

Berg Publishers

**General Guide and House Style for Authors and
Editors**

2004

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INTRODUCTION

Nine months from your typescript entering production we aim to have produced your book. The speed and accuracy of the operation, however, depends a great deal on the physical quality of the typescript. Our copy-editor will automatically apply the style outlined in the following notes. If the copy is prepared in accordance with this booklet it will save you time at a later stage and the risk of misinterpreting your text is reduced. If you wish to depart from our house style in any particular way, please make this clear in a note appended to the typescript. We will eventually require a copy of your manuscript on disk (see Disk Preparation below).

PLEASE NOTE: before your manuscript can enter into production we need to have the COMPLETE typescript, from the title (with your name as you wish it to appear on the title page and cover of the finished book) and content pages to the bibliography (if one is included), plus ORIGINAL copies of any artwork and necessary permissions (see Permissions below, and Figures and Illustrations on page 8). An index, however, will not be required until proof stage.

PERMISSIONS

Unless other arrangements have been specifically written into the contract, the author must obtain permission for 'substantial' quotations, illustrations, diagrams and tables from other books (**please note:** 'substantial' does not necessarily mean large, it also means important. The amount copied is of course relevant but quality is also a factor). Permission for the use of photographs must be obtained from the copyright-holder. This must be done and the required form of acknowledgement written into the typescript before the typescript is sent to us. Please note that we need to have world-wide language rights and rights for online use.

DISK PREPARATION

Please submit your manuscript at the appropriate time (after the copy-editor's corrections have been made) on 3.5" computer disk. Please ensure you state clearly what software program you have used and whether it was prepared on a PC or a MAC (preferably PC). Please note that we do not accept manuscripts produced using Clarisworks. Certain measures taken while entering your text will save you time and effort at the disk updating stage:

1. Please do not save the whole book as one file. Each chapter should be a separate file.
2. Please avoid using unnecessary returns, e.g. one line between headings and text is sufficient.
3. There should only be one space after the end of each sentence.
4. Tabs: try to avoid them. If possible use an indenting feature rather than tabs at the beginning of each paragraph.
5. All footnotes/endnotes MUST be entered at the end of the chapter as regular text. DO NOT use the footnote or endnote feature available with your software program (as we are unable to retrieve this text at typesetting stage).
6. As far as possible enter all accents and special characters rather than marking them in pen later.
7. If this is an edited volume please see to it that all contributions are on one disk and in the same format. Each chapter should be its own document on disk but we do not need a separate disk per chapter.
8. NO UNDERLINING ANYWHERE. It should all be entered as italics.
9. Titles are best typed in upper and lower case, not all capitals.

SUGGESTIONS FOR GENERAL EDITORS

General Editors should check that all contributors use the same system of references throughout for both notes and bibliography (consistency on a chapter-by-chapter basis is not acceptable). We will provide copies of these guidelines for all contributors if the editor so desires. General Editors should also make sure headings in the table of contents conform exactly to those of the individual contributions. They should also provide contributors with guidelines to ensure standardized artwork or arrange for all artwork to be produced together.

Although the copy-editor's queries for all contributors will be sent to the General Editor for distribution, we should be given a full list of contributors' addresses for purposes of administration and sending out finished copies of the book, etc.

When the typescript of an edited collection is submitted we request that you include a ‘Notes on Contributors’ page with a few lines of information on each contributor involved – that is, current position, main field of research, and major publications to date.

MANUSCRIPT PREPARATION

US Authors

American authors and editors will be asked to use American spellings and mechanical style throughout their books. They should consult *The Chicago Manual of Style* (14th Edition, The University of Chicago Press) when preparing their manuscript. The chosen style must be used consistently throughout the manuscript. Please contact our UK offices should this require further clarification.

Typing

The entire typescript, including notes, bibliography, etc., should be typed at least double-spaced with 28 lines to a page. Leave good margins to left and right. Type on one side of the page only. Number the whole script from the first page of the text to the end, not chapter by chapter (this applies equally to multi-author works).

Number of Copies

We require two copies, the top copy and one good Xerox copy.

