



Franz Steiner Verlag

# From manuscript to book

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# 1. Introduction

## 1.1 Welcome!

- You would like to publish your first book with us and want to know what is involved? Perhaps you already have several Franz Steiner titles on your list of publications but would like once again to have an overview of what exactly happens when? Here, we will show you the steps that are taken to turn a text into a book.
- Every project is different, however – so, if you have any questions, please write to us, or give us a call.
- If you would like to use our professional proofreading service to add that final polish to your text, we would be happy to hear from you.

## 1.2 Citation method

- Let us start with the answer to one of the most frequently asked questions: The publisher does not prescribe a mandatory “house style” with regard to citations. It is only important that the volumes are uniform and carefully edited. In some of our series, however, the citation method is prescribed by the editorial board. You can find the corresponding stylesheets on the publisher's homepage under the respective series.

→ Multi-authored volumes

- Especially for editors of multi-authored volumes who are still in the early planning phase and in the process of developing an instruction sheet for their contributors, we have compiled handouts and examples in → Appendices B and C.

## 1.3 Publication approval

- Before we deal with questions concerning text configuration and layout: on receipt of the manuscript, did the editorial board of your series inform you of any amendments to be made? If so, please clarify whether you need to submit the final version of the manuscript again for (content) approval.

→ Dissertations

- Likewise, in the case of dissertations, please obtain publication clearance from the doctoral supervisors in advance.

## 1.4 Deadlines

- Our entire production is geared towards flexible scheduling. This is why we do not impose deadlines, but instead adapt ourselves to your working pace.
- However, if your book needs to be available by a certain date because of a deadline set by a sponsoring foundation, for example, or because of examination regulations, please contact us in good time. Also, if you are targeting certain lectures, conferences or anniversaries, please do not forget to include us in your plans.

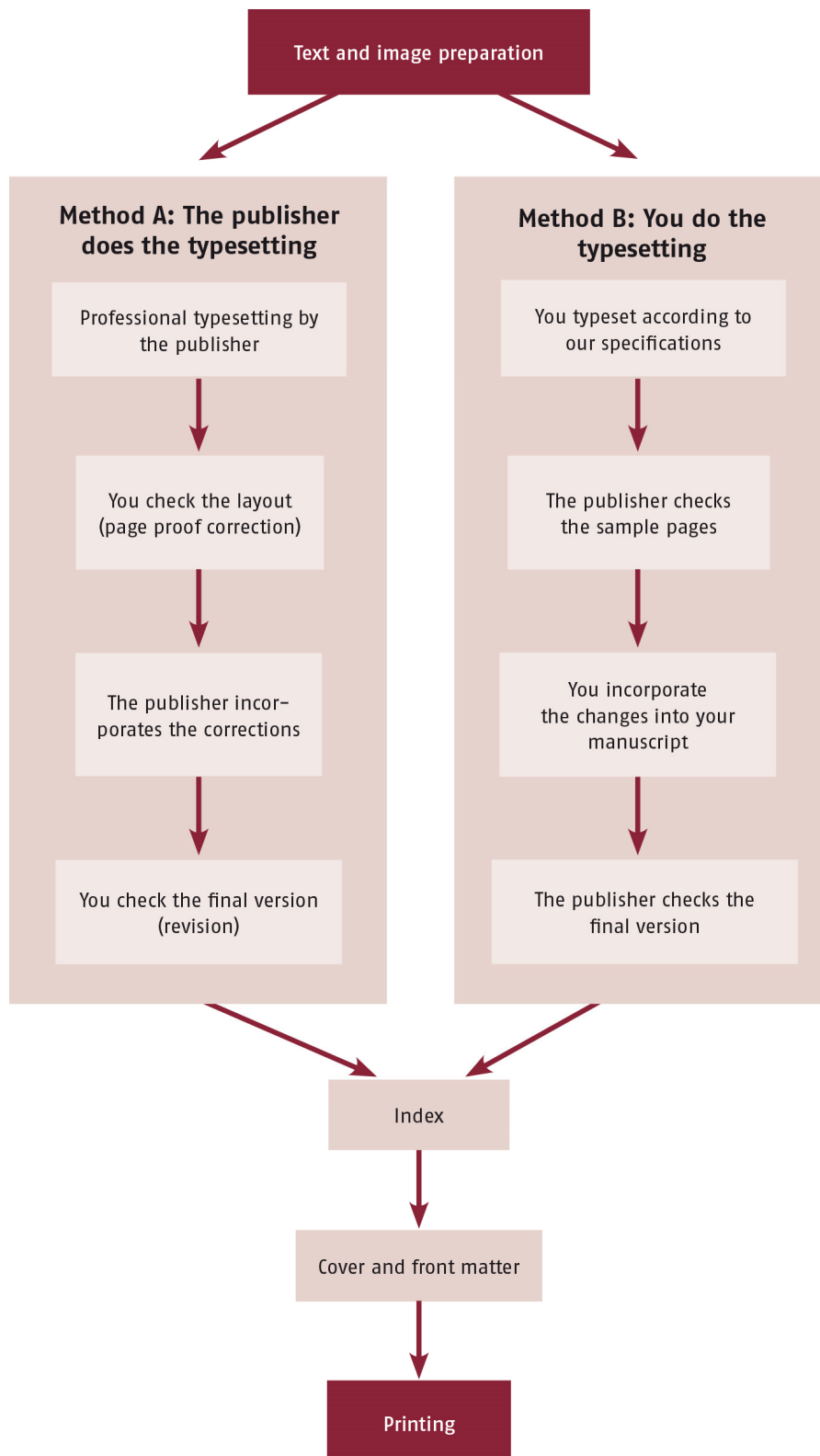
## 1.5 The typesetting process (submission of text ready for typesetting/printing)

- For the layout of our books, there are two different methods: you can either leave the layout to the publisher or you can create it yourself.
- If the publisher is going to do the layout, you submit a text that is ready to be typeset: you give us an edited Word file, which has been revised according to our guidelines on text preparation, but which is still largely unformatted. We create the layout using a professional typesetting programme and handle the correction stages (Method A).
- If you are going to do the layout yourself, you develop – in addition to preparing the text – a “print-ready” volume based on a Word template provided by us. You also organise the correction stages yourself. For checking the layout, you provide us first with sample pages and then at the end you deliver the complete print-ready PDF (Method B).
- The process from manuscript to book differs quite significantly depending on the typesetting method chosen (see also → graphic on the following page). At the beginning of the project, therefore, it is essential to determine who is responsible for the layout and to understand which steps are involved in the method chosen. If anything here is unclear, please contact us!

## 1.6 Data transfer

- Files can be submitted by email attachment, WeTransfer, Dropbox etc. – or you can send the files to us on a stick or CD. We would be happy to provide you with the login details for our transfer server on request.

## The typesetting process (text ready for typesetting/printing)



# Text and image preparation

## 2. Text preparation

### 2.1 From front matter to table of contents

#### Front matter

- The front matter (pp. 1–4) and cover are produced by the publisher shortly before going to press. You will be sent both for checking (see also → Section 9).

#### Dedication page

- If you wish to have an extra dedication page, please include it in the manuscript copy as an extra page when you submit it so that we can take it into account in the pagination. If the dedication is to be less “prominent”, you can include it in your acknowledgements or foreword.

#### Acknowledgements and/or foreword

- Acknowledgements or forewords which do not constitute an introduction to the topic are placed before the table of contents.

#### Table of contents

- Please create a table of contents.
- All the text elements that appear before the table of contents (front matter, dedication page, acknowledgements and foreword), as well as the table of contents itself, are not included in the table of contents.
- You can use any coherent chapter count, though you must avoid chapters and sections with a count of zero. The chapter count also excludes all the text elements that appear before the table of contents and the table of contents itself, and so these are not counted.
- Particularly in the case of a manually created table of contents, make sure that the entries are identical (!) in wording with the chapter or contribution headings in the text and please pay attention to font styles (e. g. italics).

#### → Multi-authored volumes

- In the table of contents, please state the author's full name (no academic titles or location) above the heading of the respective contribution.
- If there are several authors, their names will be separated by a slash (/):

First name Surname / First name Surname

- Main headings do not end with punctuation (except for question marks and exclamation marks, see below).
- The subheading starts with a new line.
- For further details on heading design see also → Section 2.2.

## 2.2 Interleaves and chapter beginnings / contribution headers

### Interleaves

- If the volume consists of several parts which should be separated by interleaves, insert the corresponding headings on their own separate page in their respective place in the manuscript.

### Chapter and contribution headings

- The subheading starts on a new line.
- In English main headings and subheadings, please capitalise all nouns, adjectives and verbs, and use lower cases for articles, pronouns etc.

