

REFORMATION

Guidelines for Contributors March 2007

Reformation is the leading English-language journal for the publication of original research in scholarship of the Reformation era. It is sponsored by the Tyndale Society and will be published *annually* by Equinox starting with Volume 11, 2006.

Please follow these guidelines when you first submit your article for consideration by the journal editors and when you prepare the final version of your article following acceptance for publication.

If your article is accepted for publication, you will receive a PDF of the final article and one copy of the printed issue. As an Equinox author you are further entitled to a discount on any Equinox publication. Please contact the Equinox office to arrange this (jjoyce@equinoxpub.com).

Review Process

All articles are peer-reviewed by at least one member of the editorial board and one independent reviewer and are subject to editorial modification.

The editor will not consider manuscripts that are under consideration by other publishers. It is assumed that once submitted to *Reformation*, articles will not be sent to other publishers until a decision about inclusion has been reached. Material must not have been previously published.

Articles

Articles are to be 6000 to 9000 words in length, should be accompanied by a bibliography and may be accompanied by notes (see below).

Book Reviews

Always check with the Book Review Editor before submitting a review in case the book you are interested in reviewing has already been assigned. Book reviews are to be 400–1400 words in length, and as much as possible refrain from the use of notes and references.

Language of Publication

The language of publication is English. The language of submission should be English although the Journal will consider submissions in other languages. All translations are to be supplied by the contributor, however.

Permissions

You will need to clear copyright for any copyrighted material that you use or quote, including artwork. Please refer to separate PDF (Permission Guidelines for Authors) available on this website.

Online submissions

We normally accept only online submissions. If you are unable to submit electronically, contact the Editor:

Professor John N. King
Reformation
The Ohio State University
164 West 17th Avenue
Room 421
Columbus, OH 43212
USA

Online submission is a five stage process and you may submit articles or book reviews.

Step 1: Confirmation of Copyright

You will be asked to confirm that you hold copyright in the material being submitted and/or that permissions have been cleared to reproduce any included copyrighted material.

The journal accepts only original articles which have not been previously published. You will need to clear copyright for any copyrighted material you quote or use, including artwork. Please refer to separate PDF (Permissions Guidelines for Authors).

Step 2. Metadata

At Step 2 you will be prompted to supply various types of information known as metadata. This includes a 150 word abstract and three to five keywords as well as other metadata including among other things a short biographical statement including recent publications, your contact details (please include your full name, title and postal address) and appropriate Library of Congress subject classification code/s. This metadata is important because it facilitates the indexing of your article once it is published thus leading to more citations and greater readership. This material is entered separately from your article.

Step 3: Main Text

You will then be asked to upload the main body of your article. This part of your submission should be in MS Word and should be SINGLE spaced (including quotations and excerpts, notes, references, tables, and figure captions) and the pages of the manuscript should be numbered.

PDFs are not acceptable for submission of articles; however, you can upload a PDF as a Supplementary file following submission of your Word file.

Step 4: Supplementary Files

There is a separate step in the submission process to allow you to upload supplementary files. For example, Supplementary files are to be used for all figures but not for tables.

Each figure should be entered as a separate supplementary file.

Supplementary files should also be used if you wish to bring to the attention of the Editor any particular features which would be required at the layout stage or to clarify font usage. Other appropriate material to upload as supplementary files are (a) research instruments, (b) data sets, which comply with the terms of the study's research ethics review, (c) sources that otherwise would be unavailable to readers or (e) audio/video material. If there is material here that would only be appropriate for online publication, please indicate so in a note to the Editor (at Stage 1 of the submission process).

Steps 5& 6

These are confirmation stages allowing you to make changes and to confirm that everything is accurate.

Ensuring a Blind Peer Review

All articles are peer reviewed. To insure the integrity of the blind peer-review we need to make every effort to preserve the anonymity of authors and reviewers. Therefore when preparing your article for submission please take the following steps:

1. Remove your name from the entirety from the text. If you cite your own publications, be sure to substitute the word 'author' for your own personal details and for the actual title of your work cited.
2. With Microsoft Office documents, author identification should also be removed from the properties for the file (see under File in Word), by clicking on the following, beginning with File on the main menu of the Microsoft application: File>Save As>Tools (or Options with a Mac)>Security>Remove personal information from the file properties on save>Save.
3. On any PDF uploaded, remove author names from Document Properties found under File on Adobe

Style Guidelines

The journal follows the conventions of the *Chicago Manual of Style*.

