**Summary of Contributor Style Guide**

***Key points***

Typescript is double-spaced, with a clear typeface, e.g. Times New Roman, in 12 point size.

Do not use any hyphenation or text justification - allow the software to make automatic word-wraps without hyphenation. You should insert hyphens only in words that must be hyphenated wherever they appear.

The text layout should be kept as simple as possible.

It is important to be consistent throughout the text, using the same spacing between words, headings, paragraphs, spelling etc.

Avoid using more than three levels of subheadings as this is confusing for the reader

Quoted material of over 40 words in length should be separated out from the text by being indented from the left margin.

The exact spelling and punctuation of the original quotation must be faithfully copied, whatever the style of the rest of your book. Indented quotations should not have quotation marks unless they report conversation.

Your own interpolations into quoted matter should be enclosed in square brackets, not round

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

Use a single (not a double) space after a full point, and after commas, colons, semicolons, etc.

In a collection where chapters have been written by different authors the notes usually go at

the ends of the chapters

Use italic for titles of books, plays, films, long poems, newspapers, journals (but not for articles in journals).

Italic type for emphasis should be used only sparingly. Bold should not be used for emphasis.

Keep the use of capitals to a minimum. Use lower case for government, church, state, party, volume, and so on, unless a specific one is named, e.g. the Labour Party, the Conservative Government.

**Numbers**

Spell out numbers under 10. Use numerals for measurements, e.g. 12 km, and ages, e.g. 10 years old.

You should use numerals for percentages in the text but spell out ‘per cent’, e.g. 24 per cent. The percentage sign (%) should be used only in tables and figures.

Insert a comma for thousands and tens of thousands, e.g. 1,000 and 10,000.

Use minimum numbers for number spans except in ‘teens’, e.g. 25–8, 136–42, 150–1, but 12–16.

Make sure you use the numeral keys on your keyboard for 1 (one) and 0 (zero) and not a lower case ‘l’ or an upper case ‘O’.

**Referencing**

**The Harvard reference system** is the one preferred by Taylor & Francis. If you use this system, you

cite the author's surname, the year of publication and the page reference immediately after the quoted material, e.g. ‘Many composers ... have attempted to return to this state of childhood grace’ (Swanwick 1988: 56). With this system it is essential that the bibliography lists every work cited by you in the text.

Where there are two or more works by one author in the same year, distinguish them as 1988a, 1988b, etc. Type bibliographic entries in this order: author, initials, date, title, place of publication, publisher

Citations in the text for online material should include the surname(s) of the author(s), or the name of the ‘authoring’ organization, and the document date or date of last revision (which may require the date and month as well as the year). White (29 June 1997) Australian Bureau of Statistics (1997)

If you cannot use the Harvard system and use note references instead, you must give full details of author (with initials), book or article title, place of publication, publisher, date and page reference. Use commas between the elements of the reference rather than full stops.

If you refer again to one of these works in the same chapter, you may do so *either*

by repeating the author’s surname and then using op. cit. (the work cited), *or* by repeating the author's surname and the title of the book or article (or a shortened form of it) – but do not mix these two systems – use one or the other.

You can use ibid. on its own, if it refers to the last work to be cited, with both systems.

Never carry the use of op. cit., ibid. or shortened titles over from one chapter to another; always give full bibliographical details in the notes the first time a work is cited in each chapter.

If you are the editor of a multi-authored book, you must ensure that all contributors

use the same system of notes and references.

Do not forget to print out the notes and bibliography double-spaced.

**Bibliography**

If you are using the preferred Harvard system of referencing, type the bibliography entries in the following style:

Jaeger, J.C. and Cook, N.G.W. (1979). *Fundamentals of Rock Mechanics*, London: Chapman & Hall.

**Electronic references**

These should appear in the main bibliography and should include additional details as outlined here:

A book, part of a book, a journal, or a journal article which has been published and is also available on the Internet should contain the usual reference details followed by the medium (e.g. Online), what it’s available through (e.g. HTTP, Gopher, e-mail) and then the actual electronic address (URL) in angled brackets. Always include the date on which you accessed the information in brackets. For example:

Smith, A. (1997) *Publishing on the Internet*, London: Routledge. Online. Available HTTP: <http://www.ingress.com/~astanart.pritzker/pritzker.html> (accessed 4 June 1997).