Alterations

Minor alterations can be written in the space above the line. Try to use only one colour (preferably black) ink. Do not use the margins, which should be reserved for the copy-editor’s mark-ups.

Headings

Headings must be differentiated to indicate their order of importance. Make sure the various categories of headings (chapter headings, first sub-headings and second sub-headings) are clearly indicated and consistent. We will decide on an appropriate format for headings and mark up your script according to a typesetter’s layout.

Spelling

In general, *The Concise Oxford Dictionary* is our arbiter of spelling, especially for hyphenated words, words in italics, etc. We generally use ‘z’ spelling for all words ending in ‘-ize’, ‘-ization’ (organize, organization), but consistency in spelling should be the main concern. However, alternative spellings in quoted material, book and article titles should not be changed. (The copy-editor will have neither the time nor the facilities to check these, so please ensure their accuracy.) We would also recommend *The Oxford Dictionary for Writers and Editors* and *Hart’s Rules* (both published by Oxford University Press) as useful reference works.

Punctuation

Paragraphs

Indent the first line of a new paragraph consistently (except immediately after a heading, when the paragraph should start flush with the left-hand margin). There is no need for extra space between paragraphs. Avoid too many short paragraphs, as these have a disjointed effect on the printed page and may not be necessary to the sense. Over-long paragraphs, however, tend to look tedious.

Quotations

Use single quotes except for a quotation within a quotation:

He remarked: ‘This charge of “fraudulent conversion” will never stick.’

The full point precedes the closing quotation mark ONLY if the quotation contains a grammatically complete sentence starting with a capital letter.

He said: ‘We must be leaving now.’

He told them that a small proportion ‘may be available for distribution’.

Quotations over 60 words should be indented and separated from the main text by a space above and below. They should not be set within quotation marks:

I take far, far more pains than would go to the set composition of a lecture, both by varied reading and by meditation; but for the words, illustrations, etc., I know almost as little as any one of the audience ... what they will be five minutes before the lecture begins. This keeps me on my toes, and occasionally, I surprise even myself.

Be sure to indicate by the indentation, or lack of it, of the first word of the matter following the quotation whether it is a new paragraph or a continuation of the paragraph containing the quote.

Abbreviations and Contractions

Avoid unnecessary abbreviations. If many are used, provide a list of them at the end of the preliminary pages. If there is no explanatory list, explain unusual abbreviations on their first occurrence, e.g. REM (Rapid Eye Movement).

Omit the full point after contractions, i.e. abbreviations including the first and last letter of the word:

Mr Mrs Dr St Ltd edn eds (but: ed.)

Some other abbreviations drop the full point, including most units of measurement:

n (note) per cent mm lb ft (also note: 65 lb; but ‘hrs’, ‘qrs’, ‘yds’ take an ‘s’ plural)

Full points are required after ‘vol.’ (but: ‘vols’), ‘seq.’ and ‘no.’, even though the last is a contraction of *numero*. Note ‘ibid.’ but ‘idem’.

No full points in sets of upper-case initials:

UN, USA, NATO, UK, EEC, NY

The plural form does not take an apostrophe except in the lower-case forms, which might otherwise be confusing (see Apostrophes on page 5):

NCOs but e.m.f.’s

Capitalization

Avoid over-use of capitals. They are often unnecessary.

Titles: King John. The King says, but a king must. The Minister of Information; the minister of a church. The Foreign Secretary, the Leader of the Opposition, the Duke of Buccleuch, but a duke, a bishop.

Hyphenated titles are capitalized in both parts: Major-General, Vice-President, etc.

Geographical: North, South, East, West if part of a political division, e.g. South West Africa, Western Europe, Western Capitalism. But the south of Scotland, southern Scotland, western winds; sun, moon and earth lower case.

Brand Names: Thermos, Vaseline, Spitfire. No inverted commas.

Institutions: The State (i.e. the body politic), the Church (if an institution; lower case if a building); also the Roman Catholic Church, the Church of England; Parliament but parliamentary behaviour, parliamentarians.