→ Multi-authored volumes

- Please state the author's full name (no academic titles or location) below the subheading (without "by").
- If there are several authors, their names will be separated by a slash:

First name Surname / First name Surname

### Heading translation, abstracts and keywords

- (English) heading translation, abstracts and keywords to contributions in multi-authored volumes are not obligatory, but should be handled uniformly within a volume.
- The (English) translation of the main heading and subheading is written under the name of the contributor in base font size, the main heading in bold, the subheading in Roman on a new line:

**(English) Translation of Main Heading**

(English) Translation of Subheading

- If abstracts of chapters or contributions are to be included in the volume, they should be 600–800 characters in length (incl. spaces). Abstracts should begin with a pointed mark in bold (instead of a main heading):

**Abstract:** Here follows the text of the abstract.

- Six keywords are usually sufficient. Please separate them with commas and without a full stop after the last keyword. Before the keywords, there is also a pointed mark in bold:

**Key words:** first keyword, second keyword, third ...



- Possible (English) translations of the abstracts and keywords follow similarly:  
**Abstract:** This is the abstract.  
**Keywords:** first keyword, second keyword, third ...
- Do not include a "mini table of contents" at the front.

## 2.3 The text

### Subheadings

- Subheading levels must be clearly differentiated.
- Subheadings must include text, rather than simply consisting of a number (1., 2., 3.).  
 → Multi-authored volumes
- As far as possible, harmonise the form of the contribution headings throughout the volume (no mix of Arabic and Roman numbering and no numbering of the subheadings).

### Text formats

- For text mark-ups, please primarily use *italics*. Avoid **bold type** and underlining wherever possible. Do not use CAPITAL LETTERS!
- Titles of works quoted in the text (literature, pieces of music, films) are usually italicised and are without inverted commas:  
 Goethe's *Faust*; Plato's *Republic*; Mozart's *Zauberflöte*; Coppola's *The Godfather*
- Titles of works reproduced in non-Latin script are not italicised:  
 Plato's Πολιτεία
- Compound nouns that include a title of a work are also not italicised:  
 Faustinterpretation; Zauberflötenaufführung
- The same applies to foreign language terms. These are usually italicised, except for terms in non-Latin script and compound nouns:  
*frontier*; *la terreur*; *polis*  
*but*: πόλις; Polisgemeinschaft
- Foreign language names of institutions and associations are also italicised:  
*Quai d'Orsay*; *Città del Vaticano*
- Double quotes can be used to relativise and problematise terms or to create distance:  
 the "Third Reich"; "ethnic cleansing"; the "weaker" sex
- In the case of additional special mark-ups (e. g. with some editions), please check with the publisher.

## Numbers

- Numbers comprising one or two syllables are usually written out in full in the body of the text. This applies particularly to proper names:  
She had five children.  
the Second World War
- Numbers of one or two syllables are written in numerals when they are directly related to a number of three or more syllables or when the number and its associated noun (e. g. in an analysis or evaluation) constitute the actual statement:  
Out of 1,000 wishes, 795 came true.  
a bicycle with 3 wheels; a snake with 5 heads
- Numbers (except years) with more than three numerals must have a dot in German, Italian, French etc. texts, and a comma in English texts:  
*German, Italian, French:* 1.000; 10.500  
*English:* 1,000; 10,500
- Decimal places are separated in German, Italian, French etc. texts with a comma, in English with a dot:  
*German, Italian, French:* 7,45; 1.564,90  
*English:* 7.45; 1,564.90

## From-to numbers

- From-to numbers should be given in full. Exceptions are possible in the case of consecutive years, and within tables and graphics to save space:  
1945–1963; 56–59; 2.476–2.493  
*only with consecutive years:* 1945/46  
*only in tables and graphics:* 1945–63
- Instead of an en-dash, a from-to formulation can be used in the text body, but mixed forms are not permitted:  
*not:* from 1945–1963  
*but:* from 1945 to 1963; 1945–1963

## Measures and currencies

- The abbreviation of common measures, weights, currencies and the percent sign is permitted in connection with numerical data – even in the body of the text – but it is not compulsory (please pay attention to consistency!).
- The figures in front of abbreviated measures, weights, currencies, percents etc. are not written out:  
*not:* five km  
*but:* 5 km; 5 kilometres; five kilometres

## Dates

- Please write out in full the names of the months in the body of the text. In footnotes, tables and graphics the abbreviated form may be used:

*text body:* 10 December 1723

*alternative in footnotes, tables and graphics:* 10.12.1723

- Decades are usually given in numbers. In the body of the text they may also be written out, but please be consistent:

the 1970s

*alternative in the text body:* the seventies

- The word "century" is not abbreviated (except in tables and graphics).

## Special characters

- Enter special characters (e. g. Greek text, diacritics) using a Unicode font if possible.

## Quotations

- All quotations need to be referenced. The reference is given in a footnote, not in the text, and without the addition of "cf." etc.
- Please mark longer quotations by indenting them as a separate text block. In this case, omit the quotation marks.
- When quoting within a quotation, please use single quotation marks unless the quotation is indented (see above) – then use double quotation marks for quoting within a quotation.
- Omissions in quotes: please use as ellipsis three dots in square brackets [...]. There is a space before and after an ellipsis that replaces a whole word. If the ellipsis only replaces a part of a word, there is no space. As a rule, there is no ellipsis at the beginning and end of a quotation.
- Insertions, amendments, comments and grammatical adjustments are likewise in square brackets:  
[sic!]  
[author's italics]
- Full stops, question marks and exclamation marks are placed before the closing inverted commas if they are part of the quotation. No full stop is then placed after the inverted commas:  
"Let's save the planet!" That was her most fervent wish.
- If you are quoting only part of a sentence, the punctuation will follow the quotation marks.  
Her most fervent wish was to "save the planet".
- Commas and semicolons are always placed after the closing inverted commas:  
"I dreamed", she said, "that we would save the planet."
- In quotations, the original spelling and punctuation is retained, while the typography (font style and size, type of text mark-up) is usually not.

## Tables

- Please create your tables directly in the Word document using the table function.
- Please put a heading above each table (not below).
- When reproducing data from another source, put the source and copyright notice below the table (see also → Section 3.1).

## Footnotes

- Footnote numbers appear after the punctuation of the phrase or clause to which the note refers, except if the footnote refers exclusively to the last word before the punctuation.
- The footnote text begins with a capital letter and ends with a full stop.

→ Multi-authored volumes

- If the first footnote of a contribution contains general information (e. g. an acknowledgement, a dedication or a reference to the underlying discourse), it is inserted as an asterisked footnote at the end of the main title.

## 2.4 Lists

### Lists of abbreviations, figures and sources

- Lists of abbreviations, figures, graphics, tables, sources and literature (if applicable) should be placed at the end of the volume in the following order:

List of abbreviations

List of figures/tables

Sources and literature/bibliography

- Alternatively, lists of abbreviations, figures and tables can be placed at the front, immediately after the table of contents.

→ Multi-authored volumes

- Lists of figures and tables as well as the bibliography can be combined for the entire volume. Alternatively, they can be placed at the end of each contribution before the personal data (see below).

### About the author / Author's address

- With monographs, details concerning the author's résumé are not included in the inner part of the work.

→ Multi-authored volumes

- If personal details are to be included in the volume, the details follow directly after the respective essay (or after the bibliography, if applicable), not at the end of the volume. The résumé begins with a pointed mark in bold:

**About the author:** here follows a short text about the position of the author, main areas of research, important projects etc.

- If the contributor's postal address is also to be listed, it should be placed below the personal details.
- Include private addresses only with the express written consent of the contributor!
- Please ensure uniformity of style, for example regarding titles and the order of address details:

Prof. Dr. Joe Bloggs, University of Life, Department of History, 100, Education Avenue, Anytown AY6  
7CB, Wonderland, Bloggs@education.com

## 3. Images and graphics

### 3.1 Picture captions

- In addition to a caption, images and graphics should include a location/source reference (in the case of self-created graphics: "own illustration") and, if applicable, a copyright notice. It is very important to observe any requirements of the licensor:

Joe Bloggs on his way to work, London 1993

Oil on canvas, National Canvas Collection, Anytown

© icanvas Agency

- Location, source and copyright information are placed either directly after the picture caption or – particularly in the case of volumes with numerous illustrations – in a separate list of illustrations (see also → Section 2.4).

### 3.2 Reproduction rights

- In the case of academic publications, the author is responsible for clearing the rights to images beforehand.
- Searching for copyright holders can be a laborious paperchase. Unfortunately, there is no general rule as to who holds the rights to which images – careful research is required.
- Go as far "back to the roots" as possible, e.g. to the museum where the picture or the statue is held, or to the archive where the document is kept.
- Rights may still also be attached to images of centuries old material (depending on who the owner is, where it is exhibited or stored, or who produced the picture).
- The fact that an image has already been published (more than once) in other books or on the internet does not mean anything legally. If, for example, a museum grants author A permission to use an image in a publication, this permission is usually valid for this one specific case only. Author B may not include the image in a publication with reference to author A, even if author A agrees to it. If the author is not the owner of the rights, they cannot pass the rights on. Author B must approach the museum.
- Images from Wikimedia and similar databases may not be used because of the legal difficulties – even when they claim to be in the public domain.
- Materials that are authorised for non-commercial use only are also ruled out because book publication usually entails the commercial use of materials.
- A fast method of obtaining images, but with associated costs, is to use picture agencies such as akg-images, Alamy, Getty Images.

- Even if you have often read such comments as „We have made every effort to identify all copyright holders and to obtain the reproduction rights. Should, despite the most careful research ...“, they have no place in a publication. They are just inviting a warning notice.  
  
