

JOURNAL EDITOR TO JOURNAL AUTHOR

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The work of editing a journal is made much more difficult by the frequency with which manuscripts are sent to the editor in inappropriate form. The editors of scholarly journals are usually scholars themselves who must devote to editing time which they could otherwise use for their own research. When faced with a badly presented manuscript, an editor must decide whether he is willing to undertake the time-consuming work and correspondence necessary to get the manuscript into suitable form for publication. A sensible editor will simply reject a manuscript that would require him to make detailed recommendations for extensive revision.

Much of the difficulty lies in ignorance on the part of authors, many of whom do not know what editors want and need. The following recommendations are intended to provide at least a partial remedy for this situation. Any improvement would save much work and friction for authors and editors alike. The recommendations are general ones applying to the submission of papers to any journal.

1. It is an imposition to send an editor a seminar paper or a sloppy draft, asking him or her to read it and say whether the journal would be interested in it if it were revised. If the paper is squarely in the subject field covered by the journal, and if the author thinks he has something significant to say, he should proceed at once to put the paper in publishable form and submit it. If it treats a subject which is marginal to the subject field of the journal, the author should write the editor, tell him what the subject is, and ask him if he would consider publishing a paper on the subject in question. If the editor expresses interest, the paper should be submitted in proper form.

2. A paper written for one purpose usually needs to be revised and often rewritten when it is used for another purpose. For example, a seminar paper, term paper, or conference paper is usually not suitable for submission as an article without changes. Similarly, an article written for one journal usually needs extensive revision before being submitted to another. In both cases, the reason is that the author is addressing a different audience, and an article is most effective when it is addressed to the particular audience served by the journal to which it is submitted. The author should consider his selection of data, emphasis, and writing style as well as matters of form.

3. Matters of form are important to editors and should be to authors also. When an author has decided what journal would be most appropriate for an article he wants to write, or a paper he wants to revise, he should look at recent issues of the journal selected to see what kinds of

articles the current editor prefers to publish, what system of headings or subdivisions he uses if any, and the various details of form which will be discussed below. The author should particularly note any specific instructions regarding form. Some journals print a "style sheet" of detailed instructions at the front or back of each issue or periodically, and any instructions in the "style sheet" should be followed as closely as possible.

4. Some editors will send manuscripts to referees of their choice for evaluation and critical comment, particularly if the manuscript is outside the editor's personal field of knowledge. If an author thinks that his manuscript may be sent to a referee, he is well advised to submit two copies, so that the editor may keep one and send one out. Editors who do not specify how many copies they want usually expect only one, however.

5. It is quite normal for editors to return manuscripts to authors with suggestions for revision, either their own or those of a referee. If a referee's comments are sent, the author is usually not told who the referee was. Some editors and referees, being harried and justifiably irritated at having to handle a sloppy manuscript or one in which the reasoning is not convincing, let their irritation show in their comments to the author. A prudent author will realize that the comments are intended to be helpful, no matter how they are worded. Sometimes a comment will indicate a misunderstanding of the author's meaning, and in such cases the manuscript should be altered to make the meaning clearer. If the author believes that a suggested change will distort his meaning or damage his presentation, he should explain to the editor clearly and as politely as he can bring himself to be, why he does not want to accept a change. An editor who respects the moral rights of the authors he deals with will obtain the author's approval of all changes before sending the manuscript to the printer. An author need take no special precautions in dealing with an editor who he knows will treat him fairly. Some less scrupulous editors, however, cut corners by not letting the author see changes until he receives galley proof or even the final printed copy. If an author is forewarned about such editors, he can protect himself. The author holds a common law copyright over his manuscript until it is published, and no one can legally publish or even copy it without the author's permission. To protect his rights in his manuscript, an author should say, in his letter submitting the manuscript, that the letter does not constitute permission to publish, but that he will give permission to publish when he has seen and approved all the changes which the editor wants him to make in it, and with the understanding that no further changes will be made before the manuscript goes to the printer.

6. All manuscripts to be submitted for publication should be typed on good quality bond paper with wide margins and double spacing throughout. Bond paper treated so as to make it easy to erase on is not acceptable for editorial purposes, because it smears too easily. The copy submitted should always be the original typed copy; if a second copy is sent to the editor, it should be a carbon copy. To send the editor a Xerox copy may constitute "publication" in a legal sense and void the author's common

law copyright. Double spacing means leaving two whole spaces between lines. A space and a half is not sufficient. If the author has a typewriter with half space settings, he should check the settings carefully to be sure that he is not using a space and a half setting inadvertently. Not only the text should be double spaced; quotations, notes, bibliography, captions to illustrations, and any other kind of additional material should be double spaced also. Double spacing allows the editor space for corrections and queries.

