COMMISSIONING AND EDITING

- Once the book’s contract is finalised, a writing schedule is agreed by our Commissioning team in consultation with the author. We ask that authors refer to our LH Author Guidelines at this stage, as it outlines essential information for the presentation and delivery of the manuscript.

- On delivery of the completed manuscript, a comprehensive review period takes place. This period of liaison between the Commissioning team and the author enables delivery of a final manuscript with a structure that works well, is pitched at the right level for the intended audience, and adheres to the original specification agreed in the contract.

- At the same time as the final text is delivered, we also ask that a final picture list is supplied, together with the actual images if available. For helpful tips regarding image formats, dealing with picture libraries, new photography and so on, please consult our LH Image Guidelines.

- Armed with text and images, we then undertake our ‘handover’ stage, where material supplied by the author, plus a summary of the book’s history to date, is delivered to the Editorial and Production department.

- The first job undertaken by the Editorial and Production department after handover is the appointment and briefing of the book’s copy-editor and designer. Both are drawn from our stable of freelance professionals, with whom we have worked for many years.

- Two key tasks run in parallel at this stage - that of creating the sample pages, and the copy-edit. We brief the designer to create a few sample pages to address key elements of the book, such as headings, captions, catalogue entries etc. The pages are circulated to everyone for comment. The editor also receives a specific brief, and is tasked to edit the book according to LH house style. They work with the author directly, culminating in the delivery of a final, fully edited script with which both parties are happy. We do not go to design stage until the text is final.
DESIGN

- The edited text and the images are sent to the designer in order to lay out the complete book. The designer works to the design principles established at sample page stage (see above). The layouts are saved as pdfs so that everyone can look at them.

- The designer supplies their layouts to the LH team, who ensure everything has fallen into place as intended and then circulate them to author, editor, gallery etc. Viewing the layouts on screen, you get a good sense of the rhythm of the design as you scroll through the pages. (Colour, however, is only rough at this stage, as the pdfs are saved at a low resolution for easy emailing.) For close text reading, we recommend printing them out. They are supplied as double-page spreads (so that you view the design as you would view an open book). If they are printed on to A3 sheets, the resulting size is usually only slightly smaller than the actual book page.

- The LH team invite all parties to give their feedback, either as annotated layouts, by emailed list or in a meeting. Comments are then collated by the LH team on to one ‘master set’ for the designer. All feedback is needed before the designer can start any revisions, so that the combined effect of proposed changes can be assessed.

- Second layouts are circulated, to everyone as above, and any further comments collated. Once the design is fully approved, we are ready to generate high-resolution proofs (see below).

PRODUCTION

- The final layouts and images are sent to the repro house, for the generation of high-resolution proofs. We work with a number of carefully chosen repro houses, who have a deep understanding of fine art reproduction.

- The high-resolution proofs are supplied to the LH team as full-size pages - so this is the first time we see the pages as they will appear in the final book. The LH team undertake extensive checks against the original images, in optimum lighting conditions. The author and other parties, such as artist, artist’s gallery etc., are welcome to be a part of this checking process, as we recognise the importance of achieving the highest quality reproduction.

- Any proofs requiring correction are returned to the repro house for further work, and 2nd proofs are supplied to the LH team. Checks are undertaken as above.

- Once the proofs are fully approved, the repro house prepares the book for the printers. Again, we only work with specific, trusted printers, who appreciate the demanding requirements of fine art. Their job is to match the high-resolution proofs, to stitch, bind and jacket the books to the highest standards, and to pack them for safe shipping to our warehouse.
LIMITED EDITIONS

- For some publications, it is possible to produce a limited edition. This usually comprises a copy of the book and a limited edition print, enclosed together in a specially designed slipcase.
- For full details, please consult our LH Notes on Limited Editions.

GREEN CREDENTIALS

- The Ashgate Publishing Group is wholly committed to managing its effect on the environment.

- The company’s green committee has encouraged initiatives such as the significant reduction of paper consumption by replacing bulk mailings with electronic mailings, and the appointment of suppliers such as repro houses and printers who are ISO accredited (and can therefore demonstrate a sustainable chain of custody alongside use of water soluble inks, FSC and PEFC papers and so on).

- In 2010 Ashgate undertook a comprehensive audit that focused specifically on energy efficiency, recycling and waste management. As a result of the audit, many key green initiatives were introduced company-wide, and work continues to find ways of reducing our carbon footprint.