

Golden Point Press  
Publishing Guidelines for Authors

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The purpose of these guidelines is to assist you, the author, in preparing your manuscript for print. In following these observations you will eliminate many common difficulties that bedevil a publisher's life.

1.       **Have I got Everything?** The most common difficulty in assembling a book for publication is caused by the understandable urge to get the document into print NOW. There is the belief that we can get started without that photograph of Uncle William promised by a cousin in New Zealand or the foreword to be written by a family friend or published author. This leads to unnecessary delay, as does the belated revelation just before the book is finished that a branch of the family has been overlooked or that someone has a much better picture of Egypt in 1908 than the one supplied.

2.       **Dealing with the details.** Modern publishing software makes it a routine procedure for a typesetter or designer to set up, and select at will, a series of style sheets that simplify the publishing process. Attempts by an author to mimic this in a simple word processing program results in their sincere efforts having to be undone – quirks that can take hours to correct – and unnecessarily adding to time and cost. Therefore:

Always type your manuscript in upper and lower case. Never capitalise headings or phrases with the caps lock on in the digital version of your text as a publisher often has to convert these and unless the font is properly formatted in Microsoft Word such changes of case if incorrectly done are not reversible.

If you intend words or phrases to be set in capitals, or to be underlined, then mark up this intention on the paper copy of your manuscript, which you should submit together with the digital version of your manuscript recorded on CDR.

(If unfamiliar with such typesetting marks and symbols it would be best if you first discussed this with the publisher).

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Many people have been taught to leave two spaces after a full stop. In publishing the usual typographic convention is to leave one space only after a full stop before the beginning of a new sentence. When submitting your manuscript do go through it beforehand and remove any double spaces and replace them with a single space only.

An ellipsis is a single keystroke character consisting of three dots ... some writers do not know this, or if they do, cannot find it on their keyboard and make do with varying numbers of full stops — for example .... or .....! Therefore, do one of two things: either prepare your document with a single space before three full stops followed by a single space before continuing the remainder of your quotation, or find the ellipsis symbol on the computer you are using and apply it consistently throughout the document remembering always to leave a single space before it, and after it, unless followed by a full stop.

Use your spell checker to pick up obvious errors in the text such as repeated words; (the the) but not always had had, is a common example, or slips that get by when the wrong key is pressed or words are inadvertently run together or spelt phonetically when they are not.

Consistency in spelling is also important where alternative spellings are common. (You may wish to spell words within quotation marks as the author you are quoting intended, and that is quite a different matter). While a professional proof-reader will question alternative spelling inconsistencies, the less there are, the less revision there will be and the lower the cost involved.

- 3 **Graphs and charts need special treatment.** If you have a definite idea of how your data should be presented in print then by all means provide a printed copy of your concept. However, bear in mind that the simplest presentation of the data CD is the most useful way to give it to the typesetter/designer whose job it is to interpret your aims and objectives. Therefore, only submit essential

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information and then give clear instructions as to how you would like it to appear on the page.

- 4      **Pictures are a wonderful addition to any book**, but poor selections will only disappoint. While computers have made it possible to do amazing things with very ordinary raw material a picture that is out of focus cannot be improved greatly. Therefore always select the best possible picture for inclusion. Do not submit half a dozen versions of the same picture or the same subject as this is confusing and will cause delays. If you are unsure of which picture is best this should be discussed with the publisher before the book is begun. Too frequently, after hours of work, and in attempting to make a bad picture look reasonable, it is at last discovered that a better one exists.

Pictures on disc are acceptable in formats such as JPEG and TIFF but not GIFF or PICT. Colour pictures need to be converted to CMYK. A scanning resolution of not less than 300 dpi is the best for printing. Scanning pictures without knowing where they are to be placed is hazardous and scanning to the appropriate size may best be left to the publisher, as scaling down gives better results than scaling up.

Labelling pictures in a logical and clear way can save a great deal of time and expense. For example labels like Ch. 1.1 and Ch.1.2 gives an idea of where each picture is meant to appear in the text. But if there is no obvious place where the picture should appear then the label should be suggestive of the content, eg: 'Mum (aged 10) on the farm.' Essentially the label you give a picture should be clearly identifiable by anyone not familiar to the subject matter.