→ Multi-authored volumes
- As editor, ask all contributors who wish to use images to submit the necessary permission for their reprint.

### 3.3 Permission requests

- A full request for the rights to reprint images and graphics comprises the following:  
author of the planned work,  
(working-)title of the planned work,  
rough publication date (spring/autumn 20xx),  
publishing house (Franz Steiner Verlag),  
edition type (all print editions including information on the print run of the first edition/E-Book),  
language,  
distribution (usually worldwide),  
approximate size of the image (full page, half page or quarter page),  
placement of the image (cover/inside),  
colour (in grey scales / four-colour),  
... as well as exact bibliographical information on the image/graphic to be printed.
- Sample cover letter:  
Dear Sir or Madam,  
  
I am currently preparing a publication with the Franz Steiner Verlag with the working title „XXX“. The volume is to be published in spring / autumn 20xx . It is aimed at a specialist university audience, and therefore the first edition will not exceed XXX copies. Parallel to the printed book, an e-book will be published (subject to a fee). The publication language is English and distribution will be worldwide.  
  
On the cover / In the inside of the book I would like to use the image:  
[give precise information regarding the location of the image]  
  
It will take up the whole / a half / a quarter of a page and be reproduced in greyscale / in colour.  
I would like to ask for permission to reprint the image in all editions and print-runs without time or space restriction (if applicable: and permission to use the cover in advertising for the volume).  
Of course, the image would be accompanied by a precise source reference.  
I would be delighted to receive a positive response from you. Please do not hesitate to contact me if you have any questions.  
  
Best regards,  
  
XXX

### 3.4 Technical guidelines

#### Images and graphics with manuscripts ready for typesetting

- Images and graphics should not be inserted into the manuscript, but provided as separate, consecutively numbered files.
- Please send images and pictures as JPG or TIF with at least 300 dpi in the desired print size. If you are scanning photographic prints yourself, please make sure to de-screen the scan.
- Export charts and graphics from Excel as a PDF file (not as pictures!). Graphics are also welcome as SVG and EPS files.
- All images and graphics must be complete and of a high enough quality when the manuscript is submitted. The publisher will be happy to check the pictures in advance.
- Please indicate clearly in the text where each item should approximately be placed ("insert image/graphic 1 here") and provide captions there.
- If a plate section is planned, please add the corresponding picture captions at the end of the manuscript. Indicate in the file names of the images and graphics which of the files are to be placed in the plate section (e.g. "plate section\_Fig\_15").

→ Multi-authored volumes

- In multi-authored volumes, the count starts anew in each contribution with Figure 1. Please include the name of the contributor in the file name of the image (e.g. Bloggs\_Fig\_1).

#### Images and graphics with print-ready manuscripts

- With print-ready manuscripts, you incorporate images and graphics directly into your Word file.
- JPG and TIF files must have a minimum of 300 dpi in the desired print size. If you are scanning photographic prints yourself, please make sure to de-screen the scan.
- You can either export graphics from Excel as a pdf (not as an image!) and insert them into the Word file, or you can directly provide a link to the graphic.
- The usability of vector graphics (SVG and EPS files) depends on the respective version of Word and can lead to problems. For this reason, we cannot make any general recommendations. To be on the safe side, you can convert SVG and EPS files into a PDF file if necessary, before inserting them into Word.
- If you are unsure whether your images and graphics are of high enough quality, please send them to us in advance for checking.
- Please make sure that images and graphics that have adequate resolution are not scaled down when incorporated into Word or when the PDF file is created:

In Word (depending on the version) in > File > Options > Advanced > Image Size and Quality, tick „Do not compress images in file“.

In addition, when writing a PDF file, always select "print quality" or similar from the settings options.



- In monographs, you can either number the images and graphics consecutively or you can divide up the numbering by chapter. In multi-authored volumes, the numbering begins anew in each contribution with Figure 1.
- If your volume is going to be produced using offset printing and colour printing is planned, please remember to put together the relevant material on the agreed number of printed sheets (16 pages each). Our production team will be happy to provide you with more detailed information on this.

## Method A: The publisher does the typesetting

### 4. Submission of text ready for typesetting

#### 4.1 Procedure

- With manuscripts ready for typesetting, the publisher takes care of the layout: you provide us with a Word file that has been revised according to our text preparation guidelines, but which is largely unformatted. We transfer the text into our typesetting programme and format it professionally.
- After the layout has been completed, we send you the typeset text ("page proofs") for checking. Please note: this step is purely to correct errors that have arisen during the layout process (e.g. incorrect hyphenation, unclear microtypography, errors in the running heads, incorrectly placed images). Interventions in the text can wreck the proofs, so editorial revisions are no longer possible, or they can give rise to high costs, which we may have to charge you for.
- For this reason, it is essential that your text is finalised orthographically, stylistically, and in form and content, that is, it must be edited down to the last detail, before layout is begun. Please read your text very thoroughly before submitting it and prepare it extremely carefully.

#### 4.2 Technical guidelines

- The text can be combined into a complete manuscript, though it does not have to be. When submitting the manuscript as individual files, please number them consecutively.
- Please submit your manuscript as an open DOC or DOCX file. Please convert ODT files before submission. Other file formats may be submitted by arrangement.
- Before submitting the manuscript, please make sure that all changes have been accepted in the Word file by using the "Review" tab and check that "Track Changes" has been turned off. The file must not contain any comments.
- If the manuscript contains special characters (such as Greek letters or diacritics), please enter them using Unicode and be sure to submit a PDF in addition to the Word file so that, for instance, special characters can be double-checked. Please contact the publisher if non-Unicode fonts have been used.

## 4.3 Page layout

### Text area, fonts, indents

- The setting of page margins, font types and sizes, line spacing and indents is done at the publishing house.

### Page breaks

- We see to it that there are no page breaks with "orphans" (the first line of a paragraph as the last line on a book page) or "widows" (the last line of a paragraph as the first line on a book page).

### Line breaks

- To make sure that the line breaks work properly during layout, please turn off hyphenation, including automatic hyphenation.
- Please use non-breaking spaces and fixed spacing only very sparingly, if at all. In most cases (abbreviated first names, standard abbreviations, etc.) our technical copy editor makes sure that what belongs together, stays together. If awkward line breaks nevertheless occur, it is better to deal with them at the page proof correction stage (see also → Section 5).
- An exception: crowned heads won't be picked up by the technical copy editor. In the case of Friedrich II, a non-breaking space is therefore better.

### Running heads

- Running heads are created by the publisher.

## 4.4 Numbering and cross references

### Pagination

- Page numbers in your manuscript (and in the table of contents) may be included, but they are not taken over during layout. We re-paginate your text.

### Footnote count

- During the layout process, the footnote count is set so that each main chapter begins with footnote 1. If you do *not* want this, please indicate this when submitting your manuscript.

#### → Multi-authored volumes

- The footnote count in each contribution must begin with footnote 1 (or with footnote \*).

### Cross references

- Cross references to page numbers which are not finalised until the page-proof stage should be marked using square bullets (■) or bold pound signs (###) as placeholders. The automatic update function of Word is not transferred to the layout programme. You enter the correct page numbers during the revision (see also → Section 6).

## 4.5 Micro-typography

### Abbreviations

- Spacing for common abbreviations (such as e. g., f. and ff.) is standardised by the publisher.

### Quotation marks

- Quotation marks are put into the correct form by the publisher, according to language. We adopt your differentiation between single and double quotation marks.

### Apostrophes

- Apostrophes are also put into the correct form, regardless of how they have been entered.

### Hyphens and dashes

- Hyphens and dashes are of differing lengths. However, you do not have to worry about this when writing because we will put the correct kind of dash in the correct place.

### Slashes

- Slashes are placed with or without a space before and after the surrounding words depending on the context. We take care of that, too. Just to explain: if the individual parts joined by a slash consist of several words (or combinations of numbers and words), there is a space before and after the slash. If the parts consist of only one word, there is no space:

John Smith / Jane Smith

Smith/Miller

## 5. Page proofs

### 5.1 Procedure

- After you have submitted your text ready for typesetting and we have finished the layout, we will send you the typeset text („proofs“) for checking.
- For the technical check and the layout, we need 4–6 weeks.
- We will send you the typeset text as a PDF file for you to check.

→ Multi-authored volumes

- For the dispatch of the proofs (and a specimen copy of the finished volume), please send us an address list of all the contributors (postal and email addresses).
- The publisher will send each contributor the page proofs of their text for proof-reading and a request to send their contribution after review to the editor responsible. In addition, the contributors will receive a form for ordering author copies at a discount as well as offprints (if applicable), which is to be enclosed with the page proof corrections and forwarded to the publisher by the editor responsible.
- If you do not hear back from a contributor regarding their proofs, the contribution will not be printed.
- Corrections mistakenly sent by contributors directly to the publisher are forwarded unseen to the editor. These corrections are not carried out by the publisher because they must first be checked by the editor.
- The editor responsible receives the complete page proofs at the same time as the contributors. In these proofs, the editor merges their corrections with those of the contributors and submits them to the publisher together with the book order form.

