

## **Guidelines for Authors**

**Format and Standardisation of the Typography**

**Bibliographical References in Footnotes**

**Artwork**

# Format and Standardisation of the Typography

Formatting must be strictly limited to highlighting the logical structure of the text while respecting the basic typographic norms.

N.B. If the text contains *special characters* such as phonetic symbols or any other non-Latin character, it is essential:

- **to use Unicode fonts** (e.g.: Arial Unicode MS, Lucida Grande, Times New Roman, which are reasonably comprehensive Unicode fonts);

- **to supply a paper print-out for reference** or a **checked PDF** file.

Should this present a problem, please provide the name(s) of the font(s) used and, if considered necessary, attach the files of the fonts concerned to the text file. You can also contact the *Presses universitaires de Caen* at: [puc@unicaen.fr](mailto:puc@unicaen.fr).

## Structure of the text

The logical structure of the text should be highlighted in accordance with the recommendations described below.

### Headings

Headings must be concise. Their hierarchy must be clearly indicated (using different typography or numbers). Wherever possible, avoid using more than four levels of text.

### Paragraphs

New paragraphs should be indented. A line break between paragraphs must only be used to indicate an important and significant break (e.g. after an introduction or before a conclusion).

### Quotations

Short quotations (less than two lines of text) follow the text between quotation marks. Long quotations are separated from the main text, being indented on the left with a line break before and after, with no quotation marks.

Deletions / omissions within a quotation are to be indicated by [...]. Likewise, the links or comments inserted in the quotes must be placed within square brackets.

The quotations must correspond exactly to the original text and be accompanied systematically by a note giving the full reference to the work from which they have been taken (including the page reference).

Italics should be used to highlight a passage in a quotation in Roman. A note should be added stating “our italics”.

### Footnotes

**Insertion and numbering procedure.** Footnotes must be inserted using the automatic numbering system in Word. DO NOT enter a number at the start of a footnote nor place the notes at the end of the document.

**Placing of the footnote reference.** The footnote reference is always placed after the closing inverted commas and before the punctuation following the closing inverted commas.

e.g.: xxxxxx “xxxxxxx”<sup>1</sup>.

Xxx x “xxxx xx xx”<sup>1</sup> xxx xxx xxxxxx.

**Contents.** The footnotes must be as concise as possible (a bibliographical reference, a short explanatory comment...). The guidelines for the standardisation of bibliographical references are to be found in the relevant section below.

## Basic Typographic Norms

### Italics

Italics are to be used for words and quotations in a foreign language or to give emphasis to a term or expression (if it is within a quotation, add a note “our italics”).

### Inverted commas

Double inverted commas are to be used to introduce a quotation or a borrowed expression. A word or group of words which are already highlighted within a quotation should be placed between single inverted commas.

### Punctuation

English punctuation is to be used throughout, even in a quotation in French.

N.B. there is no space before ; : ? !

### Titles

For titles in English, follow the recommendation of the *Chicago Manual of Style* (headline-style capitalization):

- the first and last words of titles and subtitles must be capitalized as well as all major words;
- the articles *the*, *a* and *an* must be lowercased;
- prepositions must be lowercased, except when they are stressed;
- conjunctions *and*, *but*, *for*, *or*, *nor* must be lowercased;
- *to* and *as* must be lowercased.

Titles in French have a capital letter only on the first word and for proper nouns (e.g.: *L'adaptation théâtrale en Irlande de 1970 à 2007*).

Titles of books are in italics in a text in Roman font (and vice-versa), but there are exceptions (e.g. the books of the Bible).

Titles of articles / contributions to a collected work are to be placed between inverted commas (“ ”).

### Acronyms

Use capital letters without a full stop (UNESCO, CNRS). If the acronym is not well known, provide an explanation either in a footnote when first used or between brackets in the text.

### Numbers

Low numbers should be written in full.

### Centuries and Decades

Use Arabic numerals for centuries and decades (e.g.: 16<sup>th</sup> century / the 1980s).

### Variable spelling

For words which have variable spelling (e.g.: *ise* / *ize*), use the same spelling throughout your article. Please note that British spelling is adopted.

## Bibliographical References in the Footnotes

*Authors' names* are to be written *in lowercase* apart from the initial capital letter (to maintain the accents). *Forenames* should be given *in full*.

If *several bibliographical references are juxtaposed*, separate them by a *semi-colon*.

