✓ Twenty-five 9 mm pistols

Numbers with four or more digits should contain a comma:

- ✓ 1,000
- ✓ 100,000
- ✗ 1000
- ✗ 100000

Decimal numbers should contain full stops and not commas:

- ✓ 1.75 percent
- ✗ 1,75 percent

Ordinal numbers should be spelled out, unless in a quotation, or a unit name:

- ✓ The seventeenth century
- ✗ The 16th and 17th centuries
- ✓ The 95th Rifles

Note that the word ‘century’ does not have a capital.

Number Ranges

Number ranges should be indicated with a closed-up en-dash, not with a hyphen.

- ✓ 100–200
- ✗ 100-200
- ✓ pp.23–25
- ✗ pp.23-25

Number ranges should be written in full with no digits omitted

- ✓ 167–175
- ✗ 167–75

Percentages

Percentages should be formatted as follows:

- ✓ 53 percent
- ✗ 53 per cent
- ✗ 53%

Exception: the percentage symbol % may be used in tables.

Punctuation After Italics

Punctuation after italic text should be in Roman, not italic.

- ✓ *Brandmeister*,
- ✗ *Brandmeister*,

Footnote calls follow the same rule:

✓ *Brandmeister*.³⁴

✗ *Brandmeister*.³⁴

Note that punctuation should fall between the word and the footnote call; not after the footnote call:

✓ *Brandmeister*.³⁴

✗ *Brandmeister*³⁴.

Time Formats

Standard clock times should be written as follows:

✓ 3:00 a.m. / p.m.

✓ Three o'clock [note number is spelled out with 'o'clock'; always clarify whether day or night]

✓ Half three [always clarify whether day or night]

✗ 3 a.m.

✗ 3 am.

✗ Three a.m.

Military times should appear as follows:

✓ 0800

✓ 0800 hours

✗ 8:00 hours

✓ 17:15

Do not mix standard clock times with military times:

✗ 0300 o'clock.

Choose one time format – standard or military – and stick to it. It is preferable to use 24hr clock times only with modern subject matter.

Time formats in quotations should remain as per the original author's format.

Units of Measurement

Measurements are acceptable in either imperial or metric, however, use only one system throughout the text.

It is acceptable to include the equivalent measurement in another system in parentheses, if it helps to clarify the text:

| They marched 17 miles (27 kilometres)

Or

| By the end of his flight to freedom he weighed little more than 38 kilos (six stone)

Formatting Measurements

Do not include a space between the number and the unit:

| A 10lb weight

Note, there is no full stop after the unit.

Manuscript Submission and the Production Process

Submission Date

The submission date for your manuscript will have been agreed in advance; any delay, or any significant change to the word count **MUST** be agreed with your editor in advance.

Your manuscript, along with a completed Manuscript Submission Checklist should now be sent to your editor. Remember that at this point your manuscript should be essentially complete and it will not be possible to make any significant changes to your work.

Prior to formal acceptance of your manuscript it will be briefly checked for conformity with Helion's style guide. You may be asked to rectify any issues before your manuscript is formally accepted for editing and entry into the production process.

Once your manuscript has been accepted for the editing and production process it will no longer be possible to make significant changes to your work. You should therefore ensure that the text that you submit is as close as possible to what will go to print.

Maps and Illustrations

At an early stage after the book is commissioned, you should discuss with your editor the images and maps that you will need for the book (see also: Maps, p.29)

Any map material for Helion's cartographer should be submitted as soon as practically possible, so the work can be scheduled in good time. Map production can typically go through several proofing stages, so the earlier you can provide the necessary material, the better.

Likewise, any material you have agreed to provide for the book cover, or for colour plates inside the book, should be submitted as soon as it is available.

If you deal with the cartographer or artist in person, please recognise that – like your commissioning editor – they will be working on a range of books with a range of deadlines, and there is a limit to what they can do and how fast they can do it. Whilst they will gladly focus on your book for as long as it takes to complete and/or revise the work to everyone's satisfaction, they will be juggling competing demands from all their authors and editors. Please help them manage their time by being efficient with your enquiries; for example by asking all your questions, or sending all amendments, in one email, rather than bombarding them with several.

