



Guidelines for Authors

Tiger III Publishing is the division of Tiger III Books for developing and publishing new books. Tiger III is a partnership that grew out of the experiences that Tim Curley and Neil Stewart had when writing and publishing their own first military history. Our goals then, embodied today in our company, were to raise the bar for military history books by taking advantage of technology changes that allow bigger, better books that use high quality materials and deliver color content on each page—at affordable prices.

This values-driven outlook and our vision of better books guide us in our choices for each book we choose to publish. We do not require our authors to pay us to publish their work; we pay our authors very competitive royalties. We are, of course, open to other arrangements but our belief is that the author should be paid fairly for his work and we for ours.

Tiger III Publishing is committed to creating accurate, entertaining, and informative books and products. It is our responsibility to ensure the loyalty and confidence of our readers by maintaining the highest editorial standards. To this end, our editorial content is never used as a sounding board for political partisanship, religious points of view, or social agendas. Our mission is to present an undistorted view of history and to encourage understanding and appreciation for the events, personalities, and artifacts of the past. We insist on particular excellence of historical research or personal recollection, and we have very high standards of prose, too. However, whether you are a first-time author or a more experienced one, be assured that our highly-professional staff of editors and historians will work with you closely to best position your work for success. We are always interested in exploring possibilities for publication of new titles. We strongly recommend you contact Tim or me before you submit any written material.

General Information

Generally, manuscripts (MS) must be in the 300–500 page range, using 12-point font, double spaced text on single-sided 8½-x-11-inch paper, with margins of approximately one inch. Shorter manuscripts may be considered, but ones that are significantly shorter than 300 pages are not commercially viable in our market. You must be willing to create meaningful expansions or meaningful additions that will bring your manuscript up to the acceptable range without diluting the core

manuscript. All submissions must be in Microsoft Word™ format, or in some word-processed format that can be easily converted to it. If your manuscript or sample is not in Word™ format, please be able to describe its format when you contact us. These may also be emailed or sent by CD / DVD.

Photographs, maps, artwork and other graphic products must be submitted in .TIF format or in .JPG / .JPEG format according to the details outlined in our technical Guidelines. Our production chief will discuss resolution and other issues with authors at the appropriate stage and is always available to answer questions.

Typically, today, we are interested in publishing books that consist of text, with strong photographic and cartographic support with a minimum of 10–50 photos and / or graphics. We will advise you about the number of maps we recommend to support your particular text, especially in battle and unit histories.

Subjects

We are ALWAYS interested in non-fiction titles about 20th-century land warfare, which fall into the following categories.

- a. ***Well-written, well-documented combat memoirs.*** These memoirs must be detailed and stand up under the scrutiny of a panel of experts, including, whenever possible, other veterans of the same unit as the author. Memoirs must feature significant combat participation in important battles, preferably, ones about which there have been few or no other books to date. If the memoir addresses battles that have already been written about many times before, then the memoir must, at a minimum, include perspectives that are unusually illuminating to readers.
- b. ***Monographs about unusual, but significant, subjects.*** Battle or campaign histories should be based largely on primary-source materials, although high-quality secondary sources may also be used. Monographs about popular, previously heavily-studied subjects are useful only if they include new, fresh insights about their respective subjects. Certainly, especially esoteric or non-combat related subjects can have good historiographical significance, but we can only rarely publish such material.
- c. ***Unit histories.*** These are very quirky, unique subjects. Please inquire telephonically to discuss the possibilities of publishing a specific unit's history. Generally, authors must have significant links to the veterans' group of the unit about which the history is being written, for both authentication and marketing purposes.

- d. Reference books.** Reference books about units, equipment, or personalities are considered, however, they must be about unusual, yet significant subjects and/or must address subjects that have not been already (or recently) the subject of similar books. It is especially important to check your subject area for duplication of effort when proposing a reference book.
- e. Reprints.** If you are aware of out-of-print books that have significant potential for reintroduction, we may be very interested in publishing this as a reprint. However, the copyright either must have lapsed or must be in your possession. Similarly, the publishing rights must be legally free and clear or in your possession. Please know the status of the copyright and publishing rights before contacting us with candidates for reprinting, and be prepared to forward a copy to us for our examination.
- f. Works requiring translation.** Although we prefer manuscripts produced in English, we have the capability to translate manuscripts in Russian, German, Italian, and French. It is very helpful to have a substantial sample of the manuscript already translated into English and available for our editorial board to evaluate.