### 5.2 What is proof correction for?

- The correction of the proofs is purely to eliminate the errors which were introduced during layout. At this stage, editorial reworking is no longer possible or can give rise to higher costs, which we may have to charge you for (see also → Section 4.1).
- We will send you instructions on what you need to look out for while correcting the page proofs. To illustrate, here are a few key points in advance:

Are the placement, numbering and labelling of the figures correct?

Is the pagination (and the headings) in the table of contents correct?

Have any special characters (e. g. Greek characters, diacritical marks) been transferred without error?

Does the text follow on from one page to the next correctly?

Are the footnotes in the correct place?

Are hyphenation and line breaks correct?

Are the running heads correct?

Are the quotation marks in the correct form?

Has a distinction been made between hyphens and dashes?

Has the space before and after slashes been correctly inserted or deleted?

### 5.3 Entering the corrections

- We have compiled a guide on how to enter corrections in → Appendix A.

## 6. Revision

### 6.1 Procedure

- After submission of the corrected proofs, the publisher needs – depending on the number of corrections – about 2 weeks to incorporate the requested changes.
- We will send you the revised, or second, proofs as a PDF file for checking and approval.

→ Multi-authored volumes

- The second set of page proofs are only sent to the editor responsible, not to the contributors.

### 6.2 What happens in the revision process?

- During revision, you check whether all the corrections noted during the first proofread have been correctly incorporated.
- Also, look out for the following possible error: changing a word break may have introduced a new line break in the rest of the paragraph that follows (with possible new errors).
- Replace the square bullets (■) with cross references.
- The index can also usually be created using these second proofs (see also → Section 8).

### 6.3 Entering the corrections

- We have compiled a guide on how to enter corrections in → Appendix A.
- You only need to send back to us the pages that still need to be changed.

## Method B: You do the typesetting

### 7. Print-ready text submission

#### 7.1 Procedure

- With print-ready text submission, you are responsible for the layout of your volume. This means that, in addition to following the guidelines on text preparation, you create an inner part typeset according to our specifications, which goes to print unchanged.
- Before you fully format the manuscript, please send us a sample chapter (as a PDF file) for review. We will comment on the layout of the sample chapter but will not interfere with the file. Instead, we will give you feedback on any problems. You then incorporate the changes yourself and format the whole text, which we then check again. Based on the layout approved by us, you create the index, if applicable (see also → Section 8).
- Please note that you must carry out all the proofing stages yourself (including the despatch of proofs to all the contributors in the case of multi-authored volumes). There is neither a despatch of proofs by the publisher nor a revision!

#### 7.2 Technical specifications

- If you work in Word, we will provide you with a template file, in which the most important formatting is already pre-set.
- If you work in another programme, we will send you a master page with dimensions for you to use.
- Please deliver both your sample chapter and the completed print-ready version as a PDF file with imbedded fonts.

#### 7.3 Page layout

##### Text area, fonts, indents

- Please refer to the Word template or the master page for the setting of page margins, fonts and font sizes, line spacing and indents etc.

##### Page breaks

- Main chapters always begin on a new page.
- For subchapters (from level 2 heading), no new page is started.



- Exception: for subchapters, a new page is started if the first three lines of the first paragraph no longer fit on the previous page.
- Please avoid “orphans” (the first line of a paragraph as the last line of a book page) and “widows” (the last line of a paragraph as the first line of a book page).

### Line breaks

- Switch on automatic hyphenation.
- Check hyphenation (especially with foreign language passages and long or compound foreign words) and correct it manually if necessary.
- Please only use the discretionary, soft hyphen (Windows: ctrl+–, Mac: cmd+–) for manual correction.
- If possible, do not split URLs. If this cannot be avoided (by changing the sentence, for example), do not use a hyphen, because this will change the URL. If there is a hyphen in the URL anyway, the line may be broken there. Otherwise, please break the line with a soft return (without hyphen).
- To avoid “holes” in the sentence, please use non-breaking spaces very sparingly (Windows: alt+0160 oder ctrl+shift+space bar, Mac: alt+space bar). Only use them – if at all – with first name initials (M. Miller), crowned heads (Friedrich II) and the cases mentioned below. If there are any unattractive line breaks, it is better to fix them individually during final polishing.

### Running heads

- Left (= even) pages: level 1 heading (only single-line, potentially shortened)  
*or:* the book section heading if the volume is divided into several superordinate sections.
- Right (= odd) pages: level 2 heading
- *or:* level 1 heading if the book section heading is on the left.
- Word often has difficulties with running heads that change within a chapter. In such cases, it is enough to have the main chapter on the left and the right.
- The running head is omitted on the first page of a main chapter, on interleaves and blank pages.
- The table of contents, introduction, bibliography and index all have running heads – starting on the second page.

→ Multi-authored volumes

- Left (= even) pages: author of the contribution.
- Right (= odd) pages: title of the contribution.

## 7.4 Numbering and cross references

### Pagination

- Even page numbers are on the left, odd page numbers on the right.
- The numbering always starts with page 5 (table of contents or, if applicable, dedication or preface). Pages 1–4 are created by the publisher (see also → Section 9.3).
- The dedication, preface, table of contents and introduction always begin on the right-hand side. If necessary, insert a blank page on the left-hand side.
- The page number is not given on the first page of a main chapter, on interleaves or on blank pages.

→ Multi-authored volumes

- Every contribution begins on a right-hand page. If necessary, insert a blank page on the left-hand side.

### Footnote count

- With every new chapter, the footnote count begins with 1.

→ Multi-authored volumes

- With every new contribution, the footnote count begins with 1 (or with footnote \*).

### Cross references

- For cross references within the text, you can use the reference function in Word and so take advantage of automatic updating. Alternatively, you can enter the cross references manually in the finished layout approved by the publisher (!).

## 7.5 Micro-typography

### Abbreviations

- The use of non-breaking spaces is recommended for abbreviations such as i. a., i. e., e. g. and in front of f. and ff. (see also → Section 7.3, Line breaks), ideally scaled to 50%.

## Quotation marks

- Please use – for foreign language quotes, too – the following quotation marks:

German volumes: „... ,quote within a quote' ..." (small 9 and small 6)

English volumes: ... 'quote within a quote' ..." (small 6 and small 9)

French volumes: <<+1/4-em space... "quote within a quote" ...1/4-em space+>>

Italian volumes: <<... "quote within a quote" ...>>

→ Multi-authored volumes

- In multi-lingual volumes, the type of quotation mark depends on the language of the contribution, which means that quotation marks can vary within a volume.

## Apostrophes

- Word usually automatically sets a correct apostrophe. However, make sure that the inch symbol or similar does not "slip in", and please replace these as necessary with the correct character in form of a small 9 (Windows: alt+0146, Mac: alt+shift+#).

## Hyphens and dashes

- Please use the en-dash as both a dash within a sentence and as a dash between numbers (Windows: alt+0150, Mac: alt+-).
- In a sentence, there is a space before and after an en-dash. However, with numbers, there is no space before and after the en-dash:  
 She walked – deep in thought – through the park.  
 pp. 57–68 (incorrect: pp. 57-68 or pp. 57 – 68)  
 in the years 1939–1945 (incorrect: 1939-1945 or 1939 – 1945)
- for a hyphen, use the minus key:  
 a 2-week holiday

## Slashes

- Depending on the context, a slash has either one space or no space surrounding it. If the individual parts joined by slashes consist of several words (or a combination of numbers and words), please insert a space before and after the slash, and use a non-breaking space before the slash (see also → Section 7.3, Line breaks). If the parts consist of one word only, there is no space:  
 John Smith / Jane Smith  
 Smith/Miller

# Index, cover and front matter

## 8. Index

### 8.1 General notes

- An index is a “better table of contents” for scientific publications, significantly increasing the readability of a volume. This still applies in the age of e-books, with a missing index often being negatively noted in reviews. In some of our series, an index is required, particularly an index of names. In addition, place, subject or source indexes may be useful, depending on the project.
- It is worthwhile starting the task early in the manuscript revision process by creating lists of possible entries.
- For volumes that we typeset at the publishing house, you will receive, on request, the final page proofs as a PDF file, so that you can search the text and compile the page numbers (also known as locators). Do not use the index function in Word as the corresponding index marks cannot be reliably transferred to the layout programme.
- Authors or editors who provide us with a print-ready manuscript can set index marks in Word during formatting and thus prepare the index. Alternatively, the index can be created the same way but using the finished layout approved by the publisher (!).
- When using the search function, please always consider possible variants of the word and word combinations (under the search term “wolf”, instances of the plural “wolves” will not appear, but instances of “Wolfsburg” will).
- If the publisher is to compile the pages numbers (or locators) for the index, we will be happy to make an offer as soon as the list of entries is available.

### 8.2 Formal structure

- Index entries are listed in alphabetical order.
- In the case of a longer index, a blank line can be inserted between the entries for one letter and the next for greater clarity.
- A name index can be supplemented by years of birth and death or by official titles to aid clarity.
- A name index and a place index can be combined if required, whereas a subject index usually stands alone.
- As a rule of thumb, an index is usually between 3% and 5% of the text length.