The bulk of your images, those to be grayscaled and included throughout the book text, can be submitted along with the book, at submission time.

Proofing and Editing

During this process your editor will keep in touch with you (this may be your commissioning editor, or a copy-editor, or both). They may ask questions to seek clarification on points or to

verify details. It is important that you try to resolve these issues promptly as delays could result in the loss of your book's place in the production schedule, and it may be a significant time before work on your book can continue. This can significantly impact upon the sales of your book.

Typesetting

Once your manuscript has been edited and any major queries have been resolved, your manuscript will be typeset, using Adobe InDesign software.

At this point your book will begin to look, in electronic format, similar to the final printed product. The text will be laid out, and photographs, maps and captions will be inserted. You will get the opportunity to review an early copy of the 'proof'. This will be your opportunity to make comments (see below).

Only minor revisions will be possible at this stage (for example, minor points of spelling, punctuation or grammar can be addressed. It would not be possible to rewrite or reorganise a chapter).

PDF Proofs

When the typeset is complete, a PDF proof will be emailed to you; or if the file is too big for email, your editor will send a Dropbox link, from where you can download the file(s).

This is your first (and possibly last) chance to review the manuscript in its final printed form. You will be given a maximum of two weeks to complete your checks and return it to your editor. It is important that you keep to the deadline you are given, so as not to delay the book at this late stage in the production process.

Points you should check for:

- Check the front matter carefully: are your name and the book title correct?
- Typographical errors, for example spelling mistakes, missing punctuation
- Incorrect chapter titles
- Missing images / maps
- Images / maps in the wrong place
- Captions and images do not match
- Missing text
- Missing footnotes
- Missing / misplaced appendices
- Missing / misplaced tables, graphs or charts
- If your book has a colour section, check that the plates are correctly captioned, and the illustrator is correctly named and credited.

This is not an exhaustive list; check all the above, plus anything else relevant to your book that you want to make sure of. Remember, however, that there is no time in the print schedule for extensive rewriting, and any large changes you make will impact the typeset.

However, if you find a major omission that cannot go uncorrected, tell your editor immediately, do not wait until the end of your proofing window. The clock will be ticking towards print day, and major omissions will need time for rectification.

You should annotate the proofs using your PDF viewer's 'highlight text' feature. The most common PDF software is Adobe Acrobat or Adobe Reader, but any appropriate PDF viewer software that adds annotations to your PDF is fine.

In older versions of Acrobat:

- Use the 'highlight text' tool in the Tools > Comment and Markup menu
- Double click on the highlighted text, and write your comment in the pop-up bubble that appears
- Do not use Adobe's separate 'sticky note' feature, it clutters up the PDF

Later versions of Acrobat (for example, Acrobat DC):

- Select the highlight icon in the top toolbar
- Write your comment in the bubble that appears automatically on the right

Do not try to add annotations to your file using Photoshop or other imaging programmes. If for any reason you are unable to annotate the PDF, you should send corrections in a Word document (as .rtf format), or a plain text file (.txt). Include line and page numbers for the corrections so they can be identified quickly.

Be concise, and absolutely clear what you are asking the typesetter to correct. For example:

Spelling should be: Aphorism
This text should be part of the quote above

Unclear or ambiguous instructions may be ignored due to the time constraints at this stage. If you have a broader problem with something that cannot be adequately explained in an annotation, tell your editor when you return the file.

Note that illustrations and photos in the PDF may appear slightly blurry; this is because the PDF you receive will be low resolution (high resolution files are enormous, and are only created at the last minute, for submission to the printer). However, if you are worried that there is an issue with an image, do flag it up with any other corrections; it is better to point out something that in fact turns out to be no problem, than ignore something you are concerned about and find out too late that a problem existed and went uncorrected.

Return the annotated PDF according to your editor's instructions (either by email, Dropbox, or possibly via a file transfer application such as wetransfer.com. Use a filename that makes it clear what it is, for example: The Last Post_Proof01_author corrections.PDF

With a straightforward book you will usually only see one PDF proof, but if the book content is more complicated, or issues have arisen during the typesetting process, you may receive

several. Always make certain you are working from the correct PDF proof. They are always numbered, and you should delete older proofs immediately to avoid confusion.