What We Cannot Use

At this stage of our business development, we can consider only non-fiction books about land warfare during the 20th century. We fully recognize the value of fiction, and are certainly cognizant of the importance of pre-20th-century military history, but we cannot effectively promote such titles, given the niche we are trying to carve out in the military-history-publishing world. Please do not send us fictional or non-20th century military material; we cannot use it at this point.

Similarly, although we recognize the great value of air and naval military history (and enjoy both a great deal in our personal reading), we cannot accept titles that are primarily about these subjects. We lack the expertise to effectively evaluate and develop the former, and do not have access to the market for either. Certainly, given the nature of 20th-century warfare, we expect that many of our titles will have sections or an otherwise significant percentage of text concerning air or naval combat topics, but PLEASE do not send us proposals or manuscripts that are PRIMARILY about such subjects. We just cannot do them justice.

Contact

Initially, e-mail or mail contact with some basic information is useful.

E-mail: tiger3books@bellsouth.net

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U.S.A.

Include a brief summary of the book's content, why you think it would be successful in the current marketplace, the developmental status (concept only; partially completed MS.; complete MS.; reprint, etc.) and your professional curriculum vitae.

We actually prefer email contact. This is usually the easiest and fastest way to exchange information, and can save all concerned a great deal of time. Once we have an understanding of your project, then a telephone conversation can be productive.

Phone: (770) 521-6359 (Neil Stewart, east coast)
(909) 793-7034 (Tim Curley, west coast)

Even if Tiger III Publishing is not the right publisher for your book, your inquiry might lead to one that may be a good alternative; we frequently refer authors to other publishers. Also, our communication might result in the realization that you are the right author to write a different title in which we might be interested.

We look forward to hearing from authors whose work meets the above specifications!



Military Style Guidelines – German UNIT & RANK titles

Spelling:

Use original German spellings of German nouns and proper nouns, but “ss” will be substituted for ‘ß’ unless footnoted to indicate the unique character found only in the German language.

Standard English transliterations should be used for Russian nouns and proper nouns (not German ones). Be aware that names sometimes change as does the nationality of locations. Germany’s former Lothringen is today France’s Lorraine; German Königsberg/Preußen is today’s Kaliningrad/Kaliningrad Oblast in Russia. Wikipedia is a good source for finding the various names and spellings.

Use the standard English equivalents of Soviet (and Italian ranks), that is, “captain,” not “kapetan.”

Unit Designations:

German and German allies’ unit designations will appear in *italic* font.

Allied and Soviet unit designations will appear in standard (non-italic) font.

To the extent consistent with the comprehension of the average reader of Tiger III books, structure of German unit designations will be preserved. Examples follow:

*1st Platoon, 3d Company, 1st Battalion, Infantry Regiment 60, 16th Infantry Division
(motorized)*

*2d Battalion, SS-Panzer-Grenadier Regiment 38, 1st SS-Panzer Division
“Leibstandarte-SS-Adolf Hitler”*

*Panzer-Grenadier Division “Grossdeutschland” or Panzer-Grenadier Division GD
(after footnote or parenthetical explanation of abbreviation)*

Kampfgruppe Schmidt

Pionier Battalion 1

Flak Battalion (motorized) 22

Signal Battalion 83

SS-Reconnaissance Battalion 17

Bicycle Reconnaissance Battalion 1

Artillery Regiment 257, 257th Volks-Grenadier Division

Grenadier Regiment 951, 361st Volks-Grenadier Division

*SS-Mountain Infantry Regiment 12 "Michael Gaissmair," 6th SS-Mountain Division
NORD*

Parachute Infantry Regiment 3, 1st Parachute Division

Light Infantry Regiment 54, 100th Light Infantry Division

14th Luftwaffe Field Division

LXXXIX Corps

1st Army

Army Group G

Ranks:

German ranks will be used and italicized.