### 8.3 Term selection

- Terms from the front matter, the table of contents, acknowledgements, general (not thematic) forewords and bibliographies are not included in the index.
- Terms from annotations or footnotes are included if they are not merely bibliographic references. Correspondingly, authors of secondary literature, for example, can be included if they are discussed in more detail.
- Conversely, not all people and places mentioned in the continuous text necessarily need to be included in the index, only terms about which something substantial is said. (In the comparison "XY looked like Shakespeare", Shakespeare need not appear in the index).
- If a person (e. g. in a biography) or a place (e. g. in a city history) is mentioned on almost every page of the text, the term is not included in the index. In this case, please add a note above the index ("XY is not included in the index"). Such exceptions, if made at all, should be limited to 1–2 main terms.
- There is no rigid scheme for selecting the entries to be included – the compilation made is based on the content of the text alone.

### 8.4 Indicating the location of the entry

- There is only one (!) space between the index entry and the page number.
- If one index entry is mentioned on several pages, do not list the pages individually, but use an en-dash (–) to indicate the page range (please do not use f. and ff.):

*not:* oranges 78, 79, 80, 81

*but:* oranges 78–81

- Include references to footnotes as follows:

pears 78n34

- Two footnotes in a row on the same page:

pears 78nn34–35

- Two footnotes on the same page with other footnotes in between:

pears 78n34, 78n37

- In the special case of an index to specific works, the author's name is in bold on one line, with the name of the work non-bold on the next line. The location follows underneath. Between the location and the page number there is a colon:

**Hesiod**

erg.

23–26: 206

341: 77

406: 95 f., 111

## 8.5 Synonyms, hierarchies of terms, cross references

- Synonyms, translations and abbreviations are included in the index with reference to the main term:  
courgettes (*zucchini*) 35, 48, 78–94  
zucchini *see* courgettes  
Quittung (*receipt*) 69  
receipt *see* Quittung  
United States of America (*USA*) 45, 89, 133–178  
USA *see* United States of America
- Hierarchies of terms are useful, for example, if an entry contains many (therefore unmanageable) page locators. They are created as follows:  
oranges 35, 48, 78–94  
– imported 37, 54–59, 321  
– juicy 408  
– mouldy 112, 224–227
- Use cross references for terms that are always mentioned in the same context in the volume:  
Snowy *see* Tintin  
Tintin (*Snowy*) 34, 65, 100–104, 225

## 9. Cover and front matter

### 9.1 General notes

- We usually take care of the inner part of the book first. The cover and the front matter (pp. 1–4) follow only when the inner part has largely been completed.
- The final title and, if applicable, the cover image do therefore not need to be decided upon at the beginning of the project.
- With series titles, we usually assign the volume number shortly before printing.
- You (or, in the case of multi-authored volumes, the editor responsible) will receive the cover together with the front matter for checking and approval before printing.
- Once the cover has been approved, the title and the cover text are considered final.
- Do not forget that you receive a 50% discount off your volume if you make your order before print approval. Please state the number of copies you would like.

### 9.2 Cover

- If you are publishing in a series for which individual cover illustrations are planned or, in the case of a single title, if you would like a design that includes a picture, we would be happy to receive your suggestions for a suitable motif at an early stage and to test it. This leaves you enough time to make an enquiry and, if necessary, to obtain the rights.
- Please note the layout of the series, where necessary. Some covers require images in landscape format, others in portrait.
- Once a picture has been chosen, please send us a description of it in a few words, location / source information and the copyright notice together with the high-resolution picture file. We will include this information in the front matter.

Joe Bloggs on his way to work, London 1993

Oil on canvas, National Canvas Collection, Anytown

© icanvas Agency

- Images from Wikimedia and similar databases may not be used because of the legal difficulties – even when they claim to be in the public domain (see also → Section 3).
- Our marketing department will contact you in good time to prepare a draft of the cover text (and to plan the dispatch of review copies etc.).

### 9.3 Front matter

- If applicable, name the sponsors of the project and provide the desired wording for the acknowledgements in the front matter (for example, "Printed with the kind support of XXX"). If expressly requested by the sponsor, please send us their logo as a separate file (see also → Section 3).

→ Dissertations

- Check with your examinations office whether, for example, acronyms, the name of the university or the year of the doctorate need to be specified on the copyright page, and if so, please let us know.
- Also, please let us know whether the examination regulations require that an extra piece of paper be pasted in front of the title page of the copies you have to submit, and if this is the case, please fill out the page and send it to us.
- Let us know how many copies your examination regulations require (in addition to your free copies, we provide the examination office with up to 6 free of charge) and to which address they should be sent.



## Between printing and binding

### 10. Unbound copy

- If your volume is printed using the offset printing process, we often send the unbound copy for checking. This is a copy of your work printed in full but not yet bound.
- The unbound copy allows you to examine the work of the printers. During the review, the following points should be checked:
  - Are there any pages missing?
  - Are the pages in the correct order?
  - Is the quality of the figures sufficiently good?
  - Is the print image uniform?
- The unbound copy is folded by hand. This may result in waves and creases in the paper which will not appear in the bound book.
- To be able to complete your volume as quickly as possible and not to overstretch the storage capacity of our printing houses, we ask for a rapid turnaround and a prompt approval for the binding to go ahead. The unbound copy does not need to be returned.
- After approval, some patience will be needed because binding can take 2–3 weeks, particularly the binding of thread sewn books.

# Ready!

## 11. Your book is published

### 11.1 Free copies

- As a rule, we need 6–8 weeks from printing approval to delivery for the printing, binding and delivery. Then it is finished: your book is published!
- In the first shipment, the free copies for authors, publishers and contributors are sent by post.
- For publications that appear in a series, we of course provide the editorial board with copies, too.
- Sponsors who settle their accounts directly with us receive their volumes from us.
- In the case of dissertations, we will provide up to 6 additional copies for the examination office on request (see also → Section 9.3).
- The despatch of a deposit copy for the national library, and for the regional library that is entitled to receive a copy, is done automatically by the publisher.
- The distribution of review copies is, of course, also handled by us.

### 11.2 Offprints

- Contributors to multi-authored volumes usually receive an electronic offprint as a PDF file in addition to their free copy. Our offprints include the respective article as well as the table of contents of the whole volume and a title page, along with the whole bibliography, if applicable.
- Whether or not printed offprints are produced is decided beforehand, depending on the volume and the financing (this information is also included in your publishing contract).
- Offprints, whether electronic or printed, still require a lot of manual work. For this reason, they are not despatched until some time after the publication date.

### 11.3 Preferential copies

- If you ordered additional copies before print approval at a 50% discount (see also → Section 9.1), they are usually despatched separately from the free copies, so you may receive several packages.

## 11.4 E-books

- Most of our volumes are also published as e-books (if there are no legal obstacles). They are firstly – at about the same time as the print version – to be found on our e-library (<https://elibrary.steiner-verlag.de/>) before going into national and international distribution.

## Appendix A

### A1. Entering proof corrections

#### A1.1 General information

Please be clear and concrete

- In order to incorporate your corrections correctly and quickly, it is essential for us and our typesetters that your corrections are clear. This means that there must be:  
A clear indication of the location: Where should something be changed? How frequently does the correction occur and in what places?  
Clear instructions: How should it be changed? (Delete, replace etc.; clear spelling of the new text to be inserted.)

What this then means for your corrections:

Please:	Better:
No open questions.	Clarify any uncertainties in an accompanying email or simply clarify them with us or the editor of the volume before submitting your corrections.
Do not give alternatives (e.g. "insert X or Y").	Nobody knows better than you! Decide for yourself which is the better version.
Do not have inconsistent corrections (this can especially happen when different corrections are made by contributors and editors).	Before submitting the corrections to the publisher, decide on the best correction with those making the corrections. Cross out the other version (if it is hand-written) or delete it (if it is digital).
It is unnecessarily laborious and time-consuming to make the same corrections on every page (e.g. to italicise text in every running header).	Give clear general instructions (e.g. "Please italicise XY in all running headers on pp. 1–10").
Do not describe things in a way that a layperson would not understand (e.g. "Italicise all Roman emperors").	Give instructions that refer to a concrete sequence of letters (e.g. "Please italicise all instances of 'Nero'").
Do not refer to hyphenation in general for hyphenation errors.	Specify which word has a hyphenation error and how it should be hyphenated.

By hand or digital?

- You can either enter your corrections by hand on a print-out or you can use the comment function of your PDF reader. Handwritten corrections which have been scanned are no better or worse than digital ones. Some people look at a print-out differently to the way they look at a screen. You can therefore choose the method that suits you best.
- But please do not combine the two methods!
- Exception: In multi-author volumes, contribution A can be corrected by hand while contribution B can be corrected using PDF comments. But within each contribution, please be consistent.

## A1.2 Handwritten corrections

- Please write legibly!
- Please do not use a pencil; do use a striking colour (not black).
- Make the corrections according to BS 5261C:2005. This is the only practicable and unambiguous way to make handwritten corrections.
- The scan must be high resolution. Please check the scan: is everything legible? Have any corrections been cut off from the edge of the page?
- If a longer text passage needs to be inserted, please supply the text as a file. Otherwise, mistakes can creep in when typing.
- If sending by post, please make a back-up copy before posting.

