



## Guidelines for the Submission of Manuscripts

Submissions should be in Microsoft Word compatible format. You should deliver the completed manuscript and any associated files electronically, either as email attachments, uploaded via our server (if we wish you to do the latter, we will give you specific instructions), or on a CDROM.

A PDF version of the entire manuscript must accompany the submission.

Each chapter of the book must be submitted as a separate file, prepared in accordance to the guidelines below. If the book contains artwork (e.g. figures, graphs, photographs, etc.), you will need to submit each figure as a separate file (see the guidelines below on preparing artwork).

Your book must be submitted as a complete package. Partial submission creates delays and confusion in production. Remember that when you finally submit a manuscript you are confirming that it is ready for publication. Although you will be given an opportunity to check proofs of your work, this is intended only to ensure that nothing untoward has occurred in the production process. This is especially true of artwork, tables, data examples, etc. where corrections may not be possible at proof stage. Care taken in the preparation of the manuscript can reduce the time required for production substantially.

Use the [Submission Checklist](#) to ensure that your submission will be acceptable. Submissions that are likely to cause problems in production because they do not conform to the guidelines may have to be returned to you for remediation.

Once your manuscript has been accepted for production, you will receive confirmation by email. From that point it typically takes about six months to publication, though complex books may take longer. See the section on the production process below for more details of what to expect.

### 1) Format

Please do not attempt to design the book yourself: the publisher is responsible for the general layout and design of the book and will do this in ways which are cost-effective and in keeping with other similar books in their list. Where you have specific requirements for the layout of data and examples, please follow the guidelines below to ensure that, as far as is possible, your layout can be reproduced without error.

Manuscripts that have particular layout needs, or that use specialized fonts, should also be submitted in conventional paper format. If you are submitting in both hard copy and digital formats, you should ensure that both versions are identical.

Both the text and the footnotes of submitted manuscripts must be double-spaced for easier editing; the manuscript must be printed on only one side of the paper. Footnotes

may be placed either at the bottom of the page or at the end of the chapter, though the bottom of the page is preferred. Regardless of whether you use footnotes or endnotes, please use the automatic footnote commands of your word processor; please do not simply insert superscript numbers manually.

**Fonts.** Whenever possible please use a Unicode for any foreign-language fonts, such as Hebrew, Aramaic, Coptic, or Greek, in your manuscript. Similarly, when transliterating an ancient language or when special characters are required, please use a Unicode transliteration font such as Semiramis.

**Transliteration of Hebrew, Greek and Related Languages.** The audience and subject matter of the book should be the deciding factors in determining whether to transliterate or use the original script in citing Biblical Hebrew or Aramaic, whether to include vowel points with the consonants, and whether to use breathing marks and accents in Biblical Greek. Editors of collections should ensure that all contributors know what decisions have been made in this regard and have abided by them. Whether or not one transliterates, an English translation should normally accompany at least the first occurrence of any foreign (ancient) word.

Please refer to the *SBL Handbook of Style* §5 for guidelines on the transliteration of ancient texts.

**Using Paragraph Styles.** If your text requires special formatting (i.e., your book contains more than straightforward text paragraphs and headings), make sure that you use paragraph styles systematically. The general rule is that each distinctive kind of paragraph, e.g., headings, quotations, numbered examples, should be allocated its own paragraph style.

Apply that style systematically to every instance of that kind of paragraph and do not use it anywhere else. It does not matter much how each style looks on the page—when the book is typeset it will look different. What is important is that different kinds of paragraph are distinctively “tagged” by means of their paragraph style.

The following material should be clearly identified by using distinct paragraph styles:

- Headings. Use no more than three levels of heading below the article title or chapter heading and use a different named style for each level of heading.
- Headings can be numbered if required. If numbering is used, do not put a full stop at the end of the number and use a tab to separate the number from the rest of the line.
- Quotations that are sufficiently long to require setting out as a blocked paragraph. Do not enclose such quotations in quotation marks.
- Bulleted or numbered lists. Use a different named style for each level of indentation.
- Transliterations or similar paragraphs that need distinctive treatment.
- Displayed and numbered examples (use a different paragraph style for each distinctive type of line, as described below).
- Bibliographies.