Political: Political subjects are tricky. Political parties take capitals but communism, fascism, capitalism, social democracy, socialism do not. The following style uses capitals in titles, but not in back reference, in the case of political parties:

Mr Blair, the Leader of the Labour Party, said in Parliament today that the Bill backed by his party and mentioned in the Labour Party programme, had no chance whatever of receiving government backing. Although passed at the party conference with the support of party leaders, trade unions and the labour movement in general, Mr Blair insisted that Cabinet Ministers, including the Minister for Agriculture, who is also party Secretary, would ignore the conference decision in order to keep the Labour government in power. It mattered not what ten party conferences might say, nor a hundred local Labour parties.

Further examples: The Conservative Party, but the party; the Tory government and the government, government policy. The First World War (not World War I), also known as the Great War, was seen as the war to end all wars. The British Army, the officer corps, army ways, the army fought to the death. The Treaty of Versailles was in many ways a flawed treaty. A coalition was formed, the Lloyd George Coalition Government. The Left of the party, left-wing politics. The British Empire, the politics of the Empire, British Imperialism. The Ministry of Defence, the Ministries of Defence and Agriculture.

NB. Radical/radical; Liberal/liberal. The author should make his or her meaning clear by using upper case for Radical and Liberal when meaning a political party and lower case when these words are used in a general political sense.

Commas

The comma should usually be omitted before the ‘and’ in lists of three or more items, especially if each item is a single word or short phrase:

red, white and blue.

Do not use a comma with a parenthetical dash. The dash in itself indicates a sufficient pause:

the ‘Howard Project’ -- originally rather a speculative venture -- crystallized in 1932.

Do not use a comma before the opening of parentheses:

He wrote a letter (not the first one) to his solicitor.

Commas should be omitted after ‘that is’ or ‘i.e.’:

He shot his grandmother, i.e. his mother’s mother.

Commas should precede conjunctions (especially ‘and’, ‘but’) when joining two main clauses:

The sky was blue, and the sun was shining.

Commas should precede adverbs in the following type of construction:

She loves me, not him.

First catch the criminals, then charge them.

Colons and Semi-colons

A colon introducing a list or other displayed material should never be followed by a dash.

Semi-colons or full points, not commas, should be used to separate main clauses that have different subjects and are not introduced by a conjunction:

He was trying to write a book; the ideas would not come.

Full Points

There should be no full point at the end of items in a list of tables, plates, figures, etc.

With Parentheses: Keep the full point with the sense. Only when a whole sentence is in parentheses does the full point come before the closing parenthesis:

He looked pale. (He had been ill.)
He looked pale (he had been ill).

Double Punctuation

There is no need for double punctuation at the end of a sentence, either after an abbreviation or after a punctuation mark in inverted commas or a book or article title:

The article was called ‘The Potteries, Staffs.’
He was the editor of *Which?*

Only when the punctuation mark is within parentheses is a final punctuation mark required:

He looked forward to his trip (France, Spain, Malta, etc.).

Apostrophes

Use ‘s for the possessive case in English names and surnames wherever possible: Charles’s, Jones’s, St James’s Square, Thomas’s.

In ancient classical names use s’: Mars’, Venus’ (also Jesus’). No apostrophe in: All Souls, Earls Court, Golders Green, Johns Hopkins University, St Albans, St Andrews, St Ives. Do not use ‘s for plurals of capitalized abbreviations: NCOs, the 1960s (or the Joneses). Do use for lower-case abbreviations: e.m.f.’s, dotting his i’s. **NO** apostrophe for: phone, bus, flu.

Hyphens

Be consistent in the use of hyphens. Introduce them to avoid ambiguity:

best-known example	best known example
deep-blue sea	deep blue sea
four-year-old children	four year-old children
a little-trodden path	a little trodden path

Note the use of the hyphens with nouns used as adjectives (noun-attributes):

in the long term	long-term fall in value
the grass roots	grass-roots policy
the middle class	middle-class values
the nineteenth century	nineteenth-century history

Hart’s Rules has a useful section on hyphens.