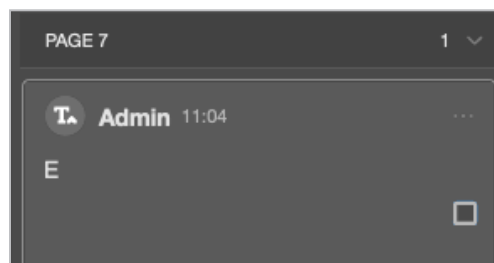
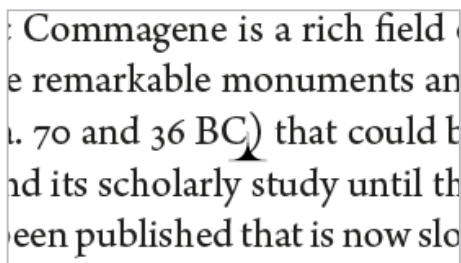
## A1.3 Digital corrections

### Use PDF comments

- For digital corrections, please use the PDF comment function. It is better not to try to reproduce handwritten corrections using the PDF comments.
- Please do not draw additional visual attention to corrections, e.g. by highlighting text in colour or by adding further comments. This is more likely to cause confusion. The most efficient method for you and for us is:

#### 1 Correction → 1 PDF comment

- We work through the comment column, which means that even inconspicuous correction marks in the PDF are not overlooked.



- The more professional PDF programmes allow interventions in the PDF file itself, such as directly making changes to the text in the PDF file. Do not use this function under any circumstances! The PDF file you receive for correction is only an interim. This means that your corrections would only be contained in this PDF file, and not automatically contained in our typesetting programme. We would have to go to the trouble of comparing files to find out where something had been changed. This is prone to errors and expensive.

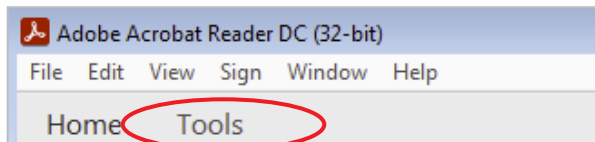
### With Adobe Acrobat Reader DC

- The reader can be downloaded here:

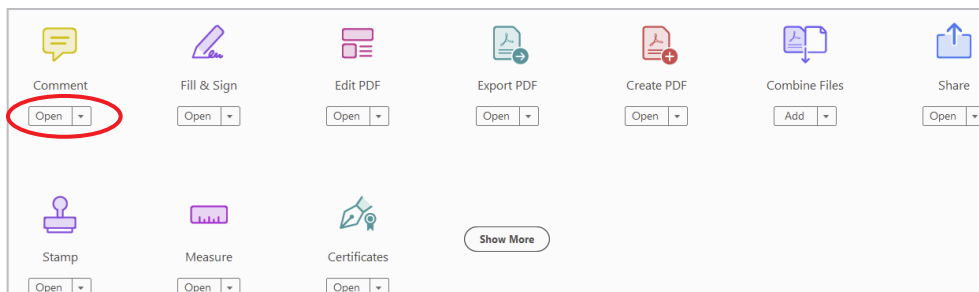
<https://get.adobe.com/uk/reader/>

→ Finding the PDF comment function

- When the reader is opened, click on **Tools** in the top left-hand corner:



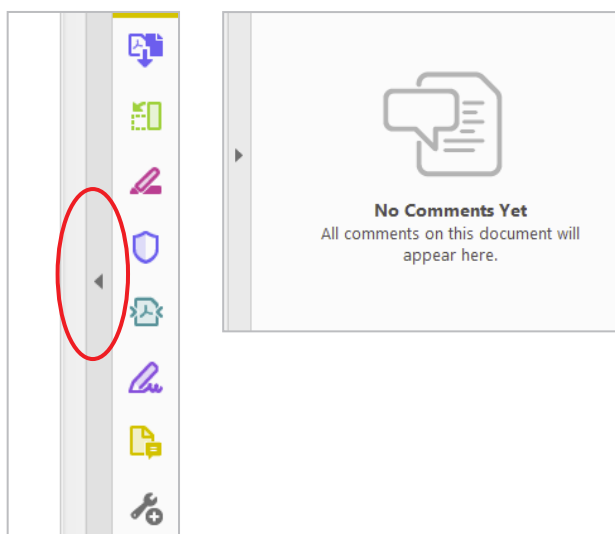
- The tool overview opens:



- Click on **Open** at the top left under the yellow speech bubble. The bar opens showing the various comment options that can be selected. We recommend using only the first six options and the drawing tools for your proof corrections:



- Next, display the comment column if it has not opened automatically. To do this, click on the narrow vertical bar next to the tools icons to the right of the window:



→ The tools in detail



**Sticky note:** Standard text note for all corrections not covered by the other tools.



**Highlighting:** For the marking up of italics or bold but should only be used for one of the two (italics *or* bold). In the comment column or in a general instruction, please indicate which of the two. Use the cursor to highlight the text to be changed.



**Underlining:** For the marking up of italics or bold but should only be used for one of the two (italics *or* bold). In the comment column or in a general instruction, please indicate which of the two. Use the cursor to highlight the text to be changed.



**Deleting:** For text that is to be deleted without replacement. Place the cursor in front of the text to be deleted, highlight the text to be deleted, click on this tool. Alternatively, with the tool activated, directly highlight the text to be deleted.



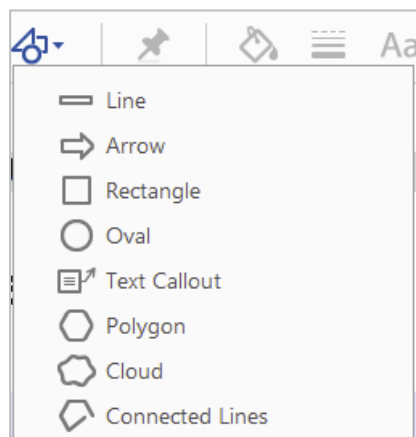
**Replacing text:** For text passages that are to be deleted and replaced by other text. Place the cursor in front of the text to be replaced, highlight this text, click on this tool, then write the new text in the comment column. An additional explanation ("Please insert" etc.) is not necessary, unless something in the inserted text needs to be signalled.



**Inserting text:** For places where new text is to be inserted. Place the cursor exactly where the new text is to be inserted, then write the new text in the comment column. An additional explanation ("Please insert" etc.) is not necessary, unless something in the text to be inserted needs to be signalled.

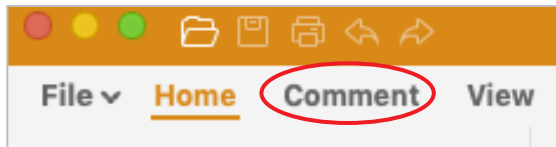


**Drawing mark-ups:** For where something is to be drawn in, usually a correction to the placing of a graphic, e.g. increasing the picture size etc. Can also be used to mark the repositioning of text (with the red arrow):

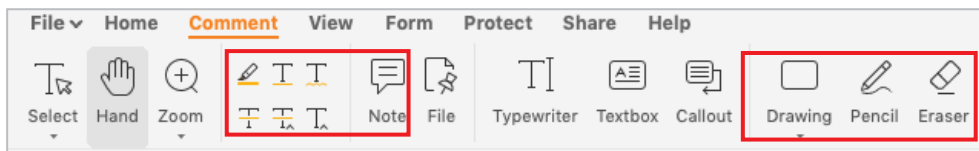


## With Foxit

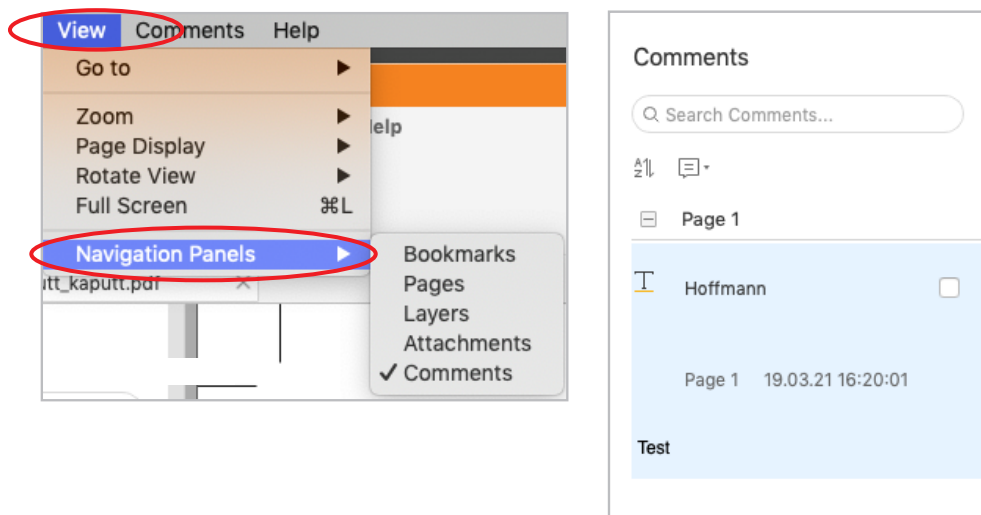
- The reader can be downloaded here:  
<https://www.foxitsoftware.com/pdf-reader/>
- Finding the PDF comment function
- When the reader is open, click on **Comment** at the top on the left:



- The buttons in the ribbon change. The various comment tools can now be used. We recommend that you only use the first seven options and the drawing tools for your proof corrections:



- Next, display the comment column. This has to be actively opened in Foxit. To do this, click on **View** at the top, then hold the mouse over **Navigation Panels** and, in the menu that opens, click on **Comments**, so that a tick appears. The comment overview is displayed:





→ The tools in detail



**Note:** Standard text note for all corrections not covered by the other tools.



**Highlighting:** For the marking up of italics or bold but should only be used for one of the two (italics *or* bold). In the comment column or in a general instruction, please indicate which of the two. Use the cursor to highlight the text to be changed.