Use the standard English equivalents of Soviet ranks, that is, "captain," not "kapetan."

Time:

Use 24-hour time.

Be clear and consistent in the use of dates. Standard military usage is dd-mm-yy, 6 June 1944, regardless of nationality. This form does not have to be followed rigorously so long as it is always absolutely clear what day of the month is referenced. For example, 1-12-43 could be January 12, 1943 to an American or December 1, 1943 to a European or to a military reader.

Acronyms and Foreign terms:

On the first occurrence of an acronym or foreign language words define it parenthetically or in a footnote (for longer explanations). This helps the reader understand and keep focused on his reading. If you use these terms often in the manuscript, consider adding them to a glossary at the back of your manuscript.

Writing tips:

Just as writer's guidelines provide the mechanical requirements for submission of a manuscript, the following tips are intended to provide more subjective guidance for the preparation of copy that is editorially "clean" and enjoyable to read.

- Please give the reader a little excitement, some sense of being there, with lively — **but always factual** — anecdotes. Lead with one of these, if possible, to foster the reader's interest in seeing more of your story and to let him or her know that here is a book or chapter that is worth reading.
- Know what the reader expects from the publication in terms of subject matter and style of writing. Be very careful to keep technical terminology in the proper context.
- Start most paragraphs with a simple, active sentence — so many begin with As, When, Because, After, or other passive openers. Active writing keeps readers' eyes open. Our aim is to bring life to history, not to use it as a bedtime soporific. The same goes for "...ing" verbs; use them sparingly, as you do sleeping pills, to which their effects are related.
- Provide each paragraph with more than one sentence, except to make an occasional emphatic point. Break a paragraph before it runs on and takes up half a page.
- Keep to your story, and tell one story at a time. If there is a related aside, put it into a sidebar rather than break the flow of the main story.
- Maintain a smooth flow of information. It is fine to begin with an attention-getting action lead and a flashback, but from then on proceed straight through the story rather than jump around chronologically. If you make it difficult for the reader to follow your story, he will desert you; if you do that to the editor, he will protect his readers from a similar experience.
- Watch your spelling and grammar. You may be an expert in your subject, but your credibility can be shattered by sloppy copy.
- When you — either in exhaustion or exultation — finish the last keystroke, never, never rush the manuscript into the mail in an 'I'm-so-glad-to-be-finished' dismissal. Put the manuscript aside and out of your mind at least overnight; then get back to it in a day or two and play editor. Go through the entire manuscript slowly, thoroughly and critically and correct all spelling errors. **Question the spelling of every name — person, thing, company — all of them.** Make sure you have included **full name and rank/title** for every person mentioned. Read through the manuscript as if you were the reader who has never seen it before and does not know what you are trying to get across. Does it flow smoothly? Does it say what you want it to say? Does it proceed logically through a basic beginning, middle and end? Is it simple

and clear rather than flowery and hobbled by descriptive adjectives? **Are your facts straight?** Check how presentable the final, assembled package is. Make it professional, not pretty. Do not dress it in fancy folders or tie it with ribbons. Keep your manuscript straight, neat and clean.

- What you are doing here is just what the editor will do when he receives your material. His job is to select quality material that will hold the interest of his readers. If your submission is unprofessional, it may be returned unread with a standard rejection letter. A professional presentation of a well written and researched manuscript has a better chance of being reviewed and seriously considered. From then on, the appropriateness of the subject, the writing and the facts will influence whether the editor believes your manuscript will please the reader – and will determine its acceptance.
- Keep your facts straight.
- Clarity, clarity, clarity!



Table of Comparative Ranks

The following table presents a comparison between the rank structure of the U.S. Army, the German Army (*Heer*), and the *Waffen-SS*. This book uses the specific rank of the individual when available. However, when referring to a *Waffen-SS* or German Army soldier, the rank appears in German to avoid confusion. These ranks are not in English because some have no American Army equivalent. Several of these ranks are only approximations to their counterparts. All *Waffen-SS* ranks began with the letters SS (for example, *SS-Gruppenführer*).