## Preparing Tables

- Tables should be included in the manuscript at the point at which they are needed.
- A caption should be placed before each table.
- Do not use background tints in cells.
- Ensure that a table will fit into the final text width (around 4.25 inches) without the font size falling below 9pt.
- Avoid vertical rules in tables. Minimal horizontal rules will be applied during production to bring tables into house style.

## Figures and Artwork

- Figures should never be supplied as, or embedded in, MS Word files.
- All figures must be supplied separately in digital form, a single figure per file. The name of the file should reflect the figure number (e.g. Figure 3.1 should be found in a file called something like 3.1.pdf). Artwork files should contain no captions or material other than the figure itself.
- At the point where a figure should appear in the text, on a separate line write: [FIGURE 3.1 NEAR HERE]. All captions should be provided together in a separate MS Word file, not in the manuscript and not in the artwork file. Figure numbers should include the chapter number e.g. Figure 1.4, Figure 8.2.

See the fuller, detailed [guidelines on preparing artwork](#) if figures are a prominent feature of the book.

## 2) Author Style Guide

For reference style and abbreviations, authors should follow the style sheet specified for the journal or book series in which their manuscript will be published. These are available on the appropriate journal and series web pages (and see §3 below). Other style conventions, however, are common to all Lockwood Press journals and books; these are described here.

Books submitted to Lockwood Press should not employ the term *man* generically (including also *men*, *mankind*, *family of man*, *brotherhood*, and so forth). Instead, *inclusive* terms (for example, *human being*, *human*, *humanity*, *humankind*, *people*, and so forth) should be used to designate individuals and groups. Moreover, translations of other texts (whether ancient or modern) should not be more gender specific than the originals are judged to be.

Use American spellings and punctuation conventions.

Avoid hyphens in compounds such as “sociolinguistics,” “multicultural,” “overrepresentation,” etc.

Please use en-dashes to indicate page ranges, e.g., 12–47.

American style uses unspaced em dashes (—), not spaced en dashes ( - ).

Use double quotation marks, except where material is quoted within quotes, where single quotation marks should be used. Commas and periods should be placed inside quotation marks, as per American style.

An accepted style should be followed for formatting definitions (glosses) of foreign words. Lockwood Press prefers the linguistic style for definitions. Example: *melek* 'king', *rc* 'prince'.

Always use the final serial comma. Example: Hebrew, Aramaic, and Greek; not Hebrew, Aramaic and Greek.

Spell out the English equivalent of i.e., e.g., cf., and viz. in formal prose. Note that cf. means "compare with"; most of the time it is more precise to use "see . . ." than to use "cf. . . ."

In the rare case that i.e. or e.g. is used (e.g., within parenthesis or in footnotes), the following typography guidelines should be used: (a) no space between letters, (b) periods always used, (c) comma preceding *and* following the abbreviation.

Do not use vague cross references such as "see below"; if something is significant enough to cross reference, use "see p. 000 above/below."

Do not use "we, us, our" when you mean "I, me, my."

A space should be used between first and middle initials: for example, D.H. Thomas should be D. H. Thomas.

Regarding representation of numbers with numerals or words, please spell out whole numbers from zero through one hundred; any whole number followed by hundred, thousand, or hundred thousand; and any number that begins a sentence (see CMS §§9.2, 9.4). Where many numbers occur within a paragraph, maintain consistency in the immediate context. If according to rule you must use numerals for one of the numbers in a given category, use them for all in that category (CMS §9.7). For example, one tablet from Emar and three from Mari; but 1 tablet from Emar and 153 from Mari. But also note: one tablet from Mari and three from Emar listed 205 head of cattle and 1004 sheep.

For the citation of inclusive numbers, please refer to the guidelines in CMS §9.60–63. Examples: 71–72, 100–104, 101–8, 321–28.

When citing plate numbers and figure numbers, we prefer to convert all roman numerals to arabic. Examples: "plate XXIV:2" becomes "plate 24:2," etc. This form is easier to read and is less distracting on the printed page. (Stratum numbers and other archaeological numerical designations normally must be retained in the form assigned to them by the excavator.)

### List styles

Please use the following guidance when numbering lists.

- 1) Use arabic numbering for lists, lower case roman numbers for lists within lists, and lower case letters (where necessary) for lists within lists within lists.
- 2) Using brackets:
  - i) You may use a closing parenthesis, if you wish, after the initial number.
  - ii) Never use a full stop after the number.
  - iii) Do not enclose numbers in both opening and closing brackets.

