

**University
of Minnesota
Press**

**Manuscript
Preparation
Guide
and
Production
Overview**

MANUSCRIPT PREPARATION GUIDE and PRODUCTION OVERVIEW



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The Purpose of This Guide

Welcome to the publication process at the University of Minnesota Press. We look forward to helping see your book through to completion.

As you prepare your final manuscript for submission, we ask that you carefully review the guidelines in this manual. Following these guidelines will facilitate the work of our staff at every stage of production. Please contact your editor or editor's assistant with any questions you may have, as an improperly prepared manuscript will be returned to you for corrections before copyediting can begin, delaying the publication of your book.

Note that we cannot begin the production process if you submit an incomplete manuscript. A manuscript is considered incomplete when it is missing illustrations, permissions, the author/editor questionnaire, or any section of the text, including captions, acknowledgments, or final citations. Please refer to the checklist in Appendix B for a complete list of the elements you should submit with your final manuscript.

Also be aware that your final manuscript should in fact be *final*. Substantive changes—such as adding or removing sections of text or figures—will not be permitted once your final manuscript has been submitted, unless requested by the Press. Changes during the copyediting stage will be limited to corrections of spelling, punctuation, and clarity.

The University of Minnesota Press uses the most recent edition of the *Chicago Manual of Style* as its primary style guide and encourages you to consult this manual as you prepare your final manuscript. You'll also find a list of additional grammar, style, and permissions references in Appendix A.

1. Manuscript Formatting

- 1.1 **PLAIN, UNIFORM TEXT.** We ask that you submit your manuscript as Microsoft Word files in plain and uniform text. Nonessential or incorrect formatting will be removed from the manuscript before copy-editing begins. We do not require a printed manuscript.

Font and Type Size

- 1.2 **USE TIMES NEW ROMAN FONT.** Set your entire manuscript in Times New Roman at a point size of 12.
- 1.3 **SPECIAL CHARACTERS.** If any special characters in your manuscript are not available in this font, please alert your editor's assistant.

Margins and Alignment

- 1.4 **MARGINS.** Every Microsoft Word file in your manuscript should be a U.S. letter (rather than A4) document and should have one-inch margins on all sides. The header and footer margins should be a half inch on the top and bottom.
- 1.5 **NO RUNNING HEADS.** Do not include running heads (e.g., author name, chapter title, page number, or other descriptors) in the header or footer.
- 1.6 **NO HYPHENATION OR JUSTIFICATION.** Do not use your word processor's hyphenation or justification features. Text should be flush left. Do not manually hyphenate words at the ends of lines. Hyphens should only be included in hyphenated compound words.

the (queer) child, because, as Wiegman argues, “our objects of study, like all objects, have wishes of their own” (2012, 318).

Queer Theory’s Desire for the Queer Child

Arguably, the first enunciation of the queer child comes from Sedgwick, in her article “How to Bring Your Kids up Gay” (1991). Sedgwick documents some of the extensive efforts that are undertaken to maintain what she calls the “open season on gay kids” (1991, 18).

Here, we can see the queer child’s queerness being detailed, so as to “queer” the child means resisting the ways in which, as Ellis Hanson writes, the “sexual behavior and [the] sexual knowledge [of children] are subjected to an unusually intense normalizing surveillance, discipline, and repression of the sort familiar to any oppressed sexual minority” (2004, 110). As such, for Bruhm and Hurley, the queerness of the child is established specifically in relation to its sexual alterity and its peculiarity:

the figure of the queer child is . . . the child who displays interest in sex generally, in same-sex erotic attachments, or in cross-generational attachments. . . . The essays in this volume . . . tease out the range of possibilities for child sexuality. [They] look to the dominant heteronarrative to see how normalizing language itself both produces and resists queer stories of childhood sexual desire. . . . In short, this collection suggests that the children who populate the stories our culture tells about them are, in fact, *curiouser* than they’ve been given credit for. (2004b, x, xiv)

Clearly, then, across these framings of the queer child, the queering that “queer” does to the child encompasses resisting the child’s alleged asexuality and heterosexuality; allowing for the child’s pleasures, desires, and perversities; and thwarting the normative frames of sexuality and identity that have constrained the child and the queer.

“I’m going to be a mom!”: Introducing Aviva

Aviva is the main character in Todd Solondz’s film *Palindromes* (2004). Solondz is well known for his films’ complex and sympathetic portrayals of characters whose non-normative

Figure 1.1. Example of properly formatted manuscript.

- 1.7 **PARAGRAPH INDENTS.** The first paragraph in each chapter or section should remain flush left. Indent all subsequent paragraphs a half inch using the tab key; do not use multiple spaces to create an indent.

