7. The Production Process

7.1   **TRANSMITTAL** Once it is complete and properly prepared, your final manuscript will be transmitted into production; that is, the hard copy, electronic manuscript, and art originals will be handed off to the production department by your editor.

7.2   **SCOPE** Production includes copyediting, design, typesetting, proofreading, indexing, and book manufacturing.

7.3   **TIME FRAME** The entire production process, from transmittal to bound book, generally takes ten to twelve months. The duration may vary depending on editorial and marketing strategies for positioning the book in the marketplace or on the author's untimely return of materials during the process.

   ▶ Even slight delays in the return of the copyedited manuscript or page proof, or in index preparation, may cause a book's publication to be delayed by months.

7.4   **CONTACT** Questions about the status of your book or correct procedures to follow during this phase should be directed to the production assistant.

Copyediting

7.5   **DEFINITION** For a thorough description of the purpose and procedure of copyediting (and the author's role in the process), see *The Chicago Manual of Style,* 16th edition, 70–79.

   ▶ Copyediting is begun on the assumption that the manuscript is complete and final. Developmental edits (see the *Chicago*

Manual of Style, 16th edition, 70:2.45), such as rearranging chapters, recasting arguments, rewriting passages, and adding or removing illustrations, are strictly prohibited once a manuscript has been transmitted into production.

7.6   **COPY EDITOR** Each manuscript is assigned to a copy editor by the managing editor. Copy editors are most often freelancers, but a book may be assigned to an in-house editor or to a book packager—a firm that provides copyediting, design, typesetting, and other services to publishers.

Review of Edited Manuscript

7.7   **SCHEDULE** After your book is assigned to a copy editor, you will receive a message via e-mail that details when to expect the edited manuscript for review. The manuscript may be sent directly to you by the copy editor, or it may be forwarded to you by the Press; in either case, you will be given instructions on how to review the manuscript and when and where you should return it. The review period is usually, but not always, two to three weeks.

7.8   **INSTRUCTIONS** With rare exception, manuscripts are edited electronically. You will receive electronic files of the edited manuscript that include changes and queries from the copy editor. Respond to all queries in the files with changes in the text or by creating a separate comment.

▶ Substantial rewriting is **not** permitted; your review should focus on answering the copy editor's queries and approving or revising the editing.

7.9   **CLEANUP** After your editing review, the manuscript goes back to the copy editor for cleanup, during which your responses to queries and edits will be incorporated and the final manuscript will be prepared for typesetting. When cleanup is complete, the manuscript will be assigned to a production coordinator for typesetting, proofreading, and printing.

Cover Design

7.10 **INPUT AND IMAGE IDEAS** Your acquisitions editor will ask for your input on the design of the cover of your book and suggestions of images that might appear on it at the time your final manuscript is submitted. Cover design will be discussed at the Press when the manuscript is transmitted into production; your editor may let you know the results of those discussions, and your help may be sought in locating possible cover images.

▶ If you have strong preferences about design—disfavored colors, for example—this is the time to convey them to your editor. While it cannot be guaranteed that all such preferences will be accommodated, every effort will be made to respect them.

7.11 **SCHEDULE** Cover designs are produced on a seasonal basis, in February for fall/winter books and in August for spring/summer titles. You may be asked again for input or suggested images at that time. Designs are completed six to ten weeks later, subject to review by the Press.

7.12 **PROOF** A proof of your cover will be sent to you by production staff as a courtesy. Your comments are welcome and will be heard, but per the standard contract the Press reserves the right to choose a cover design that best fits the marketing and editorial plans for the book.

▶ Comments on subjective graphic-design matters, such as color palette, font choice, and layout, will receive a fair hearing, but Press policy is to defer to the aesthetic judgment of the designer once a design has been approved by the Press.

Proofreading and Indexing

7.13 **SCHEDULE** The production assistant or production coordinator will advise you when you will receive typeset pages for proofreading and, if needed, indexing. The standard time permitted for proofreading and indexing is three weeks.

▶ Please notify the production department if you anticipate missing your deadline; even minor delays at this critical point may result in your book being weeks or months late.

7.14   **READING PROOF** The Press will hire a professional proofreader to compare your proofs with the edited manuscript, but your own proofreading remains essential. This is your final opportunity to ensure that your book is error-free and exactly how you would like it to appear in print.

7.15   **AUTHOR'S ALTERATIONS** As specified in your contract, your alterations to proofs are subject to the approval of the Press and are limited to the correction of typographical and factual errors. You will be liable for author's alterations charges that exceed a specified percentage (usually 10 percent) of the initial cost of typesetting. This amount can be reached quickly, because we are charged for each reset line; adding even one word can necessitate the resetting of numerous lines.

▶ When corrections are absolutely necessary, you can minimize resetting by making your correction consist of the same number of characters as the typeset material you are replacing. (A character is a letter, punctuation mark, or word space.) Print your alterations legibly, to reduce the risk of errors being introduced when proofs are corrected.

▶ Even if you are willing to absorb the financial cost, the Press reserves the right to disallow author's alterations that we deem nonessential, especially when they will require extraordinary quality control efforts by production staff.

Indexing

7.16   **SCHEDULE** Indexing should begin immediately upon receipt of page proof. Final index manuscript is due along with marked page proof (**SEE 7.13**).

7.17   **AUTHOR OR PROFESSIONAL** Your contract may stipulate that you are responsible for preparing your index. If you are unable or prefer not to do this, notify us immediately; we can recommend several professional indexers. You will be responsible for contacting, hiring, and paying one of these freelance indexers directly; rates are approximately $4.50 per proof page.

▶ If you intend to obtain indexing services on your own, verify that the indexer is able to meet the deadline and that our standard instructions for index preparation will be followed.

7.18   **PROCEDURE** You will be given a hard-copy page proof for proof-reading, along with detailed instructions for proofreading and index preparation. A digital copy of page proof, in the form of an Adobe PDF file, or an additional hard-copy page proof can be supplied for indexing purposes.

▶ No software program exists that will adequately prepare indexes to professional standards.