7. Brief quotations can simply be run in the text, identified by quotation marks. Longer ones are usually handled better by indenting them about five spaces from the left margin of the text and allowing an extra space above and below the quotation. When a quotation is identified by indentation, it does not require quotation marks also. If part of a quotation is omitted, three dots (periods) should be inserted to indicate the omission. If, on the other hand, the quoter wishes to insert clarifying information of his own, it should be enclosed in square brackets, never parentheses. When a quotation in a foreign language is being used, it is usually preferable to give it in translation. The translator should always be identified, either at the end of the quotation or in a note. For information on permission to quote, see sections 25 and 26 below.

8. Some journals print abstracts; others do not. If the journal for which an article is written uses abstracts, the author will be required to supply one. If a journal does not print abstracts, it is often worth while to write what is essentially an abstract of the article as a first paragraph. This procedure orients the reader immediately as to what to expect and is an excellent solution to the problem of getting the article off to a good start.

9. Bibliographical entries for some manuals and reference books which are helpful in learning to improve one's writing style are listed at the end of the text. The most important points to keep in mind in writing a scholarly paper are to present the material in an orderly manner, and to write clearly and as briefly as is consistent with clarity. Unnecessary repetition should be avoided. The author should make every effort to be consistent about spelling, capitalization, punctuation, use of numerals, and similar details, following in so far as possible the style of the journal for which he is writing. It helps to get a competent friend to check a manuscript for such details before submitting it.

10. Some journals use footnotes or end notes, while others do not; some put references to the bibliography in notes and some put them in the text in parentheses. The form of the journal for which the article is written should be followed. If no notes are allowed, any information which cannot be worked into the text should be omitted. If an author attempts to use notes in a journal which does not allow them, he runs the risk of having the editor force the material from the notes into the text, often breaking the continuity of the sense. If notes are allowed, they should be typed on separate pages at the end of the manuscript, double spaced, of course, and never inserted at the bottom of the page, even if the journal will print them as footnotes. It is helpful to the editor if

the author will mark lightly in the margin beside each note the number of the page of the manuscript where the reference to the note occurs. Numbers referring to notes should be written a half space higher than the line of type, and, when possible, at the end of a sentence. A note number adjacent to a period or other punctuation mark should follow the mark and be separated from it by a single space. Unless it is the style of the journal to put acknowledgments in a numbered note, the acknowledgments are most appropriately made at the end of the text under a special heading.

11. In typewritten copy, underlining is used for emphasis; in printed copy set in type, italics are used for this purpose and substituted for the underlining in the manuscript. If the author has occasion to refer to emphasis, it is safer to use the word "emphasis" instead of saying "underlining" or "italics." Thus, in referring to emphasis in a quotation, it is best to say "emphasis in the original" or "emphasis supplied."

12. Larger English dictionaries and many writer's manuals include a list of standard proofreader's marks. Authors should learn these marks, since they are commonly used by editors, and use them in making their own corrections of typing errors before submitting a manuscript.

13. Most editors are very particular about the form of bibliographical listings, and as usual the style of the journal should be followed. Some anthropologists in the United States have become so accustomed to the style of the American Anthropologist that they think they can use it in any manuscript. But the American Anthropologist style is not particularly well suited to certain kinds of articles and is far from ideal in enabling the reader to find references. The editors of other journals often follow quite different styles. If an author has strong personal views about bibliographical style and does not want to use the standard form of the journal he is writing for, he should ask the editor for permission to use a different style before preparing his manuscript. Some editors will grant such permission, particularly if reasons are given; others are stubbornly rigid.

14. More important than the form of a bibliographical listing is its accuracy. Many scholars are frighteningly careless about their bibliographical listings, and it may take a reader hours in a library to run down a bad one. The listings should always be accurate and give enough information to enable the reader (or the editor) to find the items referred to with a minimum of difficulty.

15. The bibliography accompanying an article normally lists all works referred to in the text and notes and no others. In special cases an author may wish to list also certain works that he found useful in locating references, works which he consulted but did not use, or works which he wanted to use but was unable to obtain. In such cases, the works not actually used should be identified in some way, either by putting them in a separate list or adding an annotation. Authors should be warned that some editors will not accept a bibliography which lists items not cited in the text or notes.

16. Illustrations present a series of problems. Photographs are always more expensive to print than text, and editors prefer to print as few photographs per article as possible. The expense increases with the size of printed photographs, so many editors economize by reducing the size of the photographs sent them, often to a point where important detail is lost. The only way an author can protect himself from this practice is to mark particular photographs "useless if reduced to less than one quarter page size," or some similar indication.