Contributors may choose to submit articles in either British or American style of spelling and punctuation.

Quotations should follow the punctuation, capitalisation and spelling of the original. Quotations of 60 words or more should be indented as a separate block of text without quotation marks. Permission will need to be obtained from the copyright holder for

quotations in excess of 800 words are taken from a text still in copyright (either in The United States or Commonwealth countries).

Footnotes should be numbered sequentially throughout the article with a superscript numeral corresponding to the footnote.

Additional information for the Preparation of manuscripts

The following points are essential if your submission is accepted and you are preparing the manuscript for confirmed publication. However, we recommend that you follow these guidelines throughout the submission process as they are good practice and particularly if your article includes figures or complicated layout.

Fonts and font styles

Use Times (or Times New Roman) 12 pt as the font for the main text.

Use the following fonts, where required, for special purposes:

- concordances and transcripts* should be set in courier;
- phonetics characters* should be set in an IPA font (use SIL IPA93 Doulos or Charis SIL);
- special symbols* should be set in a symbol font (as far as possible, use only one such font throughout the manuscript);
- text in a language which uses a *non-roman writing system* (e.g. Mandarin, Arabic) may need a special language font;
- use *italics* to show which words need to be set in italics, NOT underlining. (This is so underlining can be used as a separate style in humanities publications where needed).

Using paragraph styles

If your text requires special formatting (i.e. your article 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, named, 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* which 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.
- Transcript* or similar paragraphs which need distinctive treatment.
- Displayed and numbered examples* (use a different paragraph style for each distinctive type of line, as described below).

Displayed examples

Displayed language examples should be numbered as follows:

- (1) Frank liked Joan.
- (2) (a) Joan always liked Frank.
(b) Joan never liked Frank.

Where elements need to be precisely aligned on different lines, use one of the following techniques:

- Set all lines in Courier and use spaces to achieve the desired alignment.
- Use the table function in MSWord and align cells as needed.
- Use a paragraph style in which a TAB is set every 3mm in the line, and use TABs to align material on each line.

Where displayed examples form a major feature of your article, make sure that each line requiring a distinctive typographic treatment has its own named paragraph style. For instance, you might call the style used for the first line of a numbered example, 'Example 1'; the style for a line beneath which needs to be set in smaller point size (e.g. a gloss), could be called Example 2; and a third line which gives a translation, Example 3.

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 114mm) 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] On the line *after* this, include the caption. Ensure that the caption is placed 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 guidance on preparing artwork if figures are a prominent feature of the book.

Tables containing artwork

If your article contains tables which contain artwork within cells, please include such tables in place in the ms (like any other table) but also supply a **PDF** as a separate file (i.e. treat also as artwork).

Guidelines for the Preparation of Artwork

All authors are expected to supply 'camera-ready' art work with their manuscripts. These notes explain what that means in practice, and gives guidance as to how to prepare the most common kinds of artwork needed in most humanities publications.

Supplying the right kind of artwork is critical to the timely production of a journal issue. Where problems arise in production it can hold up the production of a title substantially.

Please be aware that when you submit the final draft of your manuscript to the Publisher you are confirming that the artwork (photographs, line drawings, tables and data examples) are 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. For the majority of artwork, no changes will be possible at proof stage.

Preparing artwork

All figures must be supplied separately from the manuscript, in an appropriate digital format. Each figure will be reproduced exactly as you have created it. We will scale down the artwork, if necessary, to fit the page dimensions.

Artwork which is wider than the width of the text column in the printed page will in most cases be scaled to 114mm. This will reduce the size of any text in the artwork and you should take this into account when creating it.

There are two main kinds of digital artwork used in publications: vector and bitmap. This section provides advice as to when each format is most appropriate and guidance as to what to do and what to avoid when preparing your artwork.