*References to editorial details* should be in English (ed. / eds., transl., no. [=number], place of publication...).

For *online references*, do not provide the consultation date.

### Book

Forename Surname, *Title*, number of the edition, Place of publication, Publisher (Name of the Collection; Number in the Collection), Publication date, p. X.

e.g.: Clément Rosset, *L'anti-nature: éléments pour une philosophie tragique* [1973], 4<sup>th</sup> ed., Paris, Presses universitaires de France (Quadrige), 2004.

e.g.: Miranda Green, *Animals in Celtic Life and Myth*, London – New York, Routledge, 1992.

### Collective work

*Title*, Forename Surname of the editor(s) followed by (ed.) / (eds.), Place of Publication, Publisher (Name of the Collection; number in the Collection), date of publication, p. X.

e.g.: *Out of the Earth: Ecocritical Readings of Irish Texts*, Christine Cusick (ed.), Cork, Cork University Press, 2010.

e.g.: *Material Ecocriticism*, Serpil Oppermann, Serenella Iovino (eds.), Bloomington, Indiana University Press, 2014.

### Contribution to a Collective Work

Forename Surname, “Title of the Contribution, in Roman font and between inverted commas”, in *Title* of the collective work, Forename Surname of the editor followed by (ed.) / (eds.), Place of Publication, Publisher (Name of the Collection; number in the Collection), date of publication, p. X.

e.g.: William Cronon, “A Place for Stories: Nature, History, and Narrative”, in *Nature and Identity in Cross-Cultural Perspective*, Anne Buttmer, Luke Wallin (eds.), Dordrecht – Boston – London, Kluwer Academic Publishers, 1999, p. 201-234.

e.g.: Francis Ludlow, Arlene Crampsie, “Environmental History of Ireland, 1550-1730”, in *The Cambridge History of Ireland*, vol. II, 1550-1730, Jane Ohlmeyer (ed.), Cambridge, Cambridge University Press, 2018, p. 608-637.

### Article in a Journal

Forename Surname, “Title of the article, in Roman font and between inverted commas”, *Title* of the journal, Volume, number, date of publication, p. X.

e.g.: Patrick Brantlinger, “The Famine”, *Victorian Literature and Culture*, vol. 32, no. 1, 2004, p. 193-207.

### Unpublished Thesis / Dissertation

Forename Surname, *Title*, Thesis / Dissertation, Discipline / Speciality, Date defended, number of volumes, number of pages, p. X.

e.g.: Anne Gilbert, *Les maisons du Temple du diocèse de Bayeux (1148-1307)*, master's thesis in history, University of Caen Normandie, 1993, 2 vol., 654 p., p. 92.

## Repeated References

NEVER use *Ibidem*, *op.cit.*

1. If the reference has been given in the immediately preceding footnote:

- *Ibid.* replaces the entire reference to the work in question;
- *Ibid.*, p. xx refers to a specific page in the same work;
- *Ibid.*, p. xx-xy refers to several specific pages in the same work.

2. If the preceding reference to the same work is several pages before or if one or several other references have been inserted between the two, use the abbreviation of the title – Author, part of the title..., p. X.

The short title will contain a significant part of the title of work or of the article followed by...

The typography will be unchanged, namely:

- For book-titles use *Italics*... (e.g.: *Out of the Earth: Ecocritical Readings of Irish Texts / Out of the Earth...*);
- For titles of articles use “Roman font and between inverted commas...” (e.g.: “A Place for Stories: Nature, History, and Narrative” / “A Place for Stories...”).

# Artwork

## 1. Selection and constraints

Selection of illustrations: *it is essential to limit the number of images*. Illustrations must be selected carefully, be linked to the text and support what is to be demonstrated.

In colour or in black and white: for economic reasons, *the number of illustrations in colour must be strictly limited* and be justified by pertinent arguments.

Size of illustrations: Make sure that the illustrations are in keeping with the format of the text (maps and graphics may become illegible when reduced to book format).

***Submit a separate file for each illustration.***

Correspondence between the numbering of the elements of an image: Make sure there is an accurate correspondence between the numbering of the reference to an image in the text and the image file as well as to its caption.

Authorisation to reproduce the image: it is essential to obtain the authorisation to reproduce all the images not belonging to the author.

## 2. What type of document should be submitted?

### Paper support

Submit ***good quality originals***. If the quality is not satisfactory, the corresponding illustrations will be discarded. Do not hesitate to consult us on this matter.