17. Line drawings cost about the same to print as text, if the text is being set in type. If the text is being reproduced by a process which reproduces typewritten copy, line drawings may cost as much to reproduce as photographs. Statistical tables, or tables showing presence and absence, are expensive to print because of the amount of typing time or typesetter's time required to reproduce them. When possible, such tables should be submitted in such a form that the editor can reproduce them as illustrations if he chooses. To run the original table submitted as an illustration has the advantage that it eliminates copying errors. Fold-outs and overlays are so expensive that most American journals will not accept them.

18. Illustrations should always be submitted in the original and unmounted. The author should not make up his own plates unless specifically requested by the editor to do so. The author can, however, suggest how he would like to have the illustrations grouped by sending the editor sketches of how he thinks plates should appear, or calling attention to certain illustrations which should appear side by side so that they can be compared. If a journal prints illustrations in the text, an author submitting an article to it should indicate to the editor where the illustrations would most appropriately be placed by making pencil notations in the margin of his manuscript, "Fig. 1 about here," and so forth.

19. Illustrations should be identified by a figure number written lightly in pencil on the back, "Fig. 1," "Fig. 2," and so forth. A reference to the page of the manuscript on which the illustration is discussed should be added. References in the text to a particular figure should be made by leaving a space in the typing and writing in the figure number lightly in pencil. Then the editor, when he makes up the plates or distributes figures through the text, can insert his own numbers with a minimum of difficulty. If a journal makes a practice of running all the illustrations for each article as figures numbered consecutively beginning with 1, the author can type the figure numbers in the text.

20. Photographs furnished should be enlargements, preferably 8 x 10 inches, although some editors will accept slightly smaller ones. The photographs should be glossy prints of fairly high contrast. If the author is having the prints made commercially, he should tell the clerk at the photo shop that the prints are for reproduction. No matter what process is used to print the journal, some detail is lost in reproducing photographs. It is therefore useless to publish photographs with detail in very low contrast in deep shadow, or slightly out of focus. If no better prints can be obtained, it is better to make line drawings from

the photographs.

21. Line drawings should be made in India ink on white paper or good quality tracing paper. The drawings should always be made at a scale larger than that at which they will be printed. Reduction improves the appearance of drawings by making slight irregularities in the lines less noticeable. It is good practice to draw as many as possible of the plans or objects being illustrated at the same scale, so that the reader can make visual comparisons more easily. A good editor will then reduce all the drawings in the same proportion. The reduction, of course, is done photographically. The line drawings submitted should always be the originals, not photographic copies.

22. All maps, plans, and sections should be drawn with a graphic scale; that is, a marked-off line; not with a numerical scale, such as "1:100." A numerical scale, of course, becomes misleading when the illustration is reduced. In the case of objects, at least one measurement for each piece illustrated should be included in the caption or in the text. Many scholars prefer to include a graphic scale with illustrations of objects also. Scales and measurements should be consistently either in the metric system or in feet and inches. Some journals have a policy with respect to the system of measurement used, and the journal's policy should of course be followed in manuscripts submitted to it. Journals with a foreign circulation usually want measurements in the metric system. If the author has a choice and thinks that part of his audience will be unfamiliar with the metric system, he can give metric measurements with the equivalent in feet and inches added in parentheses, or vice versa.

23. Museum specimens should always be identified by museum and museum catalogue number and the provenience given, if known. Articles dealing with museum specimens should include as an appendix a list of the specimens included in the sample, with references to all places where a particular specimen has been published before, unless it has been published so often that a complete list would be meaningless. In such cases, a selection is enough, but the author should note that it is a selection and not a complete list.

24. The author should always keep a complete copy of his manuscript as insurance against loss. This copy may be a carbon or a Xerox one, but it should include clear Xerox or photographic copies of all line drawings. If prints are being submitted for which the author has no negative, a copy negative should be made before the print is sent off.

25. It is the author's responsibility to obtain permission to reproduce illustrations, text, or unpublished information recorded by someone else, whether it is in manuscript form or was an oral communication. Information communicated in conversation or in a lecture may not be protected by law, but it is a serious breach of professional ethics to use such information without the permission of the person who originated it. In the case of written material, if it is copyrighted, permission must be secured from the copyright owner. The copyright owner has the right to charge a fee for the use of his material if he wishes, or refuse to allow

its use at all. When the copyright owner is not the author, it is customary to ask the author for permission also. Most copyright owners and authors prefer not to be bothered with requests to quote short passages, up to about 250 words, and will not object as long as the source of the quotation is clearly indicated. This rule of thumb applies only to published material. Unpublished manuscripts should not be quoted at all without the author's permission, and it is as much a breach of professional ethics to publish information taken from such manuscripts as it is to publish information from oral communication, unless the author's permission has been secured. Permission to use copyrighted material should be obtained in writing, and a good editor will insist on seeing the letters in which the permissions are granted.