U.S. ARMY	GERMAN ARMY	WAFFEN-SS
General of the Army	<i>Generalfeldmarschall</i>	<i>Reichsführer SS*</i>
General (4)** (GEN)	<i>Generaloberst</i>	<i>Oberstgruppenführer</i>
Lt. General (3) (LTG)	<i>General der Infanterie, Artillerie, etc.</i>	<i>Obergruppenführer</i>
Maj. General (2) (MG)	<i>Generalleutnant</i>	<i>Gruppenführer</i>
Brig. General (1) (BG)	<i>Generalmajor</i>	<i>Brigadeführer</i>
No equivalent	<i>No equivalent</i>	<i>Oberführer</i>
Colonel (COL)	<i>Oberst</i>	<i>Standartenführer</i>
Lt. Colonel (LTC)	<i>Oberstleutnant</i>	<i>Obersturmbannführer</i>
Major (MAJ)	<i>Major</i>	<i>Sturmbannführer</i>
Captain (CPT)	<i>Hauptmann</i>	<i>Hauptsturmführer</i>
1st Lieutenant (1LT)	<i>Oberleutnant</i>	<i>Obersturmführer</i>
2nd Lieutenant (2LT)	<i>Leutnant</i>	<i>Untersturmführer</i>
Master SGT (1st grade) (MSG)	<i>Stabsfeldwebel/ -wachtmeister (nonpromotable)</i>	<i>Sturmscharführer</i>
1st SGT (1st grade) (1SG)	<i>Oberfeldwebel/ -wachtmeister & "Hauptfeldwebel" (position)</i>	<i>Hauptscharführer</i>
Tech. SGT (2nd grade) (T/SGT)	<i>No equivalent</i>	<i>No equivalent</i>
Staff SGT (& T/3 grade)*** (SSG)	<i>Feldwebel/Wachtmeister & "Hauptfeldwebel" (position)</i>	<i>Oberscharführer</i>
Sergeant (& T/4 grade)*** (SGT)	<i>Unterfeldwebel/Unterwachtmeister (obsolete in early war)</i>	<i>Scharführer</i>
Corporal (& T/5 grade)*** (CPL)	<i>Unteroffizier</i>	<i>Unterscharführer</i>
No equivalent	<i>Stabsgefreiter (nonpromotable)</i>	<i>Rottenführer</i>
No equivalent	<i>Obergefreiter</i>	<i>Rottenführer</i>
Private First Class	<i>Gefreiter</i>	<i>Rottenführer</i>
No equivalent	<i>Oberschütze (promotable)/Stabsschütze (nonpromotable)</i>	<i>Sturmmann</i>
Private (PVT)	<i>Soldat (generic)/Schütze****</i>	<i>SS-Mann</i>

* *Reichsführer SS* is not an equivalent grade for a German field marshal. Heinrich Himmler was the only member of the Third Reich to hold this rank, which was a political appointment. Toward the end of the war, Hitler gave Himmler a field command, which arguably made the rank of *Reichsführer SS* into a military grade equivalent to a field marshal.

**Indicates number of stars.

*** These three ranks have equivalent technician grades indicated by a "T" beneath the chevrons. These technician ranks have no German equivalents.

**** The Germans have varying grades of privates and corporals. The grades indicated are the most common, but the Germans also had different grades based on time in service. In addition, the basic private grade depends on the soldier's branch of service. The example shown is for a basic infantry private,

a *Schütze*. Other possibilities include *Grenadier* for a *Panzergrenadier* (mechanized infantry), *Kanonier* for an artilleryman, and so on.



Tiger III
PUBLISHING

Technical Guidelines for Authors

Authors wishing to take their own original photographs and / or scan existing photographs, maps, or graphic artwork for their book should follow these guidelines. This will allow you to provide images of sufficient quality to do justice to your book by reproducing high quality images at sizes to make the book both informative and artful. It will also make the work of our production department much easier as we strive to do justice to your work.

