

GUIDE

for Authors



REAKTION BOOKS
2015 EDITION

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INTRODUCTION

It is important for both you and Reaktion that you follow the instructions given here. Otherwise, expensive and time-consuming errors may occur as your book makes its way through editing and production. Please read through the whole of this booklet or PDF before you prepare your manuscript for submission. In particular, make sure you follow the instructions given in the section on REFERENCES. Keep this booklet (or PDF) until your book is published; you will need to refer to it when reviewing your page proofs and/or preparing your index.

Keep in mind that corrections are expensive. Once your book has been typeset, it will not be possible to incorporate any changes other than to correct glaring errors or update data of essential importance. Excess correction costs due to your rewriting – that is, anything above 10 per cent of the cost of setting your text – will be charged to you.

PREPARING YOUR TEXT FOR SUBMISSION

Our editorial procedures and production schedules assume that all text materials are submitted as Word documents via email or on a CD or memory stick, accompanied by print-outs. If you do not work on a computer, it is your responsibility to give your work to someone who does so that it can be typed up for you.

Electronic text files in Word

Please submit the complete text for your book as electronic Word files accompanied by one print-out of all the text files. We cannot accept files prepared using database programs. Make absolutely certain that the version you are sending is the final one and that it matches the accompanying print-outs in every respect. Reaktion cannot be responsible for delays or errors that might occur if there are discrepancies between your computer files and the print-outs you submit alongside them.

Please do not put all of your text into one large electronic file. Save each chapter, the references, bibliography and so on as separate files and name them accordingly. You *must* include a Contents page.

When you send us your typescript, CD or memory stick, make sure it is clearly marked with your name, the title of your book and the date. Each electronic file should also be clearly labelled with its name or number and a short form of the book's title (for example, 'Lemon chap. 1', 'Art in Ireland biblio'). Files titled 'My Book' or 'Final Draft', or just 'chapter 1', are far more likely to go astray. Make sure that you keep copies of all the files you submit, and that these are clearly marked with version names and/or numbers that correspond to the files you send us.

If special characters that are not found on an ordinary English keyboard occur frequently in your text (for example, Greek characters, Japanese 'macrons' or unusual accents), please enclose a printed-out list of them with your submitted material so that we can alert the designer of your book in advance.

Accompanying print-out

The printed-out hard copy you send us must be double-line spaced. Leave comfortable margins throughout, and number every page, from 1 to the end.

Organizing the contents of your book

a. Preliminary/Front Matter

TITLE PAGE

The final, agreed title of your book should appear on this page, along with the subtitle, if any (or the provisional title, if it has not yet been finalized). Your name should also appear here in the form you wish it to be used in your book.

CONTENTS PAGE

This page should provide a complete listing of the contents of your book and must agree in wording, capitalization and punctuation with the chapter headings in the text.

DEDICATION

If your book has a dedication, make sure it is included along with the other prelims.

b. Back Matter

APPENDICES

These usually comprise material that is too detailed to be included in the main text without unbalancing the book, but that will be of use to your readers. Be sure that the use of appendices has been approved by Reaktion before you submit any.

REFERENCES

There are two different formats in which your references may be submitted:

- 1 **AUTOMATIC:** Although Reaktion never uses footnotes or chapter endnotes in our books, you may submit your typescript with chapter endnotes embedded in each file using the automatic endnote function in Microsoft Word.
- 2 **NON-AUTOMATIC:** all of your references for the book should be placed in one separate file, located before the bibliography. Use ordinary superscript numbers in the body of the text as notemarkers, and start from 1 at the beginning of each chapter. In the references file and in any list of illustrations, please ensure you turn off the auto-numbering function.

BIBLIOGRAPHY

Some, though not all, of Reaktion's books include select bibliographies; whether your book is to have one will be discussed with you when the book is commissioned. Bibliographies are meant to include suggested further reading, not to be exhaustive. It is worth cross-checking your references against your bibliography before you submit your manuscript to ensure that all titles, dates, spellings, etc. match up exactly and to avoid time-consuming editorial queries later.

ACKNOWLEDGEMENTS

These may include thanks to professional bodies, colleagues, friends and others who helped you in the course of researching and/or writing your book.

INDEX

Some, though not all, Reaktion books include an index. If your book is to have one, it will normally be prepared by you from third page proofs, not before. We

will tell you how long your index should be and provide some advice about how to compile it. If you do not want to make your own index, Reaktion can arrange for it to be made by a professional indexer, but at your expense.