**Underlining:** For the marking up of italics or bold but should only be used for one of the two (italics *or* bold). In the comment column or in a general instruction, please indicate which of the two. Use the cursor to highlight the text to be changed.



**Wavy underline:** For the marking up of italics or bold, but should only be used for one of the two (italics *or* bold). In the comment column or in a general instruction, please indicate which of the two. Use the cursor to highlight the text to be changed.



**Deleting:** For text that is to be deleted without replacement. Place the cursor in front of the text to be deleted, highlight the text to be deleted, click on this tool. Alternatively, directly highlight the text to be deleted with the tool already activated.



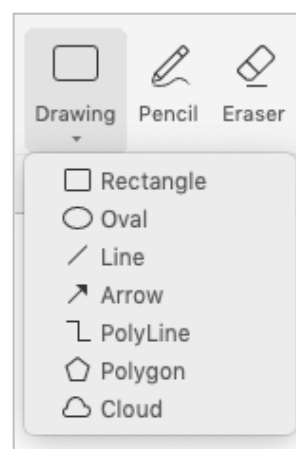
**Replacing text:** For text passages that are to be deleted and replaced by other text. Place the cursor in front of the text to be replaced, highlight this text, click on this tool, then write the new text in the comment column. An additional explanation ("Please insert" etc.) is not necessary, unless something in the inserted text needs to be signalised.



**Inserting text:** For places where new text is to be inserted. Place the cursor exactly where the new text is to be inserted, then write the new text in the comment column. An additional explanation ("Please insert" etc.) is not necessary, unless something in the inserted text needs to be signalised.



**Drawing mark-ups (drawing, pen & eraser):** For where something is to be drawn in, usually a correction to the placing of a graphic, e. g. increasing the picture size. Also for repositioning. Please use the pen only for simple repositioning; do not write text with it!



## Appendix B

### B1. Editing and organising multi-authored volumes

#### B1.1 Introduction

- You would like to publish a multi-authored volume and are wondering how to approach the project and what guidelines you should give to your contributors? Then you are in the right place. We will show you how to develop an instruction sheet, which will – hopefully – make the work easier for you, your team and the contributors. We will show you what you need to pay particular attention to and how to approach the internal organisation, so you don't lose the overview (even in longer-term projects).

#### B1.2 Instruction sheets for contributors – and (co-)editors

##### Concept

- Take the sections on text and image preparation as a basis (see → Sections 2 and 3) and from those notes select the points relevant to your volume (for example, in the case of a volume on economic history, the information regarding numbers, measures and currencies, in the case of illustrated volumes the corresponding legal and technical requirements).
- In addition to the notes in Sections 2 and 3, you will find on the following pages some supplementary notes regarding areas that often cause hitches in multi-authored volumes and that require particular attention.
- You are free to choose a citation method – unless the editorial board of the series in which your volume appears specifies otherwise. (But please ensure consistency throughout the volume!) We have compiled a template that you are free to use in → Appendix C.
- Depending on the subject matter, specific requirements may arise that you know better about than we do. Make appropriate additions, modifications or revisions as you see fit until the instruction sheet fits your project.
- *Caution:* Keep editorial guidelines and layout strictly separate. If you have opted for the print-ready text submission (Method B) and we have sent you our template file and instructions, please do not pass these on to the contributors. The layout must be done centrally by one person, otherwise it won't work.

## Supplementary notes for text preparation (Section 2)

### → Chapter and contribution headings

- It is best to “train” contributors early on to differentiate clearly between main headings and subheadings.

### → Title translation, abstracts and keywords

- Inform the contributors whether an (English) translation of the title is required. Likewise, determine whether abstracts and keywords should be included in the volume and in which language (in the language of the contribution and/or English).

### → Subheadings

- Specify whether and how subheadings are to be counted (not at all, in Latin, or Roman) and how many levels are permitted.

### → Special characters

- If you would like to submit your volume print ready to the publisher (Method B), decide right at the beginning which font your contributors should use for special characters. This can save you a lot of manual rework.

### → Quotations

- Specify which languages are to be translated and which not (e. g. Italian, French and Latin quotations without translation, Polish, Russian and Greek with).
- For volumes containing languages in non-Latin scripts (e. g. Cyrillic), decide which languages are to be transliterated and which system is to be used for the transliteration.
- Decide whether the original and/or translation/transliteration should appear in the text or in the footnotes.
- If specific editions are to be used for quotations, let the contributors know.
- Indicate which guidelines should be followed for abbreviating (source) literature (e. g. in the case of ancient history volumes, Liddell/Scott/Jones, Thesaurus Linguae Latinae, Oxford Classical Dictionary) and which punctuation should be used to indicate the passage: Should that be Thuk. 2,47–55 or Thuc. 2.47–55?

### → Personal details

- If personal details are to be included in the volume, specify the length of the text and the kind of information required (for example, year of birth, academic career, current position, research interests, membership of associations and working groups...), so that the texts are uniformly structured.

## Supplementary notes regarding images and graphics (Section 3)

### → Technical Details

- If incoming contributions in Word include images and graphics that have been inserted into the text, have the original files sent separately as soon as possible (for safety's sake, graphics are best sent as a PDF). Experience has shown that some time elapses between text submission and the start of the actual typesetting work and print preparation, during which files can disappear, hard drives can crash and sticks can go missing. A subsequent request for materials can therefore lead to problems.
- Please inform your contributors whether colour printing is planned for the volume, so they can create their graphics accordingly and choose suitable images.

### Text length

- If you would like to specify text length to contributors, it is best to do so in the form of a character count (incl. spaces and footnotes). In the case of projects with Anglo-Americans a word count is more common, but less meaningful.
- The conversion of the number of characters to the later printed pages is fraught with many ifs and buts, since the number of characters that can fit on one page can vary greatly depending on the ratio of the text body to footnotes, the number of tables, graphics and images and the number of subheadings dividing the text. For planning purposes, you can roughly (!) assume that 2,800 characters, including spaces and footnotes, fit on a page.

## B1.3 Organisation

### Procedure

- To manage the editorial work, a simple table following the model below is usually sufficient. Steps can be added or omitted, depending on the project, but the basic structure is always similar:

Name:	Josephine Bloggs / Joe Bloggs
Title:	The Life and Times of the Bloggs Family
Subheading:	A Study of Brexit Britain
Coordinated by:	(in the case of a writing team)
Postal/Email addresses of contributors:	(in the case of a team addresses of all)
Edited by:	John Smith
Instruction sheet sent on:	XX.XX.2021
Manuscript submission planned for:	XX.XX.2021
Manuscript received on:	(As soon as all manuscripts are available in rough form, send to publisher for scope estimate, if necessary.)
Missing items:	Abstract missing, Fig. 3 missing
Other remarks:	Rampant citing, twice as long as planned
Image material tested for printability:	OK from publishers on XXXX.2021
Permission to reprint images granted:	yes
1 <sup>st</sup> revision sent to contributors on:	XX.XX.2021
1 <sup>st</sup> revision back from contributors on:	XX.XX.2021
2 <sup>nd</sup> revision sent to contributors on:	(if necessary)
2 <sup>nd</sup> revision back from contributors on:	(In complicated cases, 3 <sup>rd</sup> and 4 <sup>th</sup> revisions ...)
Resubmission to the editorial board:	(If so agreed. If major changes are needed, contributors to be involved again.)
Approval for typesetting on:	XX.XX.2021
– Editing completed –	

- From here on the procedure is different, depending on whether you have chosen Method A (typesetting by the publisher) or Method B (typesetting done by you).