Photography:

Generally we prefer professional quality photos against a 'snow white' background with studio lighting. Images should be carefully lit so as to emphasize the three dimensional aspects of the subject without washing out the shadows that give the feeling of depth to the two dimensional film and its print. Focus should be sharp throughout the necessary depth of field to capture the image as you want it printed. Print sizes should be large: it is possible to easily reduce the size of an image for a book; it is much more difficult to enlarge one and preserve the quality of that image. When you take the picture you may not recognize that you will want to use one *portion* of the image as a two page spread in your book. If you are working with a 3x5 inch print you may need to enlarge it 600%...so plan ahead!

- Film cameras produce both negative and positive film which can be used both to create prints and as a source for scanning (see Scanning below). The use of prints made from film cameras rather than negatives when submitting images for press production imposes the same limitations as do digital camera files. Use of negatives or positives (slides) avoids most of the followings requirements as they can normally be enlarged without a loss of quality.
- Digital Cameras most often produce a 300-dpi image at various sizes. For example, a 12 Mega-Pixel (MP) camera will make a 9x12 inch print at 300-dpi. A 1 MP camera will only take a 2x2 inch image at 300-dpi. Depending upon the camera it will automatically create a 'jpeg' (.JPG or .JPEG) file. Because 'jpeg' files use compression—every time you save the file, pixels are thrown away to reduce the physical file size. That means the quality of your image degrades every time you save it. Please read the following section on Scanning to gain insight into how you should capture your raw camera files and store them in your computer.
- The general rule of thumb is take the largest image that you can since you cannot easily enlarge the image beyond the limits of its physical size at 300-ppi. If you

take an 8x10 image of an object but then want to print a close-up of a feature on that object—you must take a close-up photograph so that its physical size on the page will be approximately the size at which you believe it should be printed. Film camera negatives can be scanned following the guidelines below; film prints that are to be scanned in lieu of the film negative must also be printed at the approximate physical size you desire to see on the printed book page.

- Preferred file formats are .TIF (LZW or ZIP option) or .JPG for photographs.

Scanning:

To use a scanner to convert photographic prints, graphic artwork, or a map to a digital file is a seemingly simple way to convert a physical item into a format a publisher can use in today's digital world. Unfortunately not all scanners are equal to the quality needs of modern presses. The scanner should be selected to get the best quality output one can practically afford (and price is NOT always indicative of quality). Critical to that is understanding resolution and file formats as they impact how good the scan will be when reproduced in a book. Central to that are two important facts to know:

- Computer monitors display images at about 72-ppi. Just about anything looks good at 72-ppi on a monitor but doesn't on paper. The lower the resolution, the larger the pixels; the higher the resolution, the smaller the pixels. Monitors use large pixels, presses use small pixels. The smaller the pixels the better the detail.
- Some image file formats, like JPEG or GIF, use 'lossy compression,' while others like TIFF and BMP are usually 'lossless.' Lossless data compression is a method of data compression that **allows the exact original data to be reconstructed from the compressed data.** Lossless compression is used when it is important that the original and the decompressed data be identical, or, when no assumption can be made on whether certain deviation is uncritical.¹

These two points are important because all of us look at the results of our work on a monitor. It disguises the actual quality that only becomes evident when the book files are printed on a press. Therefore it is vital that when you scan images you insure that you are getting the high quality needed for publication. To help you achieve those qualities you should follow these 'rules of thumb:'

¹ The term lossless is in contrast to lossy data compression, which only allows an *approximation of the original data to be reconstructed*, in exchange for better compression rates. Lossless data compression is used in many applications. For example, it is used in the popular ZIP file format and in the Unix tool gzip. It is also often used as a component within lossy data compression technologies.

1. **Scan prints at a minimum physical size of at least 4x6 inches** (10x15 CM). That means if your original photo/artwork is 2x2 inches (5x5 CM) you must set your scanner controls to enlarge the image to 6x6 inches (15x15 CM) or 300%. A 2x3 inch (15x8 CM) should be enlarged 200% (4x6 inch or 10x15 CM).
2. **Scan prints at 600-dpi/ppi resolution.** This is a measure of how many pixels (or dots) will be contained within the physical dimensions of the scanned print. In the examples above, the 6x6 (10x15 CM) enlarged image file should also have a 600-ppi resolution.²
3. We may still determine in production that we need a larger print for the book and ask for a larger scan. This is especially true of scans of period photographs which cannot be “retaken” to meet the demands of layout design. So, if you believe the picture or a portion of the photograph contains something that might need to be enlarged more than 4 times—you may want to scan it at even higher dimensions.
4. **Scan prints in color mode.** RGB scans yield three color channels each with 256 shades of gray. The image professional can select the best mixture of those channels to maximize the black & white image quality. If you scan in B&W mode you only get one channel with one third the opportunity to improve the printed image.