House style

Please note the following preferences:

ABBREVIATIONS

Use full stops after abbreviations (p., pp., chap., ed., vol., no.) but not after contractions (nos, chaps, eds, vols, Dr, Mr) or with acronyms (UK, USA). For a person's initials use P. G. Wodehouse but G.E.M. Anscombe (that is to say, leave a space between letters when there are only two initials, but no spaces when three or more). Use 'trans.' not 'tr.' for 'translator' or 'translated'. For states in the USA, use zip code abbreviations in your references and/or bibliography (for example CT, not Conn., for Connecticut).

BIBLIOGRAPHY

Your bibliography should be organized alphabetically by author/editor's surname. If no author/editor is identified, alphabetize the entry by the first significant word in the title. Please use four hyphens (----) instead of repeating an author's name if more than one publication by him/her is listed and list these publications in alphabetical order by title. Do not insert a full stop at the end of each entry.

Bibliographical entries must be styled as follows:

Chaney, David, ed., *The Cultural Turn: Scene-setting Essays on Contemporary Art* (London, 1994)

———, *Public Drama in Late Modern Culture* (London, 2001)

Pan, Sidney, ed. and trans., *Tales from the Forest* (London, 1875)

Lewellyn, Arthur, and William B. Jones, eds, *The Welsh Renaissance: Art in the Principality* (Cardiff, 1973)

Consult the References section below for information on styling articles and essays, exhibition catalogues and websites.

CAPITALIZATION

Capitalize the names of movements and styles: Pointillism, International Gothic, Mannerism, Cubism, Rococo.

ELLIPSES

Use three dots with a space on either side of each one (. . .) to indicate any breaks in quoted material, regardless of where they fall. Do not use an automatic ellipsis.

but . . . in the present climate, it seems advisable to take galoshes, umbrellas . . . and mittens to work every day . . .

FOREIGN-LANGUAGE TERMS

Do not translate established foreign terms into English. Use Wiener Werkstätte not Vienna Workshop, Pittura Metafisica not Metaphysical Painting.

ILLUSTRATION CALLOUTS

If your final book will have caption numbers, and callouts to them will appear in the running text (consult your editor if you are not sure), they should take this form: (illus. 45). Cross-references should be styled this way: (see illus. 9).

ITALICS

Never underline words. All words to be set in italic type must be italicized. This includes titles of books and journals; single words/terms in other languages (apart from established terms widely used in English such as *avant-garde*, *zeitgeist*, *déjà vu*, etc.); inscriptions on works of art; titles of exhibitions. Do not italicize the titles of songs, poems that were not published as single entities (put them in single quotation marks) or the names of products (such as *Cola-Cola*) or companies.

NUMERALS

Numbers between one and twenty should be spelled out; from 21 on, use numerals. The only exceptions are measurements (2 inches, 6 kg, 5 miles), for which you should always use numerals, and percentages, which should be indicated as follows: 12 per cent. Use commas for thousands and tens of thousands: 1,000 and 10,000.

Sequences of numerals (runs of years, runs of pages, etc.) should be styled as follows: 13–14, 20–21, but 21–2, 34–8, 100–01, 101–02; 1701–16, 1995–6. The one exception is birth and death years, for which use the whole date: 1824–1898.

Style dates as follows: 19 August 1995; on 19 August; 1990s; 1860s and '70s; eighteenth century; eighteenth-century furniture.

PARAGRAPH INDENTS

Indent the first line of each paragraph. Do not leave a line space between paragraphs unless you want to indicate a significant section break.

QUOTATION

Use single quotation marks for dialogue and quoted material in the text. Use double quotation marks only for quotes within quotes:

Jacobson noted that ‘the artist claimed he was “best loved for his visual flair”, despite criticisms concerning his “tastelessness” and lewd hyper-colouring’.

Note that the full stop should be inside the quotation mark only if the material quoted is a full sentence, or at least reads as one.

Quotations longer than *c.* 25 words should be set out as an extract, that is, indented with a single line space before and after. Do not use quotation marks for extracts.

REFERENCES

When preparing your references, begin numbering from 1 in each chapter. If you are collecting your references in a separate file in your typescript (rather than using the automatic endnote function) list them under chapter headings corresponding to the titles of your chapters. References are intended to supply textual sources; they are not the place for extensive commentary. Keep them brief.