Method A: Typesetting by the publisher	
Submission to the publisher:	(You send addresses along with the manuscript. Publisher typesets and sends the essays to contributors with the request to send the corrected proofs to the editors. Parallel to this, the editors receive the whole proof.)
Arrival of corrected proofs	XX.XX.2021
Preferential copies/Off-prints ordered:	(Publisher sends order form with the proofs, see above.)
Corrected proofs to the publisher:	XX.XX.2021
Revised (2 <sup>nd</sup> ) proofs with print approval to the publisher:	(You also send list of preferential copies and, if applicable, off-prints.)
Method B: You do the typesetting	
Sample proof to the publisher for review:	(First, you incorporate our corrections of the sample pages before you send the proofs to the contributors.)
Proofs to the contributors for review:	(Remind contributors of the 50% discount on orders prior to print approval and, if applicable, off-prints.)
Proofs back from the contributors with their print approval	XX.XX.2021
Preferential copies/Off-prints ordered:	XX.XX.2021
Print-ready copy to the publisher for review:	(You send the list of orders for preferential copies and, if applicable, off-prints. The print-ready copy usually still needs to be revised, so it is then sent back to you.)
Final print-ready copy to the publisher:	XX.XX.2021

## Filing structure

- Particularly in the case of projects with large editorial teams, it can be helpful to agree on a consistent folder structure that documents progress and on the basis of which the key versions of the text can be reconstructed, as necessary. (Of course, a confident handling of the correction function in Word would also do, but then all those involved would have to be well-schooled and very disciplined.) Here is one possible system:

### Sample book project

```

Original manuscripts
    Contribution 1
        Texts
        Images
    Contribution 2 ...
First revision by the editors
    Contribution 1 ...
    Contribution 2 ...
First revision by the contributors (possibly a 2nd revision, or more)
    Contribution 1 ...
    Contribution 2 ...
Version ready for typesetting
    Contribution 1 ...
    Contribution 2 ...

```

*for Method B also:*

```

Page proofs
    Contribution 1 ...
    Contribution 2 ...

```

*for Methods A and B:*

```

Page proof correction
    Contribution 1 ...
    Contribution 2 ...

```

*for Method B also:*

```

final version
    Contribution 1 ...
    Contribution 2 ...

```

## Appendix C

### C1. Citation guidelines

#### C1.1 Introduction

- If the editorial board of the series in which your volume is being published does not specify a particular citation method, you are free to choose. Especially for editors of multi-authored volumes who are in the process of developing an instruction sheet for their contributors, we have compiled here an example you are free to use, which can and may be modified according to your own preferences, the requirements of the volume and the traditional practice of the subject matter.
- First of all, however, you should decide on the basic layout of the footnotes in your volume. There are three alternatives to choose from – with various subtypes – which are outlined below. (We have excluded forms with abbreviated references within the body of the text, as these disrupt the flow of reading.) After that, the next step is the bibliography itself.

#### C1.2 Basic options

##### Without a bibliography

- Full bibliographic reference for the first citation; for repeated citations in the same contribution, abbreviated form with reference to the corresponding footnote (see nXX).

This option can cause a lot of work for the editors if contributors add or remove footnotes and all references have to be changed as a result.

This system is not used very much in the Anglo-American world. It is therefore not entirely suitable for international projects.

##### With a bibliography at the end of each contribution

- Abbreviated form in the footnotes, detailed information in a list of the literature used at the end of the essay.

As a rule, this is the easiest to maintain and the least error-prone of the three options.

Good for emphasising chapter levels (e. g. in the case of interdisciplinary projects) as well as for the problem-free use of offprints.



### With a bibliography compiled at the end of the volume

- Abbreviated form in the footnotes, detailed information for all the titles mentioned in the volume compiled in a large bibliography.

Only useful for projects in which all contributors repeatedly refer to the same literature.

Avoids redundancies and can help make a multi-authored volume into a cohesive whole with the feel of a monograph.

However, special care must be taken by all contributors to use the same editions and print-runs.

For the use of individual texts (e. g. the downloading of chapters), it is extremely awkward.

If „real“ (i. e. printed) off-prints are planned, this variant is equally problematic.

## C1.3 Example guidelines

### Preliminary note

- Since most editors opt for the second of the above-mentioned versions (with the bibliography at the end of each contribution), the following example refers to this variant:

#### General information

- Sources and references are given in the footnotes in abbreviated form, and the detailed bibliographic information is provided in a bibliography at the end of each contribution.
- The bibliography includes all titles cited in the contribution, and only these.
- On the first level it is sorted alphabetically by person, on the second by year of publication.
- In English main headings and subheadings all nouns, adjectives and verbs are capitalised, but not articles, pronouns etc.
- Between a main heading and a subheading there is always a full stop, not a colon.

#### Abbreviated references in the footnotes

- An abbreviated reference follows the author-year principle:  
Meier (2020), 99  
*In the case of two:* Miller/Meier (2020), 2 f.  
*In the case of more than two:* Miller et al. (2020), 11 f.
- If there are several publications by one person from the same year, they are differentiated by a lowercase letter after the year:  
Meier (1999a), 5 f.  
Meier (1999b), 17–23 f.
- Two consecutive pages are cited with an f., more than two pages with a from-to reference:  
Keitel (2018), 202 f.  
Vasold (2008), 276–288.

- Several cited passages within one work are separated by commas:  
Kullmann (1960), 58–63, 169–173, 221f., 227, 366, 369.
- In multi-volume works, there is a colon between the volume and the page number:  
Miller (2013), vol. 2: 98–103.
- A consecutively repeated reference is abbreviated with "ibid." or "ibid., page number":  
Hempfer (2014), 22.  
cf. ibid.  
ibid., 61.
- Several abbreviated references of different works one after the other are separated by semicolons :  
Dalfen (1972), 67; Dalfen (2012), 151–170; Radke-Uhlmann (2010), 29; Vancamp (2010), 11, 14 f., 18–20.
- If a note is being referenced, an "n" plus the note number is inserted in brackets. The same applies to figures:  
Heitsch (2014), 4 f. (n8).  
Lückoff (2005), 72 (Fig. 4).

### Detailed listing in the bibliography

- Monographs  
Surname, First Name (Year): Title. Subtitle. (2nd or later Editions, Year of Original Publication etc.). Place: Publisher. DOI [or] URL; Access Date DD.MM.YYYY.  
Engel, Elisabeth (2015): Encountering Empire. African American Missionaries in Colonial Africa, 1900–1939. Stuttgart: Franz Steiner Verlag.
- Multi-Volume Works  
Surname, First Name (Year): Title. Subtitle. (2nd or later Editions, Year of Original Publication etc.). Number of Volumes. Place: Publisher. DOI [or] URL; Access Date DD.MM.YYYY.  
Bechert, Heinz et al. (Ed.) (1979–2000): Burmese Manuscripts. 4 Vols. Stuttgart: Franz Steiner Verlag.
- Journal Article  
Surname, First Name (Year): "Article Title". In: Full Journal Title Volume (Issue/Part Number), Page Numbers. DOI [or] URL; Access Date DD.MM.YYYY.  
Antonopoulos, Andreas P. (2018): "Silenos' Monuments of Bravery. On Sophocles' Ichneutai 154–155". In: *Hermes* 146 (4), 447–453. doi: 10.25162/hermes-2018-0038.
- Chapter in an Edited Volume  
Surname, First Name (Year): "Chapter Title. Subtitle" (Year of Original Publication, etc.). In: Surname, First Name (Ed.): Title of Volume. Subtitle (2nd or later Editions, Year of Original Publication, etc.). Place: Publisher, Page Numbers. DOI [or] URL; Access Date DD.MM.YYYY.  
Jaeschke, Verena (2020): "Architecture and Power. Defining Tetrarchic Imperial Residences". In: Manders, Erika / Slootjes, Daniëlle (Eds.): *Leadership, Ideology and Crowds in the Roman Empire of the Fourth Century AD*. Stuttgart: Franz Steiner Verlag, 19–33.

- Contributions from collected writings / works  
Surname, First Name (Year): „Title. Subtitle“ (Year of Original Publication etc.). In: Ibid.: Title. Subtitle (2nd or later Editions, Year of Original Publication etc.). Number of Volumes (Sections, Parts, etc.). Ed. Surname, First name. Place: Publisher, Volume: Page Numbers.  
Apel, Willi (1986): “Early History of the Organ” (1948). In: Ibid.: Medieval Music. Collected Articles and Reviews. 3 Vols. Ed Binkley, Thomas E. Stuttgart: Franz Steiner Verlag, Vol. 3, 107–136.
- Newspaper Article  
Surname, First Name (Year): “Title of the Article”. In: Newspaper Title, DD.MM.YYYY, Page Numbers, column.  
Lewis, Paul (1999): “Historians Give Romans Better Marks In Democracy”. In: The New York Times, 24.07.1999, B7.
- Online Sources  
Surname, First Name (Year): „Title“. In: Full Title of Online Journal Volume (Issue/Part Number), Page Numbers. DOI [*or*] URL; Access Date DD.MM.YYYY.  
Ricquier, Kirsten (2019): “The Early Modern Transmission of the Ancient Greek Romances. A Bibliographic Survey”. In: Ancient Narrative 15, 1–34.  
<https://ancientnarrative.com/article/view/31184/32431>, Access Date 19.01.2021.  
Wiseman, Timothy (1974). Legendary Genealogies in Late-Republican Rome. In: Greece and Rome, 21 (2), 153–164. doi:10.1017/S0017383500022348.
- Film  
Full Title of Film (Year of Release). Director: Surname, First Name (Format Year of Distribution). Place of Production: Production Company.  
North by Northwest (1959). Director: Hitchcock, Alfred (DVD 2000). Beverly Hills: Metro-Goldwyn-Mayer.