3) If you are using numbered headings do not use arabic numbers for lists. Use roman numbers, and then lower case letters.

Whatever scheme you use for number hierarchies, apply this systematically throughout the book.

### **3) Citations and Abbreviations**

Each book series and journal has its own style conventions for citations and abbreviations. You may refer to the individual series and journal web pages for details.

### **4) Permissions and Copyright**

It is your responsibility as author to ensure that you have obtained any permissions to reproduce any part of another work. If your article contains extracts from other works, especially figures, tables, poetry etc., please contact the authors and publishers BEFORE submitting the final version to seek permission to use their work. If primary research data is to be included, research participants should have signed a consent form. See the [Copyright, Fair Use, and Permissions Guidelines](#) for detailed information on when and how to obtain permission.

### **5) The Production Process**

**Receipt of MS.** When we receive the complete package of material from you, we will check that it conforms sufficiently to our production guidelines to allow the book to go into production. If there are any obvious problems, we will contact you and ask you to make the necessary changes.

**Editing & Layout.** Lockwood Press assumes responsibility for two types of editing: mechanical (copy editing) and substantive (content). The first process involves reading the manuscript for (a) consistency in matters of capitalization, spelling, and hyphenation; (b) grammatical correctness; (c) insertion of instructions to typesetters concerning page layout; (d) many other style matters, as outlined in this style sheet. The second editorial process involves clarifying, readability, and (rarely) reorganizing or suggesting other ways to present the material. Ideally, the author(s) or editor(s) will have already performed these tasks, but not infrequently the Lockwood Press editor will need to edit for clarity of content, especially when authors are using English as a second or third language. In any extensive reworking of the material, the author or editor is given an opportunity to see the changes made.

Any artwork in your book will be prepared by the Press while the text is typeset and laid out on pages, and then merged with the artwork before being reviewed by the copyeditor. The copyeditor usually works directly on the screen. This has the disadvantage (from the author's point of view) that we cannot send you an MS Word file using "track changes" showing proposed copyediting changes before main production. However, it has the advantage that the copyeditor, and you, can see how any changes relate to layout of material on the page. We will draw your attention to any significant copyediting changes or queries at first proof stage, and we will send you final proofs showing the effect of any corrections, before the book is printed.

**Proofs.** First proofs will be provided to you as PDF files. Usually, you will be given an internet address from which you can download the proofs when they are ready. Single-authored books will be provided as a single PDF file containing the whole book,

including any front matter. This will give you a chance to see how the whole book will look. For multi-authored works, such as essay collections, proofs will be provided with each chapter as an individual pdf. In both cases, copyeditor's queries to the author(s) will be set out in the margins or in red font in the text. You should use these as the working proofs for marking up corrections.

When indicating changes and corrections required, you should send us a simple list of changes indicating the page and line number, and describing what needs to be changed. This can be done either in a simple email, or as a Word document. Please note that you should not attempt to redraft at this stage. Proofs are provided so you can ensure that nothing untoward has occurred in the production process. We reserve the right not to make changes that should have been in the original manuscript and that would be costly to implement at proof stage. Please note also that you are not at liberty to require changes to the design or page layout; this remains the responsibility of the Publisher, though we will try to accommodate any requests that might improve the usability of the book, or which relate to conventions of particular theoretical frameworks. Please be careful not to introduce inconsistencies when you make corrections and please ensure that corrections are clearly stated and do not raise further queries that will cause delays in processing.

When we have received, and made the corrections to first proofs, you will be sent a second set of proofs of the whole book. You should use this to check that the changes required have been implemented, and that no new problems have arisen. You should use this set of proofs to prepare the index.

When you have supplied the index and it has been set, you will normally then be provided with a final set of proofs showing you how the book will go to the press. At that stage, you will be asked to confirm that the book is ready for publication.

**Cover.** Cover artwork, and the "blurb" that appears on the back of the book, is produced in a different department from the main text. As production of the main text nears completion, you will be asked to check the text appearing on the cover artwork. Note that the Publisher is responsible for determining the cover design; in special cases however, the author may be asked to suggest appropriate images to be used on the cover.