### Digital support

- **Scanned or photographs**

**Resolution:** all the digital files must have a resolution of 300 dpi (dots per inch) for a width of 10cm or 600 dpi for a width of 5cm.

N.B. Images taken from internet are normally in low resolution (72 dpi) and are often liable to copyright dues (see point 6). ***There is no point in trying to increase the size and the resolution of an image using image processing software (such as Photoshop or Aperçu), its quality will not be enhanced.***

**File format:** the photographs or scanned images must be recorded preferably in tiff or jpeg format. Please note that if you want to edit an image, each time you re-record it in jpeg format it induces a compression which decreases the quality of the image. It is therefore preferable to record it, before it is edited, in tiff format.

- **Creation of vector images: maps, graphics, drawings...**

These images must be created with the appropriate software and submitted preferably in eps format (it may be necessary to supply them in native format, i.e. in the default recording format of the software used, for example “ai” for the software *Adobe Illustrator*).

### 3. Indication of position (reference to a figure)

N.B. *The illustrations* (drawings, diagrams, graphics, maps, photographs...) **must not be inserted in the text**. Their insertion will be effected by the PUC. *The illustrations (each in a separate file) must be grouped together in a folder entitled "icono"*.

The position of each image must be indicated by a reference to the figure (fig. n) in the text. Add the caption for each image (following the paragraph concerned).

e.g.:

[...] les années de règne de Charlemagne en tant que roi des Francs viennent à la deuxième place, tandis que les années des empereurs de Constantinople sont repoussées à la troisième place (fig. 1).[...]

Fig. 1 - Avranches, BM, ms. 159, fol. 121 v-122 r

[...]

### 4. Numbering of the image files

Each image file (drawings, diagrams, graphics, maps, photographs...) must be identifiable by the number of the reference to the corresponding illustration (numbers 1-9 should be preceded by 0): fig\_01, fig\_02...fig\_10, fig\_11, etc.

For contributions to a collective work or a journal, you need to add a prefix corresponding to the number of the contribution (each contribution is numbered according to its position in the Table of Contents): 02\_fig\_01, 02\_fig\_03, 03\_fig\_01, etc.

### 5. Table of illustrations

Whatever the number of images envisaged in the submission, you must submit a list of the illustrations:

Fig. 1 – Caption, source, legal information (credits, copyright, etc.).

Fig. 2 – Caption, source, legal information (credits, copyright, etc.).

### 6. Permission to reproduce an illustration

All *the illustrations* (photographs, maps, graphics...) **which have not been executed by the author or the research centre must be the object of a request for permission to reproduce them**. Reproduction permits are to be transmitted either in paper form with the manuscript or in digital form in the "icono" folder.

N.B. Photographs of works now in the public domain (70 years after the death of the author) may be subject to certain obligations. It may be a question of the photographer's rights but also of access fees or charges for their use levied by the museums or libraries holding the work (this is particularly the case of the *BnF* and the *RMN*...).

**The illustrations found on internet are not free of royalties, except when explicitly stated**. Furthermore, it is rarely possible to reproduce them in printed form because the images are very often of very low resolution.

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The procedure for requesting reproduction permission can be very long, the amount of reproduction rights very variable and the artwork submitted must respect the technical constraints linked to its being printed. It is therefore important to start the procedure as soon as possible after seeking information concerning the technical constraints and the necessary measures concerning the author's rights (see below the model request for reproduction permission).

The payment of the rights is the responsibility of the research group.

## 7. A model request for permission to reproduce an illustration (to be adapted to the type of publication).

*The Reproduction permits are to be transmitted in the folder “icono”.*

I am currently writing a paper entitled “xxxxxxx” to be published by the Presses universitaires de Caen in a collective work entitled xxxxxxxx. I would like to illustrate my paper with a reproduction of

Provide details of all the elements needed to identify the work to be reproduced, for example, classification mark or other reference (if available), Title of the work, Author of the work... whether the reproduction is for an illustration inside the book or on the cover.

(See image(s) enclosed.)

I would be very grateful if you would provide us with a digital copy of the image (high-resolution digital copy) and grant us the authorisation to reproduce it in the paper and digital versions of the article (HTML, PDF and ePub formats).

I draw your attention to the fact that this publication has a very low circulation. It is an academic publication intended for an academic audience. The print-run is very low (less than 250 copies for the paper edition) and the digital versions will be published on a platform dedicated to scientific publications in the humanities.

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