Your references must be submitted in the style shown below. Do not supply publishers' names. Note that we *do not* use the social science citation system. References submitted to Reaktion that do not conform to our style will be returned

to you for correction. Correcting them can be very time-consuming, so do ensure that you submit yours in the style we have requested.

The examples given below provide a useful summary of Reaktion's house style regarding required information (and the ordering of it), punctuation and so on. Please follow them as closely as possible.

Books

- 1 Richmond K. Lavender and J.J.P. Turpitude, eds, *The Life of a Sinner in Victorian Plymouth: Choice Extracts from the Pilfered Notebooks of Ralph Tredegar, Convict*, 2nd edn (Exeter, 1959), pp. 37–8.
- 2 P. McGregor, ed., *The Progresses, Processions and Magnificent Festivities of Queen Jane* (Chicago and Glasgow, 1928), vol. II, p. 275.
- 3 Sandra P. Appletree, trans., *Other Floods: Rubens's 'Stormy Landscape' and George Eliot's 'Mill on the Floss' Revisited* (New Haven, CT, 1992), pp. 101–14.
- 4 Cloudesley Williams, *The Complete Plays and Poems*, ed. Newdigate Owlsley (Roanoke, VA, and Romford, Essex, 1914), vol. I, p. 44.
- 5 Arthur Ian Sloane, *Hampstead Before the Romans* (London, 1969), vol. V, pt 4, map 22.

Volume numbers should appear as roman numerals in small capitals.

Exhibition catalogues

Both the name and the location of the organizing institution(s) should be given wherever possible, as well as the city of publication, if different. The year must be the year of publication, not the year(s) in which the exhibition was held or toured.

- 1 Drew Spencer, *Constable and Turner*, exh. cat., Highgate Gallery, York, and Kool Museum, Brooklyn (New York, 1990), cat. no. 32.
- 2 David R. Solkin, *Richard Wilson: The Landscape of Reaction*, exh. cat., Tate Gallery, London (1980), pp. 36–9, pl. 5.

Articles and essays

Volume numbers should appear as roman numerals in small capitals, while issue numbers are shown as arabic numerals. If you need to indicate both a volume and a fascicle number, separate them by a slash: xxiv/5.

Note as in example 4 below that the collected essays title (*Castiglione . . .*) precedes the names of editor(s).

- 1 Susan Foister, 'Nobility Reclaimed', *Antique Collector*, iv (1986), pp. 58–62.
- 2 John King-Smith, 'Coincidence of Form in Maupassant's "Bel-Ami" and Manet's "Olympia"', *Burlington Magazine*, cxxxiv/8 (1992), pp. 699–705.
- 3 Divine E. Lee, 'The Embroidered Art of the Old South', *Mississippi Monthly Magazine*, 27 (1984), pp. 16–21.
- 4 D. Rosand, 'The Portrait, the Courtier and Death', in *Castiglione: Essays on Renaissance Culture*, ed. R. W. Henning and D. Rosand (Cambridge, MA, 1983), pp. 91–129.

Websites

To cite websites, give the author's name if available, the title of the article (or page), and the short-form address of the hosting site, usually ending at .com, .org or .co.uk, together with the original publication date, *or* an access date, if no date of publication is given.

We do not allow long-form addresses pasted in from web browsers, for example:

1 www.news.com/ut8439jtrngvdfksn%%vdkls/html

Instead, look up the relevant link and give the information like so:

1 John Smith, 'What I Wrote on the Internet', www.news.com, 1 January 1999.

If the source cited has a publication date of its own (for example, if it is an article from a news website or online journal), supply that; otherwise, give the date you accessed the website.

A reference should never begin with 'www'. If there is no particular article title or author name, start the ref with 'See'. Only use http:// at the beginning of the URL in cases where the site address does not begin with www.

1 Simon Jones, 'Cure for Cancer Found', www.guardian.co.uk, 1 September 2010.

2 See www.cancer.com, accessed 1 October 2010.

3 '10 Per Cent of Cancer Sufferers Cured Instantly', www.research.net, accessed 1 September 2010.