In all headings, the second word in a hyphenated phrase should be lower case, e.g. Short-term Policies.

Parentheses and Brackets

() are called parentheses. Brackets are square: []. Reserve square brackets for interpolations within quotations or round uncertain data in references (e.g. if the date or place is ascertainable but does not appear in the book). Do not use them to avoid having parentheses within parentheses.

Material within square brackets in quotations does not affect the punctuation of the outer sentence. Material within square brackets or parentheses can have its own punctuation independent of the outer sentence:

They [the enemy?] rose like one man.

Ellipses (...)

Omit ellipses at the beginning and end of quotations unless necessary for the sense. Use ellipses to indicate that material is missing within the quotation. Use three points only.

Casca said: ‘There was more foolery yet ...’

Numbers and Measurements

In general, use words for numbers one to ninety-nine (except for a series of quantities). From 100 upwards use figures.

Exceptions

Round numbers above 100 may be expressed in words when not part of a series. When there is a series of round millions, ‘2m’ can be used; with a pound or dollar sign ‘2 million’ is acceptable. If two series of quantities are being dealt with it may be clearer to use words for one and figures for the other, e.g. ‘Ten wards held 16 beds each, but fifteen others contained as many as 40.’

Hyphenate spelt-out numbers: twenty-one, two-thirds. But use figures to avoid too many hyphens, e.g. 62-year-old man.

Use a comma in thousands and larger numbers: 6,580.

No commas or spaces in dates or reference numbers.

Figures, not words, must be used before abbreviations: 5 kg, 6 km.

Figures are always used in percentages except when starting a sentence. Per cent should always be spelt out in the main text; % should be used in tables and notes.

Write 0.5, not .5.

Elide numbers except in measurements: 21-4, 130-3, 115-19. Note that numbers from 11-19 retain the first ‘1’, i.e. 11-18, rather than 11-8. Do not say 2-3,000 if you mean 2,000-3,000.

For numbered paragraphs use (1), (2), (3), etc.

Distinguish ambiguous numbers: capital O and zero; roman and arabic one. If you use a billion, make it clear whether it is a British or US billion (Br. million million, US thousand million).

Dates

Write 1 May 1975. No commas.

Spell out century numbers: ‘the fourteenth century’.

Hyphenate the adjective: ‘fourteenth-century castles’.

Write: ‘the mid-fourteenth century’ (noun) but ‘an early-fourteenth-century prelate’ (adjective). Pairs of dates: 1970-1, 1972-3, but 1915-18, 1809-1903. (BC dates cannot be elided.) Decades should be 1930s, not 1930’s, thirties or Thirties.

No apostrophe in plurals: 1890s.

Use an oblique stroke for a year, such as a financial or academic year, covering more than one calendar year: 1898/9; the years 1895/6-1897/8.

Write ‘from 1924 to 1928’ not ‘from 1924-8’ and ‘between 1924 and 1928’ not ‘between 1924-8’.

‘18 September to 19 January’ is better than ‘18 September - 19 January’.

Avoid beginning a sentence with a numeral. Spell the number out or turn the sentence round.

Months can be abbreviated in tables and footnotes, but always use the name of the month and not the number.

Time

Express as follows: six months, 8.00 a.m., eight o’clock, half-past eight, a five-minute break, but five minutes’ start (no hyphen).

Use words for periods of time such as ‘it took him six months’, but figures for exact measurements and series of numbers.

Money

In a list, write ‘£6.00’ and ‘£0.25’, not ‘£6’ and ‘25p’. Similarly, write ‘\$6.00’ (US) and ‘\$0.25’ (US), not ‘\$6’ and ‘25¢’. For sums of money, s, d, p are roman and do not take full points, e.g. ‘£3 11s 4d’; use ‘4s 11d’, not ‘4/11d’.

Foreign Languages

Foreign words that are not in common usage should be italicized. Make sure all accents are marked in the typescript, though accents on capital letters in French can be omitted.

French Spell out Saint or Sainte. Mark cedillas in ‘garçon’ etc.

