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## 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 manuscript and art originals will be handed off to the production department by your editor.
- 7.2 **SCOPE.** Production comprises 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 fourteen months. The duration may vary depending on length or complexity, 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 weeks or months.
- 7.4 **CONTACT.** Questions about the status of your book or correct procedures to follow during this phase should be directed to your production contact.

### Copyediting

- 7.5 **DEFINITION.** The Press will undertake a thorough mechanical copyedit of your book to correct errors of spelling, punctuation, grammar, and usage; to impose consistency; and to align the writing with our house style and *The Chicago Manual of Style*. To a lesser degree, we will engage in substantive editing, suggesting better phrasing,

pointing out repetition, questioning possible factual errors, and so on. Rigorous fact checking and assuring the accuracy of quotations and spelling of proper names are the responsibility of the author, although the copy editor will point out any apparent inconsistencies. For a more thorough description of the purpose and procedure of copyediting (and the author's role in the process), see the latest edition of *The Chicago Manual of Style*.

► Copyediting is begun on the assumption that the manuscript is complete and final. Developmental edits by the author, 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 an email 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 exceptions, manuscripts are edited electronically. You will receive electronic files of the edited manuscript that include changes and queries from the copy editor. The files are “locked,” which means that any changes you make will be visibly tracked so that the copy editor may see them. Respond to all queries in the files with changes in the text or by creating a separate comment. Do not answer a query with a question; the copy editor requires a clear answer to each query. Detailed instructions will accompany the edited manuscript you receive for review.

► Substantial rewriting is not permitted; your review should focus on answering the copy editor's queries and approving or revising the editing. Rewritten text may not be copyedited.

- 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 prepared for typesetting. When cleanup is complete, the manuscript will be passed on to a production coordinator for typesetting, proofreading, and printing.

## Cover Design

- 7.10 **PURPOSE.** The purpose of a book cover is to draw attention to the book and generate reader intrigue. It is not unusual for designs to be unexpected, and those covers are often the most successful. When seeing your cover for the first time, you are encouraged to consider it as a whole design rather than as a collection of elements.
- 7.11 **INPUT AND IMAGE IDEAS.** Your 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 and securing permissions. Close to the time when cover designs are produced, your editor may ask for further input or suggested images by supplying a cover design questionnaire for you to complete.
- ▶ If you have strong preferences about design—disfavored colors, for example—this is the time to convey them to your editor. While there is no guarantee your preferences can be accommodated, they will be weighed in balance with marketing and design concerns.
- 7.12 **SCHEDULE.** Cover designs are produced on a rolling basis throughout the year, and designs are featured in one of two seasonal catalogs (Fall/Winter or Spring/Summer).
- 7.13 **PROOF.** A proof of your cover will be sent to you by production staff. 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. The Press defers to the expertise of the graphic designer in matters of typography, color, layout, and other aesthetic considerations.

## Proofreading

- 7.14 **SCHEDULE.** The 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 to four 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.
- 7.15 **READING PROOF.** The Press will hire a professional proofreader, but your own proofreading remains essential. This is your final opportunity to review your book before it goes to press.
- 7.16 **AUTHOR'S ALTERATIONS.** As specified in your contract, alterations to proofs are subject to the approval of the Press and are limited to the correction of errors (typographical, grammatical, or factual). Changes to wording or style are not allowed at this stage.
- ▶ The Press reserves the right to disallow author's alterations that will require extraordinary quality control efforts by production staff.

## *Non-English Languages*

- 7.17 **IDENTIFYING NON-ENGLISH LANGUAGES.** If your manuscript is part of our accessibility program and includes non-English language terms, your production coordinator will ask you to identify the language of origin for these terms during proofreading. These languages will be embedded in the accessible ebook to ensure that terms are read properly by assistive technology.

## Indexing

- 7.18 **SCHEDULE.** Indexing should begin immediately upon receipt of page proof. Final index is due along with marked page proof (see 7.14).
- 7.19 **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. It is best to schedule a slot with an indexer during your copyediting review, since indexers are often booked months in advance. You will be responsible for contacting, hiring, and paying

one of these freelance indexers directly; rates are approximately \$4.50 per indexable 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. Your production coordinator can supply these instructions for your indexer as needed.

7.20 **PROCEDURE.** You will be given a digital copy of page proof, in the form of an Adobe PDF file, for proofreading, along with detailed instructions for proofreading and index preparation. You are responsible for supplying your proofs to the indexer. Please supply the index as a Microsoft Word document.

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