Do not use colour in artwork. All artwork must be supplied in greyscale and you must make sure that any tints used (eg in graphs or bar charts) are sufficiently distinct. Do not use tints below 20% or above 80% and ensure that any tints used differ by at least 20%.

Do not embed any artwork in the Word files containing the manuscript or supply artwork in Word format. Any such artwork will be lost in the conversion process.

Each figure must be supplied as a separate file in PDF, ai (Illustrator), eps (Encapsulated Postscript), Tiff, or Jpeg format. Jpeg should be used only for photographs and should be compressed with a 'High Quality' setting.

Each artwork file should be named according to its figure number. Where a piece of unnumbered artwork is needed, name the file using roman numerals (e.g. Figure v) and use this number when showing where the figure is to appear in the manuscript (see below).

All photographs should be supplied at a resolution which will allow reproduction at 300 dpi at the final size.

Do not use 'screen grabs' to create artwork except for illustrations of what a screen looks like. . The resolution of a screen shot is typically 72 dpi and is too low for normal reproduction in print.

Where possible avoid bitmap format for figures containing text or lines. Where such a figure must be submitted in bitmap format (e.g. because it has been scanned from another work), it should be supplied at at least 600 dpi in TIFF format. Never use jpeg format for figures containing lines and/or text.

Never use drop shadow effects on artwork.

Ensure the background to the artwork is white or transparent. Do not enclose the artwork in a frame or tinted box.

Make sure any lines are at least 0.5 pt in width.

The same rules apply to fonts in artwork as those relating to the manuscript. Where possible use only standard fonts (e.g. Times, Arial, Helvetica, Courier). Use specialist fonts only where absolutely necessary. Where you supply files in PDF format, make sure that all fonts are embedded.

How to show placement of artwork in the manuscript

Show where a figure should appear in the main text by inserting a line as below:
[FIGURE 1 NEAR HERE]

Use square brackets as shown. If there is a caption, this should NOT be included in the artwork file but MUST be included in the main text file immediately under the line showing the insertion point. If the artwork is an unnumbered figure use a temporary roman number (e.g. Figure v) and do not include a caption. Make sure that, whatever you call it, the name of the file containing the artwork is the same as what you put in the square brackets.

Using vector drawing software to create artwork

Any artwork which involves lines and text should be created using a ‘vector’ drawing package. There are many such packages which can create artwork suitable for publication ranging from the free (Open Office Draw) to expensive industry standards (Corel Draw, Macromedia Freehand, Adobe Illustrator). If you have an option to set the ‘colour mode’ of the figure, select ‘Greyscale’ (if available) or ‘CMYK’, if not. If you choose CMYK, make sure that you use no colours other than black or shades of grey.

When you save or export your file, use one of the following formats (in order of preference) PDF, ai (Illustrator), eps.

Using *Microsoft Word/Powerpoint* to create artwork

Many authors use the drawing facilities in Microsoft Word or Powerpoint to create artwork. This is probably the single greatest cause of headaches in production since it is very difficult to extract artwork embedded in Word files and convert it successfully into a form which can be used in book and journal printing. Here are some of the problems:

Microsoft Office creates artwork in RGB colour – suitable for displaying on a screen. When this is converted to greyscale in production, it may not look the same as the author intended. Key contrasts (eg in the colour of lines on graphs) may be lost.

Microsoft Word documents look different on different computers. Fonts are mysteriously substituted; line lengths and breaks – even page breaks – change as text reflows on a different machine; the boundaries of areas using hatches or tints in artwork (‘clipping masks’) may be lost. Nevertheless, it is often possible to create usable artwork using drawing tools in Microsoft Word or Powerpoint provided that you convert the artwork file to PDF on the same machine as you created the drawing, ensuring that all fonts are embedded in the PDF. Make sure that you use no colour – only use black and tints of grey. The PDF file you send us will still be in RGB, but we may be able to convert it successfully.

If you are using Word or Powerpoint to create artwork, be very careful to follow the guidance about colour, tints, fonts etc given earlier. Do not include any text which does not form an integral part of the figure (e.g. a caption or running head) in the artwork file.