German All nouns have capital initial letters. Use ‘ü’ rather than ‘ue’ in ‘The Führer’, etc. Use ‘ß’ rather than ‘ss’ in ‘groß’, etc. Make sure this is done consistently.

Berg Publishers cannot and will not typeset text that uses Greek or Russian characters. If such characters are essential to your book they should be supplied as artwork to be scanned. Please note, however, that this will increase the costs of production and so should be kept to an absolute minimum.

Proper Names

The names of foreign persons, places, institutions, etc. should not be italicized in the main text.

Use United States rather than America where there is a possibility of ambiguity.

Use Great Britain only when you mean England, Scotland and Wales; United Kingdom for Great Britain and Northern Ireland; British Isles for United Kingdom and the Irish Republic.

Holland is, strictly speaking, only two provinces of the Netherlands.

Anglicize place names consistently, e.g. Munich not München, Brunswick not Braunschweig, Vienna not Wien, Marseilles not Marseille. Likewise be sure to be consistent when referring to foreign names where variation is possible, e.g. Franz Joseph and Franz Josef, Kaiser Wilhelm II and William II. Note that you should always use Habsburg not Hapsburg.

Italics

Please type *in italics* those words that are to be printed in italics. Italics must be used for the following:

1. titles of published books, though not the Koran, the Bible or the books of the Bible. Titles of periodicals, long poems, plays, films, operas and oratorios, but not television or radio programmes, which should be in roman and quotes;
2. names of ships: HMS *Valiant*, SS *Oriana*;
3. foreign words or phrases in an English sentence; but roman and quotes for foreign quotations;
4. to identify letters: ‘the letter *t*’;
5. for *passim*.

Use italics for emphasis sparingly. It is usually possible to make your point without special emphasis.

The following do not use italics: titles of articles; chapters; short stories (use roman and quotes for these); apostrophes; possessive ‘s’ following an italicized word, i.e. ‘the *Discovery*’s home port’; ibid.; idem; id.; e.g.; i.e.; cf.; viz. and others (see *The Oxford Dictionary for Writers and Editors*).

In italic headings it is not necessary to distinguish foreign words or phrases by the use of quotes.

Lists

Lists of points should be numbered, indented and with a space above and below as shown:

There are several factors at work here:

1. A steady growth in the population. In part this may be traced to improvements in the food supply as a result of agricultural innovations. This is, however, open to dispute.
2. The growth of credit facilities. Banks had mushroomed in the early decades of the century, as had insurance houses, etc.
3. Increased government involvement in housing. There were several statutory measures passed in the period. Von Brandt's influence was notable here as was that of Schmidt.

Tables

Tables that are to be integrated with the text should be typed with the text, and any on separate sheets should have their position indicated in the text thus: (Table 2.3 here). It will not always be possible for the typesetter to place them exactly where you indicate, so refer to each table by number and not as ‘the table above’, ‘the following table’, etc. For the same reason, any explanatory notes should appear beneath the table (numbered as a, b, c, etc.) rather than being styled as footnotes or endnotes.

Tables that are to go at the end of the chapter should be typed on separate sheets of paper and placed before the notes of that chapter.

In both cases, number the tables by chapter: 1.1, 1.2, 2.1, 2.2, 2.3, etc.

Table headings should be typed using upper case for the first letter of each main word and lower case for the rest. There should be no full point.

The source of the table should go beneath the notes. The word ‘Source’ should be followed by a colon.

Figures and Illustrations

It is important to us that you are happy with your book and that you are aware of the options available with the reproduction of your artwork. It is also important for you to be aware of the constraints at our end. If your book is heavily illustrated, you may want to contact Sara Everett, our Production Director, in advance of submission to discuss how the images will appear in the final text.

In particular, you should know that we print on 80gsm bookwove paper, which is standard for academic books in our subject area. Art paper will generally produce a sharper image, and if you have concerns over the quality of the images – because photographic details are important to the content of your book, or the quality of the originals is not to the highest standards, or because you prefer the look of art paper – you may want to consider

a plate section (where all the photos appear together on a higher quality paper). If this will be impossible because the integration of the text and illustration is essential (as with some collections), you should contact our Production Department to discuss the best possible solution.