All proofs will be electronic; Helion do not send out hard copy proofs.

Indexing

Once you and your editor are satisfied that everything is correctly in place in the text, the book will be indexed (dependent on the series; Century of the Soldier and Retinue to Regiment titles are not generally indexed).

Once the book has been submitted for indexing, moving/changing text sections and inserting new text is absolutely no longer possible, as this will impact pagination of the terms.

Depending on the book, you may see another post-index proof.

Printing

After indexing is complete, and both the author and Helion are happy with the book, it will be sent to the printer. You will see the finished result a few weeks later, when you receive your complimentary copies.

Annex I

Series Guidelines, Century of the Soldier 1618–1721 and From Retinue to Regiment, 1453–1618

Contemporary Spelling and Punctuation

Spellings for places and personal names were inconsistent during the early modern period, but you should pick one version of a name and stick to it throughout (except where a quoted source spells it differently). In general be sparing when modernising spellings, but the judgment is yours: if you feel your reader will simply not understand something, modernise the language but leave a note somewhere to say that you have done so. Make sure the original document or the later source which quotes it is properly referenced, so the reader can follow the chain back and inspect the source in the original if they wish (for example, they may want to personally check a handwritten document if they suspect the transcription from that original was incorrect).

Ditto, if clarifying contemporary punctuation. As punctuation in early modern documents can be random at best or absent altogether (for example, plural and possessive apostrophes were virtually unknown in the 1640s), you may find you need to insert the occasional comma or apostrophe for clarity. Take care, however: there is a world of difference between ‘Let’s eat, Grandma’ and ‘Let’s eat Grandma’(!), and you do not want to be responsible for a later researcher taking your interpretation of a sentence as the original and correct one, and completely misreading the original document. It’s good practice to enclose inserted punctuation in [square brackets] so it is clear this is a clarification of yours.

Using Early Printed Matter

Take care when transcribing early printed lists or tables, which may not follow the tabular rules we are familiar with today. Make sure you are clear about which column or section everything is in: printing was still in its infancy and some printers were highly creative about how they laid out a page, often to the detriment of clarity.

Watch out for stray marginal notes from the printer, as they may be important to your text (they may be last-minute corrections to a submitted battle report, for example). Lists of errata on the last page of a book or other document were common, so look out for them. English Civil War newsbooks often included corrections to previous issues.

If the document is in poor condition and some of the text is illegible, make this clear in your transcription, for example [*illegible*], or include an underscore _____. Only fill in the missing text or letters yourself if you are absolutely sure you know what it should be. Even so, you should still include the miss[i]ng letters in square brackets.

Watch out for the ‘long s’ – ſ – which looks like a lower-case, tailed f without a cross stroke, and is often confused with an f either through ignorance of the Early Modern printed alphabet, or because the original document is poorly printed. Thus, a genuine example recently found in a modern printed transcription: ‘the grasse was full of bodies’, which should have been ‘the graffe [that is, the ditch] was full of bodies’. In this case the problem was almost certainly poor print quality and missing cross strokes, leading the transcriber to read the letters as a ‘long s’ and the word as ‘grasse’. A fresh study of the original document

revealed the error. Mistranscriptions like this can make an appreciable difference to a military report, and potentially to the accuracy of your manuscript.

Words and Spelling

Please check non-English sources and references are spelled correctly, including any accents, umlauts etcetera. If you can't access a native speaker, you can check the officially accepted spellings for the work using <worldcat.org> (see below).

If you are using contemporary terms to describe ordnance – for example saker, culverin – an appendix of the terms should be added.

Source Quotations

Make sure all source quotations are absolutely faithful to the primary (original) document (if you need to modernise spellings or punctuation, follow the guidelines at the start of this section). Your work may be quoted by later authors/researchers who could not access that source themselves – perhaps they could not visit the archive concerned – and in turn their work may be quoted by someone else; unless care is taken at every stage, quotations can take on the 'Chinese whispers' effect and gradually warp into inaccuracy, which may affect someone's future research.

If you're repeating a quotation via a secondary or even tertiary source, make this clear. It is preferable to reference the original source directly instead, if you have access to it. The shorter the route back to the primary source the better, as there is less chance for error or misinterpretation to creep in.