Short forms and abbreviations

The first reference to a publication in each of your chapters must be given in full, even if that publication has already been referred to in a previous chapter. Thereafter, within that chapter you should use a shortened form, comprising the author's surname and part of the title of the publication, for example:

- 1 David R. Solkin, *Richard Wilson: The Landscape of Reaction*, exh. cat., Tate Gallery, London (1980), pp. 36–9, pl. 5.
- 2 Divine E. Lee, 'The Embroidered Art of the Old South', *Mississippi Monthly Magazine*, 27 (1984), pp. 16–21.
- 3 Solkin, *Richard Wilson*, p. 48.
- 4 Lee, 'Embroidered Art', p. 17.
- 5 *Ibid.*, p. 18.

Do not use antiquated Latin terms such as *op. cit.*, *loc. cit.* and *passim*. *Ibid.* is acceptable. Please note that it is *incorrect* to use *ibid.* to refer to anything other than the immediately preceding citation. You cannot use it if any other work has been cited in between your two citations of the relevant work. In these cases, you must give the short form of the reference instead.

SPELLING

Use 'ize' rather than 'ise' spellings (but remember the exceptions). Use British spelling if you can. If you have a spell-check facility on your word-processing program, please use it carefully!

SUBHEADINGS

Subheadings should be used with discretion, and only to divide up particularly long chapters. Please keep them short.

PERMISSIONS TO USE QUOTATIONS FROM PUBLISHED TEXTS

A published work is still in copyright if fewer than 70 years have elapsed since the author's year of death. If you quote more of a work than is conventionally accepted to be 'fair use', it is your responsibility to obtain permission to do so by writing to the publisher of the book from which the quoted material is taken; that publisher will normally be empowered to grant permission on behalf of the copyright holder. A fee may be imposed on you by the publisher/copyright holder, and you, not Reaktion, will have to pay it. A standard-format letter for obtaining text quotation permissions can be found at the end of this booklet as APPENDIX A. (Details of the copyright position on both text and illustrations can be found at www.intellectual-property.gov.uk.)

PROSE

If you wish to quote from published works in copyright, it is normally considered 'fair use' to quote prose extracts of not more than 400 words in a single extract or a total of 800 words in a series of extracts (none of which should by itself exceed 250 words) without applying for permission to do so.

POETRY

For in-copyright poetry, 'fair use' is reckoned to be a single extract of up to 40 lines (or a series of extracts totalling a maximum of 40 lines), provided that these do not constitute more than 10 per cent of the complete poem.

SONG LYRICS

With the exception of song titles, you cannot quote *any* in-copyright song lyrics without obtaining permission from the copyright holder. Be warned that these can be extremely expensive.

You must supply Reaktion with copies of *all* permissions before the book goes into production, otherwise publication may be delayed until Reaktion has them.

PREPARING YOUR ILLUSTRATIONS

Most of our books have some black-and-white illustrations; some also include colour. If your book will not be illustrated, you can skip this section.

Choosing illustrations

Your contract will specify the number and type of illustrations that you may submit. As you choose them, try to ensure that the end result will be that the illustrations are spaced out as evenly as possible throughout your text. A mass of images in one chapter and next to none in another makes for an unattractive book. Please send your editor a numbered set of photocopies of the images and a list of illustrations numbered in the same sequence as the images, ideally divided up into chapters, at around the same time as you deliver the manuscript. This list should show image sources and potential costs where appropriate. Once this list has been agreed by Reaktion, you can proceed to order the images.

Permissions to reproduce images

If you can only obtain an image from an already published book, you must consult Reaktion before committing yourself to using the item in question to ensure that it will be of acceptable quality. There may also be copyright and/or cost implications with living artists or with artists who have died in the last 70 years. An officially supported government website (www.ipo.gov.uk/types/copy) covers issues of intellectual property in the UK. You might like to consult it if you

propose to reproduce photographs taken by photographers who have died within the last 70 years. You should note that photographic copyright is *particularly complicated*, and you are strongly advised to check with this website before ordering any potentially in-copyright material. Reaktion does *not* employ a copyright specialist who can check these matters on your behalf. Always discuss your proposed use of images with Reaktion before beginning to collect materials.

A standard-format letter for obtaining picture material and reproduction permission can be found at the end of this booklet (APPENDIX B). *It is a template that you should adjust and personalize as necessary. Please check with Reaktion what rights you should be requesting, or you may be committing yourself to unnecessary expenditure. As explained above, you also need to check minimum width for illustrations.*

On no account can we reproduce works in copyright without formal written permission to do so from the copyright holder(s). You must supply Reaktion with copies of the permissions you receive (and any financial paperwork, if appropriate) along with your picture material.