Artwork MUST be submitted with the final draft of the manuscript. Though please note that while Berg Publishers will make every effort to ensure that your artwork is carefully handled and returned to you as soon as possible, artwork, must of necessity, be sent out of house and we can accept no responsibility for loss or damage. Therefore, we suggest that you if your artwork is irreplaceable you submit it on disk or via email (scanned at 300 dpi). DO NOT send us the originals. If you have any questions about the artwork you are sending, please contact the Production Department. The numbering on the artwork must be clearly marked, as must its position on the manuscript. Keep artwork separate from the text, with the figure number penciled in on the back of each figure. A separate list of captions and copyright information etc. should also be included. It is the author's responsibility to clear any necessary permissions (see Permissions on page 1).

Photographs

Disc/mailed images

Berg Publishers prefer images to be submitted on disc or via email (as JPEGS, TIFFS, etc). We can accept most formats but the images MUST be screened at 300 dpi and should be as near the final published size as possible (i.e. approximately 11.5 cm wide). If Berg have to manipulate the artwork to achieve the above measurements and the variant is greater than 10 % then quality will suffer when the images are printed. Please note: the images need to be scanned using the above measurements, do not take images already scanned (at say a higher dpi but smaller) and manipulate them yourself.

A run-out of the images submitted in this way should also accompany the manuscript (with the figure number clearly marked) so the publishers are aware of what artwork they should be receiving.

Black and white illustrations: All photographs submitted should be black and white and clear enough for reproduction as we will not be able to improve on the quality and in some cases the printing process may cause the quality to deteriorate slightly (especially if submitted as colour). Photocopies are not acceptable.

Slides/transparencies: Berg Publishers will accept both black and white and colour slides/transparencies (though these will be printed as black and white) but these will be sent directly to the printers to be screened and positioned. Berg, therefore, will accept no responsibility for the final printed quality of any illustrations submitted through this method. If possible a photocopy of the image should be submitted along with the slide or transparency so that a positional image can be put in the proofs.

Photographic prints from magazines: We DO NOT accept photographic prints from magazines, newspapers etc or photocopies of photographic prints from magazines or newspapers.

Line Art

All line drawings should be drawn with black ink on a white background. Berg Publishers will not undertake any redrawing and are unable to 'clean up' images. If line art is submitted as a slide or transparency then the publishers will be unable to accept any responsibility for the final printed quality.

Poetry

When poetry is quoted it is desirable to paste in a photostat of the printed page from which the poem is taken, as typewritten transcription is often unreliable.

Notes and References

There are two main systems of referencing that can be used: Harvard (author-date) or short title. These are outlined briefly below. Whichever system is adopted it should be used consistently throughout the book – even for multi-contributor works consistency on a chapter-by-chapter basis is not acceptable. The op. cit. system is also not acceptable.

Harvard or Author-Date System

This is the system preferred by Berg Publishers. This system does not use notes but gives the author's surname and year of publication in the text and the full reference in a Bibliography at the end of the book or, sometimes, at the end of each chapter.

The author's name, date of publication and (if one is needed) page reference are given in parentheses in the text, e.g.:

'the use of tactile cue fading (West, 1979, pp. 131-6) was ...'

The reference may be simplified still further by omitting the first comma and substituting a colon for the second. The 'pp.' can also be omitted:

'the use of tactile cue fading (West 1979: 131-6) was ...'

If the author's name forms part of the sentence it is not necessary to repeat it in the reference:

'the use of tactile cue fading initiated by West (1979, pp. 131-6) was ...'

If the author published two or more works in one year, these are labelled 1979a, 1979b, etc. If more than one is included in one text reference write: 1979a,b.

Works with three or more authors should give all the names in the first reference but may afterwards be shortened to Smith *et al.* All three names MUST be given in the list of references.

Short-title System

The most usual form of the short-title system provides a full reference in the form of a note only at the first mention of the book, and thereafter a shortened version of the title can be used:

1. Mary Hamer, *Writing by Numbers: Trollope's Serial Fiction* (Cambridge University Press, 1987), p. 25.

...