Double check that your reference for the quotation is as complete as possible, including page / folio number(s); if quoting from a book, note if it is a reprint or a new edition (your reader may need to locate that precise edition themselves).

References

As well as author and title, source references should include the publisher name, and date and place of publication. If these are unknown or in any respect unclear – this may particularly be the case with early publications in our period – say so, and include any other relevant information that can identify the text. It's perfectly acceptable to include a brief narrative explanation in the footnote (or even in the main text, if appropriate) about the source's provenance/location. The more information, the better.

You can check the accuracy and completeness of all your reference titles on <<http://www.worldcat.org/>>, an online global library catalogue. It contains publication details for the vast majority of printed books, including many very early ones, so if you're missing basic information for one of your source references, you should be able to find it on Worldcat. In the search box on the website's front page, simply enter the title, partial title or author name in the "Find Items in Libraries Near You" box, to bring up a list of matching publications. Note the option to "view all editions": this will give you a list of all the various editions of a book, and who published them, in date order.

Worldcat is a free tool, and you do not need a login. Please make frequent use of it, and save your Helion editor hours of work looking up missing reference details during the editing/proofing stage!

If referencing early pamphlets or periodicals (for example, English Civil War newsbooks), you should include the title (appropriately shortened if necessary: some are very long), and the author or printer if known; the date and place of publication if known; and the issue date and issue number if the document has one (newsbooks were usually numbered, for example). Also the name of the holding archive and the document's reference number there. For items from the Thomason Tracts in the British Library, for example, the references will be something like E.345[6], or 669.f.9[46]. An early books catalogue number (for example, from the STC II or Wing catalogues), will also help a later researcher locate a copy of the item you are referencing.

Annex II

Series Guidelines, From Reason to Revolution 1721–1815

With respect to the Helion house style, attention is particularly drawn to the correct form for bibliographical citations (both in the bibliography itself and in footnotes). Reformatting these if done incorrectly can take a considerable amount of time, and bibliographies not in the required format will be returned to the author.

Dates and Calendars

Russia throughout this period, and Britain until 1752, retained the Julian calendar. For a book set entirely within a country using the old calendar, use the dates as they would have been given at the time. For a book where both sets of dates are in use, provide the alternative dates as well – the abbreviations O.S. and N.S. for old and new style may be employed here. For example, 14 September (3 September O.S.).

It is generally best to ignore the British pre-1752 system of the year beginning on Lady Day (25 March), and to count years as if beginning in January; this may sometimes cause problems with dates given in quoted material but an explanatory note should suffice to resolve this. If necessary, this can be discussed further with your editor to produce a bespoke solution for your book.

Ranks

Please give all ranks in the language of the army in question. Ranks in non-English-speaking armies should always be italicised, even if spelled the same as in English (for example, major and *major*). Archaic English spellings, for example, ‘serjeant’, may be employed if appropriate, particularly if it is necessary to be consistent with quoted matter

If a foreign rank structure is unusual or likely to cause confusion, a table of comparative ranks might be included as part of the front matter, or else an unusual rank might require an explanatory footnote when first encountered (for example, many readers would be unlikely to recognise the Dutch naval rank of *schout-bij-nacht* as equating to rear admiral, but it would be safe to assume that the same navy’s *vice-admiraal* would be understood).

The exception to this rule is Russian ranks, which should generally be given as the English equivalent or translation (for example, lieutenant colonel rather than *podpolkovnik*).

Unit Designations

Regiments and other formations should be referred to by the names they were called at the time, although these may safely be abbreviated after a first mention. Thus, ‘Pulteney’s Regiment of Foot’ or ‘Régiment de la Reine’ on first mention, can become ‘Pulteney’s’ or ‘la Reine’ thereafter.

Battalions of a regiment are generally best indicated in the form, for example, 1/88th for the first battalion of the 88th Foot or 2/Pavlovski for the second battalion of the Pavlovski Grenadiers. For Prussian regiments post-1808 with an integral fusilier battalion, Füs/ may also be employed as a battalion designator.

Take care to distinguish between ‘Smith’s Brigade’ as a proper noun if an army identified its brigades by their commander’s name, and ‘Smith’s brigade’ if the brigade was commanded by Gen. Smith but known by some numerical or other designator.