26. Both authors and editors should be familiar with certain aspects of copyright law. As we noted in section 5, the author holds a common law copyright over any manuscript he has written until the manuscript is published. For another person to make even a Xerox copy of manuscript material without the author's permission is an infringement of the common law copyright. Publication of a manuscript voids the common law copyright, and the work is in the public domain, unless it is covered by a statutory copyright. Scholarly journals are now increasingly obtaining statutory copyright over each issue, because of the proliferation of collections of selected readings, usually journal articles. The statutory copyright ensures that the organization publishing the journal can charge the publishers of a collection of readings for reprinting articles, and some journals divide fees so received with the authors involved. If an author is choosing among journals when he has an article to submit, he may find it profitable to determine what the journals' policies are with regard to fees for reprinting and the payment of a portion of the fee to the author.

27. It is possible for an author to request an editor's permission to copyright in his own name an article published in a journal or book the rest of which is copyrighted by the publisher. The editor's agreement is necessary, because the phrase "Copyright (year) by (name of the author as it appears at the head of the article)," for example, "Copyright 1972 by John Howland Rowe," must appear on the first page of the printed article. It is the appearance of this statement that establishes statutory copyright. A statutory copyright should be registered with the United States Copyright Office within a reasonable time. A copyright is registered by depositing copies of the copyrighted article in accordance with forms obtainable from the Copyright Office, Library of Congress, Washington, D. C. 20540. The registration fee is \$6.00. Whether an editor will agree to permit an author to copyright an article in his own name may depend on how badly he wants to publish the article.

Acknowledgments

The recommendations made above are based partly on my own experience as an editor and partly on an informal lecture given by the late Leslie Spier, who was probably one of the ablest editors in America.

anthropology. The information on copyright is based partly on a circular regarding the copyright of dissertations issued by the Graduate Division of the University of California, Berkeley, partly on supplementary information provided by Associate Dean Eugene A. Hammel, who also read the first draft of this work and made numerous helpful suggestions, and partly on the information supplied by Margaret Nicholson in her books cited below in the list of references. The text has also benefited from the helpful suggestions of Robert F. Heizer, William S. Simmons, and Patricia J. Lyon.

References

The following works, all in print at the time of writing, are likely to be particularly helpful to authors. There are interesting differences among them which suggest some of the areas in which usage is not fixed and editors may differ in their preferences. Some of the advice given in these works contradicts mine; in part the disagreement reflects a difference of subject field; in part it reflects the kind of difference in editorial views which I have mentioned repeatedly. Naturally, I think my advice is better.

General manuals

Nicholson, Margaret

1971 A practical style guide for authors and editors. Holt Paperback HRW 13. Holt, Rinehart and Winston, New York, Chicago, San Francisco. \$1.75.

Trelease, Sam Farlow

1969 How to write scientific and technical papers. MIT 115 Reference. The M.I.T. Press, Cambridge and London. \$2.95.

These two works complement one another and can profitably be used together.

Copyright

Nicholson, Margaret

1970 A manual of copyright practice for writers, publishers and agents. Second edition: with a new preface. Oxford University Press, New York. \$7.50.

Roberts, Matt

1971 Copyright: a selected bibliography of periodical literature relating to literary copy in the United States. The Scarecrow Press, Inc., Metuchen, N. J. \$10.00.

Writing style

- Flesch, Rudolf Franz
1962 The art of plain talk. Collier Books 04638. Collier Books,
New York; Collier-Macmillan Ltd., London. \$0.95.
- Fowler, Henry Watson
1965 Dictionary of modern English usage. Second edition, revised
by Sir Ernest Gowers. Oxford University Press, New York. \$6.75.
- Gowers, Ernest Arthur
1962 The complete plain words. Pelican Books A554. Penguin Books,
Baltimore. \$1.25.
- Strunk, William Jr.
1962 The elements of style; with revisions, an introduction, and a
new chapter on writing by E. B. White. Macmillan Paperbacks 107.
The Macmillan Company, New York. \$0.95.

In addition to the above, an author should have access to a good English dictionary and a thesaurus. Of the works listed, Fowler is a classic reference work. Strunk (with E. B. White) is brief, delightful, and usually sound, although Strunk had a few individual peculiarities of style. Flesch and Gowers cover approximately the same ground.