Please consult us regardless of whether you have funding for images or not. Otherwise you may order or pay for images unnecessarily or pay over any agreed limits, and you may be held liable for any overspends.

Supplying illustration material

DIGITAL IMAGES

Nowadays illustration material is usually supplied digitally. Although this is convenient in many ways, there are also difficulties and problems involved. If you propose to supply images digitally you need to read this section very carefully. Images scanned digitally are stored in formats (jpg, tiff) which have two determining features – scan width and scan density. As one increases the other decreases (rather like pictures printed on an inflatable balloon). If images supplied have too small a scanning width and/or too small a scanning density it will simply not be possible to reproduce them in your book. Before ordering any picture material which might be supplied digitally it is thus essential that you

ascertain the appropriate minimum width and density that you will need. Check scanning requirements with your picture editor *before* proceeding. You will need to consider the following points:

- High-resolution scans, as explained earlier, need to observe minimum widths and densities; the two are closely related. Scans must always have a minimum density of 300 dots-per-inch (dpi), *except* outline maps, charts, family trees or any other images that are more correctly described as made up of 'lines' rather than solid bodies or washes of colours, blacks and greys (this would include certain sorts of engravings), which need a minimum scanning density of 1,200 dpi. Please note that the minimum scanning width depends on the size of your book, so it is *essential* that you check this with Reaktion *before* ordering scans. If you order scans with too small a scanning width, then they will only be able to go into your book at a small size; if you order scans with too large a scanning width, then they will be unwieldy and liable to corrupt, and will also very probably cost you significantly more.
- Should you require a detail of an image, you will need to consider the full width *of the detail as finally required* as the minimum scanning width; a scan of the whole image will, if enlarged from, reduce in scanning density and therefore fail to be usable.
- All scans should be, for preference, 8-bit tiff files. Any colour scans should be, for preference, CMYK (made from Cyan, Magenta, Yellow and black) rather than RGB. Should you need to make scans from printed material (book, magazine or newspaper illustrations, whether photographs or engravings), it is crucial that you specify that they are 'de-screened', or they will not reproduce properly.

Note that almost all images found on the web are designed to be viewed on-screen, which needs substantially smaller densities and widths than the absolute minimum needed for books; even if there were no copyright issues involved (which there usually are) these are highly unlikely to be usable. If you can only find the image you want on the web, discuss its use with Reaktion *before* assuming it can be used or committing yourself to its use.

Please note that home scanners, no matter how powerful, will not produce scans of book-reproduction quality (they are intended for computer/website use).

Please do *not* email scans as attachments except in emergencies and by prior arrangement. If these files are large enough to use they will also be large enough to clog up inboxes and also run the risk of corrupting in transit. It is simpler, safer and a lot less time-consuming to send scans on a disk or via a web-based secure digital file delivery service (such as YouSendIt or WeTransfer).

When supplying illustrations on disk, if your computer allows you the option to number the scans please do so adding 'null' digits where necessary – it simplifies finding your scans afterwards (computers will file 004, 030, 102 in that order; but jumble them as 102, 30, 4 if the initial zeroes are omitted). It is important that you supply a print-out correlating all file names and their illustration numbers. Please make sure that your disk is electronically titled with your last name and a short title of the book (e.g. LEE/Embroidered Art, disk 2 of 3); disks called 'Untitled' or 'My Disk' are much more likely to go astray. The same applies to labelling the disks physically, which should be done with a special marker pen that will not corrode or damage the surface and, again, with your last name and the book's title. If supplying files on a USB data stick, please attach it to a sheet of paper or card to make it less likely to go astray; and please label it with your name.

OTHER PICTURE MATERIAL

Other acceptable forms of picture material are: good-quality black-and-white glossy prints with grey scale (for black and white) and, wherever possible, 4 × 5 inch (102 × 125 mm) transparencies with colour bar (for colour).

To avoid errors, every illustration *must* be clearly identified with its unique number. Please write these using a soft pencil on sticky labels (but *never* Post-it notes, which fall off and have damaging glue) placed on the reverse of prints, or on the mounts of transparencies or slides (obviously, away from the image area). Do not use ballpoint or other inks, which can damage photographic emulsion or rub off on other pictures. Never write directly on the surface of the material; this

can also damage it. Finally, never put staples or paper-clips in the same packaging as picture material.