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

**Example of bibliography using Harvard system**

Bannan, N. (1995) ‘Underground town planning in the UK’, unpublished thesis, University of Cambridge.

Beale, A.J. and Collins, C.H. (eds) (1992) *Safety in Industrial Microbiology and Biotechnology*, London: Butterworth-Heinemann.

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Betts, P. and Diaz, T. (1991) ‘Mediated electro-chemistry: a practical solution to biosensing’, in E. Willis (ed.) *Adventures in Biosensors*, London: JAI Press.

Bickley, A.R. (1988) *Septimus Severus: the later years*, London: Hutchinson.

—— (forthcoming) *The Roman Town of Calleva*, London: Routledge.

Bickley, A.R., Cobb, S.L. and Gibbs, L.J. (1984) *The Roman City*, London: Routledge & Kegan Paul.

Bird,W.R. (1957) ‘Differentiation of psychotic from non-psychotic personalities’, *International Journal of Psychoanalysis*, 38: 266–75; reprinted in *Second Thoughts* (1967), London: Heinemann; and also in E.B. Spillius (ed.) (1988) *Melanie Klein* *Today*, vol. 1, London: Routledge.

Birkey, C.W., Maruyama,T. and Fuerst, P. (1993) ‘An approach to population and evolution genetic theory for genes in mitochrondria and chloroplasts’, *Genetics*, 103: 513–27.

Bisset, G. (1991) *Roman France*, trans.D. Sheldon, London: Batsford.

Braudel, F. (1949; 2nd edn 1966) *La Méditerranée et le monde méditerranéen à l'époque de Philippe II*; trans. Sian Reynolds (1999) *The Mediterranean and the Mediterranean World in the Age of Philip II*, London: Collins.

Briant,T. ‘Roman sites: an eighteenth-century view’, paper presented at Oxford Antiquarian Society Conference on Roman sites in Northern Europe, Oxford, January 1998.

Brown, L.M. (1995) *Principles of Biotechnology*, 2nd edn, Cambridge, MA: Harvard University Press.

**Illustrations**

You must supply all original illustrations at the same time as you deliver your final typescript. Illustrations should be supplied separately from the main text, rather than integrated. Do not embed any artwork files within the text (e.g.Word) files. Supply the graphics files separately from the main text as different people will be working on the text and on the artwork. Bear in mind that the quality of submitted illustrations will be reflected in the finished book. Indicate in the text where you wish the illustration to appear, e.g. FIGURE 1.1 NEAR HERE.

When referring to illustrations in the text, refer to them by number, i.e. ‘in Figure 4.1’, rather than ‘in the figure below’, since when the book is typeset the figure may not be able to appear immediately after the reference.

Supply a complete list of captions separate from the illustrations.

Include acknowledgement of the source in the caption if appropriate, or supply a separate list of sources/acknowledgements.

Prepare any tables separately from the main text, i.e. don’t integrate them into the text where they are mentioned. Ensure that every table has a text reference so it can be placed accurately by the typesetter, e.g. TABLE 3.2 NEAR HERE.

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

**Permissions**

You must obtain both print and electronic permissions for all illustrations in copyright. This includes most photographs. Images on the Internet are subject to the same copyright rules as those appearing in printed media.

All permissions must be cleared by the time the typescript is ready for delivery.Seeking permissions can be time-consuming, so please start the process off as soon as you use material in your book which will need permission.

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

does not exceed a quarter of the poem.

Epigraphs are automatically counted as embellishment of the text, and permission must be sought for their use (this will usually involve emailing the original publisher of the quoted work with your chapter, so that they can view the content in context).

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

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

The general rule is: if in doubt, seek permission.

In the case of longer extracts, the author’s permission as well as the publisher’s may be required.

You must obtain permission for all illustrations, whether supplied by museums, agencies or private individuals, or taken from existing publications.

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

**Digital Material**

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

**The Internet**

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