Larger formations should be referred to by their names in the army’s order of battle, be that descriptive – Left Wing, First Line, Advance Guard – or numerical – II Corps, 1er Division de Cavalerie, 4th Brigade (note Roman numerals for corps and Arabic for divisions and brigades).

Weapons

Artillery pieces distinguished by weight of shot should be given in the form 6-pounder, 18-pounder, etcetera. Give shot-weights as per the nationality in question rather than converting to English pounds (adding, if necessary, a note in the front matter to explain any differences – this may be particularly important in naval books where comparative weight of broadside is of importance). However, again, Russians are the exception and the Russian *pud* is better converted to the English pound, there being forty pounds to one *pud*.

Bore of small-arms should generally be given in imperial measurements, for example 0.69-inch, but a metric equivalent might be added in brackets afterwards if it is felt that this would be helpful.

Measures and Measurements

These should generally be given in the manner of the times, with a metric or other modern equivalent provided if necessary.

Annex III

Series Guidelines, ‘Great War’ Titles

Calibres/projectiles should be written as:

18-pdr or 18-pounder
4.5-f in. Howitzer or 4.5-inch (please note not to use “ as inch)
4.7-in. or 4.7-inch
9.2-in. or 9.2-inch
12-in. or 12-inch
60-pounder or 60-pdr
75mm
77mm
10.5cm
15cm 25
21cm
42cm

Infantry battalions can be given in the forms thus: 7th Battalion North Staffordshire Regiment, 7/North Staffords or 7th North Staffords for titles. Commonly recognised regimental abbreviations can also be employed, viz. 1st RIR for 1st Royal Irish Rifles, 16th HLI for 16th Highland Light Infantry, etcetera. These titles will, on first appearance, be reproduced in full with the intended abbreviation in squared brackets.

When referring to A, B etcetera, Company there is no need for quotation (‘A’) marks. Where companies are numbered, the titles should be written 1, 2, 3 Company etcetera to avoid confusion with a quantity of companies.

It is better if possible to avoid abbreviations in unit and formation names such as coy, sqn, bty, bn, regt, bde, div, and so on, except where space is limited (for example on maps, tables) or if appearing in quoted passages.

Full-stops are not used in decorations such as VC, DSO, MM, etcetera. They are also not used for very common acronyms such as GHQ, BEF, CIGS and so on. No man’s land should always be written thus.

Battlefield localities should be written as normal place names (Hill 52, Rotten Row, The Sugarloaf, Venison Trench) without quotes.

Annex IV

Series Guidelines, @WAR Titles

Please see Annex III for conventions regarding the calibre of weapons.

The weight of bombs should be given in kilograms or pounds:

500kg bomb

1,000-pound or 1,000lb bomb

Airspeed should be given in ‘knots’ or multiples of ‘Mach’:

400kts

Mach 1.2

Altitudes should be given in feet, though you may also add a conversion to metres in parentheses:

20,000ft (6,096 metres)

It is important that the names used for items of military equipment are consistent. Ideally you should refer to an authoritative source, such as a relevant volume of Jane’s, and follow the conventions used there, or follow the convention used by the original manufacturer of the item in question. For example, when describing the General Dynamics Fighting Falcon aircraft this should be consistently referred to as the F-16 and not F16, F.16 or F 16. A name, such as ‘Fighting Falcon’ or just ‘Falcon’ may be used in conjunction with the number or instead of the number as long as the meaning remains clear to the reader.

Where equipment manufactured in the former Soviet Union or one of its satellites is first referred to you should give both the common NATO/ASCC reporting name and number and the Soviet/Russian name and number. Thereafter you should select one form that will be easily recognized by the reader and use that. For example, when referring to a Soviet-manufactured missile you may wish to introduce it as:

SA-6 *Gainful* (2K12 *Kub*) and subsequently refer to it as one of the following ‘SA-6’ or ‘*Gainful*’ or ‘*Kub*’

Or

9M14 *Malyutka* (NATO code name AT-3 *Sagger*) and subsequently refer to this as ‘*Sagger*’ or ‘*Malyutka*’.