Should you wish to reproduce a photograph or other image from a DVD or video please get in touch with Reaktion first.

Illustration list and captions

You must supply a full list of illustration captions along with the other text files for your book. Please through-number illustrations from 1 to the end regardless of whether they will appear in colour or black-and-white. Do *not* start from 1 in each chapter. If your computer program has an automatic sequential numbering function, *do not* use it when typing up your list as these create formatting problems.

Each illustration *must* have a unique number – in other words, use ‘1’, then ‘2’, never ‘1a’ and ‘2b’. Once you have submitted this list, *do not* renumber your illustrations, as this makes errors much more likely. If renumbering becomes necessary it will be done at Reaktion at the appropriate moment in the production cycle.

If your book is not a fine-art title, you will probably not need to supply all the data in the all-inclusive caption example below; but it may prove sensible to gather as much information as you can in any case.

Each caption should consist of the following information, in the order (and punctuation) shown here, following the illustration number:

Artist’s name, *Title of Work*, date, medium, dimensions (in centimetres).
Collection or owner’s name, city. Photographic source.

There should be no full stop after the illustration number:

104 Giovanni Bellini, *Virgin and Child with St Hilarion*, c. 1505, oil on canvas transferred from panel, 67.3 × 86.7 cm. Gemäldegalerie, Berlin (Reinhardt Patenir Collection). Photo: Bildarchiv Preussischer Kulturbesitz/Jörg P. Anders.

Please give titles of works in English if possible, but never translate names of museums or galleries. Provide metric dimensions only; note that some Reaktion books do not include dimensions in captions, so please check before acquiring unnecessary data.

It will also help the designer of your book considerably if you rank your illustrations using a small/medium/large system; these sizings should be indicated in the left margin of a copy of your list of captions.

EDITORIAL QUERIES AND PAGE PROOFS

Once the editor has finished work on your text, we will move straight on to the design phase. The next thing you will see will be a complete set of page proofs showing the text and illustrations for your book laid out as they will appear in the printed version. You will need to go through these carefully, marking any essential changes clearly in a bright colour. Your editor will let you know what is required at each stage of the correction process.

APPENDIX A

Standard-format letter for obtaining permission to quote from published text
(*adjust and personalize as necessary*):

Dear Sir/Madam,

I would like to reproduce, in my forthcoming book [*title*] to be published by Reaktion Books, London, a piece of prose/an extract from a poem/a complete poem, detailed as follows:

[*give details of the publication, edition, page number, total number of words for prose, etc.*]

I understand that you, as publishers of this material, are the copyright holders. If not, could you please either let me know who is or, if possible, forward this letter to the copyright holders for me? I am writing to request world rights to reproduce this text and would be grateful if you could send me written permission to do so at your earliest convenience. Should you require a specific credit, kindly supply it.

Thank you for your assistance.

Yours sincerely,

Your name

APPENDIX B

Standard-format letter for obtaining illustrations and permissions to reproduce (*adjust and personalize as necessary*):

Dear Sir/Madam,

I would like to reproduce the following works in my forthcoming book [*title*] to be published by Reaktion Books, London: [*add here the details of the images you require*]. I enclose a photocopy/low-res scan of the work to ease identification. I would be most grateful if you could supply me with a high-resolution scan to the following technical specifications:

Scans must always have a minimum density of 300 dots-per-inch (dpi), and a minimum scanning width of < INSERT WIDTH FIGURE AFTER CONSULTING REAKTION: THIS IS CRUCIAL > centimetres.

Please note that my order includes NN <scan/scans> of <line subject/s>, which will need a minimum density of 1,200 dots-per-inch.

Please supply my scans as 8-bit TIFF files, CMYK rather than RGB.

Any scans from printed material should be 'de-screened'.

Since this book is to be a scholarly publication produced on a limited budget, I hope that you will be able to offer me the scan at as low a rate as possible. I would be most grateful if you would grant me world rights/English-language rights [*delete or adapt as necessary: check the correct details with Reaktion*] to reproduce this work.

If you are able to tell me the dimensions, medium and date of the work, it would be much appreciated; it is often extremely difficult to find out this sort of information except from loaning collections. If you require a specific credit, kindly supply it.

Thank you for your assistance.

Yours sincerely,

Your name