3. Hamer, *Writing by Numbers*, p. 27.

Ibid. should only be used in consecutive notes to indicate the same reference:

3. Hamer, *Writing by Numbers*, p. 27.

4. Ibid., p. 406.

5. Ibid., chaps 5 and 6.

Note that the short title should be used again if another reference intervenes:

6. Hazel, Cotton Trade, vol. 4, p. 135.

7. Hamer, *Writing by Numbers*, p. 250.

All notes should be typed double spaced and should be placed at the end of each manuscript chapter even if they are to appear as footnotes (please do not use any endnote/footnote packages which may be available with your software). They should be numbered consecutively through each chapter, i.e. 1, 2, 3 (1, 2, 2a, 2b, 3, etc. is not acceptable). Each superscript number in the text may only refer to one note. If you wish to use the same reference twice use two notes. All notes end with a full point.

Bibliography

A bibliography lists all the works cited in the text. A select bibliography lists only some of them (and is not acceptable when the author-date referencing system is being used). The works should be listed alphabetically

thus:

- Kinnes, I. (1988), 'The Cattleship Potemkin: Reflections on the First Neolithic in Britain', in J. Barrett and I. Kinnes (eds), *The Archaeology of Context*, Sheffield: University of Sheffield.
- Roe, H. (1982), 'Some Aspects of Topographical Locations of Neolithic and Bronze Age Monuments in Wales', *Bulletin of the Board of Celtic Studies*, 29: 763-5.
- Schieffelin, E. (1976), *The Sorrow of the Lonely and the Burning of the Dancers*, New York: St Martin's Press.

Where there are several works cited for one author, please cite single-authored works first in chronological order:

- Carr, J.L. (1965), *Teachers in the Classroom*, London: Taylor.
 ---- (1973), *The Psychology of Childhood*, London: Taylor.

Works written by the same author plus one other person should be listed next, in alphabetical order of their second authors, and then chronologically:

- and Brown, B. (1965)
 ---- and Brown, B. (1966)
 ---- and Jones, C. (1970)
 ---- and Jones, C. (1971)

Finally, works written by the same author plus several other persons should be listed in chronological, not alphabetical order (as the reader will be looking for the date and not the co-author's name, which may not be present in the text reference):

- Robinson, D. and Jones, C. (1958)
 ---- Brown, B. and Robinson, D. (1965)
 ---- Brown, B. and Jones, C. (1974)

If the short-title system of references is being used, please follow this style in the Bibliography:

- Kinnes, I., 'The Cattleship Potemkin: Reflections on the First Neolithic in Britain', in J. Barrett and I. Kinnes (eds), *The Archaeology of Context*, Sheffield: University of Sheffield, 1988.
- Roe, H., 'Some Aspects of Topographical Locations of Neolithic and Bronze Age Monuments in Wales', *Bulletin of the Board of Celtic Studies* 29 (1982), pp. 763-5.
- Schieffelin, E., *The Sorrow of the Lonely and the Burning of the Dancers*, New York: St Martin's Press, 1976.

COPY EDITING AND PROOFS

The copy editor (who will be an out of house freelance) will send any queries to you via email. You will not see the copy edited manuscript. Once you have answered the queries, the copy editor will incorporate your responses into the typescript, which will then be returned to Berg before being sent to the typesetter for setting.

When you receive your proofs you will be asked to indicate typesetting errors only. Once a book has gone into proofs it is too expensive to make alterations that will affect pagination. We take full responsibility for our own errors but if you insist on alterations at this stage you will be charged for them. A set of proofreading symbols to be used in marking up the proofs will be sent to you with the proofs.

If an index is to be included it is at this stage that you will be expected to compile it. An extra set of proofs will be sent to help in compiling the index. If you are unable to compile the index yourself, we can supply names and addresses of indexers, whom you should contact directly and also arrange to pay directly. Please note that the cost of this cannot be offset against your royalties. A set of index guidelines is available on request and will also be sent to you with the proofs.