Preferred file formats are .TIF (LZW or ZIP option) or .JPG. There are other file types that are used for graphic arts including vector graphic files (.EPS) and portable document files (.PDF). These all have a proper place in publication. If you use any of these non-preferred files, please contact us so that we can insure that format will achieve the needed results for high quality press work.

Cautionary note: a scanner may be a substitute for a camera for flat items or small objects—but it may not give as good a result as a camera. Specifically this applies to items with three dimensional characteristics. Scanners use a strong bright light to illuminate the surface of the object being scanned. This wipes out the shadows that give the eye a clue that the object has depth and is not flat. Objects with relief appear flat without any “pop” that lifts them from the surface of the page the way good photos do.

Word Processors:

When you are preparing your manuscript text in a word processor, please follow these guidelines:

² Resolution is critical for high quality results when printed by a press. Resolution is measured in pixels or dots just as it is a measure of distance. This is confusing for it is the same unit of measure. However experience has shown that following our guidelines minimizes images which must be rescanned, or worse, re-photographed.

- If you use tabs to separate columns of information, **insert only one tab character between each column.** Even if the text doesn't line up correctly, don't add any extra tabs. Those extra tabs are going to cause huge gaps and uneven columns in the page layout application. If you find it difficult to read the columns, use the tab stops to even out your columns.
- **Use only one space after periods.** The old rule of two spaces after a period applies only to typewriters.
- **Don't hit the paragraph return several times to make spaces between paragraphs.** Those extra lines are only going to cause problems later on. If you need space between paragraphs, you should create it using the "Space Before" and "Space After" paragraph formatting. You can find these commands in your word processing program.
- Before you use tables in the word processor, find out if your layout program can import them. **However, don't apply fancy colors or borders to the table in the word processor.** That formatting will have to be removed in the page layout program.
- **Don't use the built-in drawing or graphics features of word processing programs.** They don't print as well as professional graphics and can cause all sorts of problems if you output your file using a professional process. The same thing applies to the clip art that ships with word processing programs.
- **Don't insert graphics or photographs from other applications into a word processing document.** Instead, make a note in the text that the graphic or photo goes into that spot. Then, the person doing the layout can add the graphic in the correct position.
- **Check before using automated formatting such as drop caps, numbered lists, footnotes, endnotes, and indexes.** You want to make sure that the page layout software will be able to import these features correctly. If not, the formatting will have to be removed and reapplied using other techniques.

Spreadsheet applications:

Here are some guidelines to follow if you want to insert information from a spreadsheet into a page layout application:

- **Don't copy and paste charts and graphs from spreadsheet files into page layout software.** Although you may get something that looks okay on the screen, it will often cause problems when printing.
- **Try to use a dedicated illustration program such as Adobe Illustrator or CorelDraw to create charts and graphs** instead of a spreadsheet application. These programs have better control for colors, lines, and professional output. They are also much less likely to cause printing problems later on. One way to accomplish this is to export the data from the document as ordinary text and then

import it into a program that creates tables and graphs.

- If you don't have access to a professional Illustration program, **look for an export feature in the spreadsheet program** that allows you to export charts and graphs as PDF files. (PDF Stands for "Portable Document Format" and is covered in Chapter 17.) This PDF can then be placed into the layout program.

Manuscripts:

Please refer to Tiger III Publishing Guidelines that cover submission of manuscripts.

Questions:

Our technical staff is happy to answer any questions you may have. The technology required to produce high quality books is complex and generates many questions for everyone involved in authoring, prepress, and production. We hope the above will explain what is required to get the best possible results. But, just as there is a dialogue that goes on between Tiger III Books and its printers and binders – we encourage you to ask when you are unsure of something. It may save all of us lost time and effort!

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