Spacing

- 1.8 **BETWEEN LINES.** Set a uniform line spacing at 1.5 lines throughout the entire manuscript, including notes, extracts, and references. Use the line spacing feature in Microsoft Word to set this; do not manually insert a line space after each line of text.
- 1.9 **BETWEEN PARAGRAPHS.** Do not insert blank line spaces between paragraphs, notes, or bibliographic entries unless you intend for there to be a space in the printed book (do not use asterisks, dingbats, or symbols in these intentional breaks between paragraphs).
- 1.10 **HARD PARAGRAPH RETURNS.** Use hard returns (creating a new line by hitting the Return or Enter key) only at the ends of paragraphs, after items in lists, after lines of poetry, and before headings (see 2.12). Never include a hard return within a paragraph.

Pagination

- 1.11 **PAGE NUMBERING.** Please submit the manuscript without page numbers.

Italics

- 1.12 **PUNCTUATION, PARENTHESES, BRACKETS.** Italicize commas and periods that follow italic words, and italicize parentheses and brackets if all text within the parentheses or brackets is italic.

Italicize punctuation marks that follow *italic words*.

Italicize parentheses if all text (*within the parentheses*) is italic.

Punctuation

- 1.13 **DASHES.** To create a dash in your text, you may use two hyphens, or you may use the em dash character (—). Microsoft Word may include an auto-format function that automatically turns two consecutive hyphens into one continuous em dash.

Do not add extra space on either side of the two hyphens or em dash.

Do not use a long dash in the bibliography to indicate

the repetition of an author's name. Instead, repeat the author's name. This practice is to accommodate ebook readers.

- 1.14 **ELLIPSES.** Use ellipses only to show the omission of words, phrases, or lines from quoted material. To create an ellipsis, insert three consecutive periods with one space before and after each.

Create ellipses . . . like this.

When an omission falls between sentences, a period should be used before the ellipsis points. There should be no space between the last word in the first sentence and the period, but a space should separate the period and the first ellipsis point. Another space separates the last ellipsis point and the first word of the second sentence.

Show an omission between sentences with an ellipsis. . . .
Like this.

Diacritics and Special Characters

- 1.15 **STANDARD DIACRITICAL MARKS.** Standard diacritics such as the acute (é) and grave (è) accents, tilde (ñ), umlaut (ü), circumflex (ô), and cedilla (ç) generally reproduce well through Microsoft Word, but if you are not able to display these characters in your manuscript, contact your editor's assistant for help.
- 1.16 **UNCOMMON DIACRITICAL MARKS.** If your manuscript includes other special characters, symbols, or numbers that are not standard in English (especially if this material is Arabic, Asian, or Eastern European, with diacritics that are especially difficult to create electronically), be sure to notify your editor's assistant before submitting your manuscript to the Press. If you are unable to create certain characters electronically, contact your editor's assistant for help.

2. Text Elements

Front Matter

Table of Contents

- 2.1 **ITEMS TO INCLUDE.** List all part titles and complete chapter titles and subtitles on the table of contents. Do not include the headings within chapters. Do not include page numbers for the chapters as these numbers will change when the book is typeset.
- 2.2 **TITLES MUST CORRESPOND.** Verify that the chapter titles on the table of contents *exactly* match the titles at the chapter openers.
- 2.3 **ORDERING.** Please list the applicable elements in your manuscript in the following order:

- Preface
- Acknowledgments
- Introduction
- Chapters
- Appendix
- Notes
- Bibliography
- Index

Acknowledgments

- 2.4 **SUBMIT WITH FINAL MANUSCRIPT.** Your acknowledgments must be submitted when you send in the final manuscript; you may make

minor revisions or add updates during your copyediting review of the manuscript, but we require the basic text with the final manuscript.

- 2.5 **NO PERMISSIONS OR CITATIONS.** Do not include text permissions or citations about previous publications in your acknowledgments; this information will be listed on the copyright page.
- 2.6 **ACKNOWLEDGMENTS WITHIN THE PREFACE.** If your acknowledgments are brief (one or two paragraphs), add them to the end of your preface (if your manuscript includes a preface).
- 2.7 **ACKNOWLEDGMENTS AT END OF BOOK.** Lengthy acknowledgments may be placed at the end of the book at the Press's discretion.

Headings

- 2.8 **PURPOSE AND OBJECTIVE.** Headings are essential to the organization of the text. For scholarly books, headings are particularly important for guiding readers through dense information and emphasizing connections between ideas. Be sure that headings give some idea of what is contained within to help readers more easily navigate the book.
- 2.9 **CONSISTENCY.** Be sure to maintain consistency of wording and length in headings throughout the book. Avoid lengthy headings.
- 2.10 **CAPITALIZATION.** The Press uses headline style capitalization for chapter titles and section headings. Lowercase articles, conjunctions, and prepositions, but capitalize the other words in the headings, including the first and last word.
- 2.11 **LEVELS.** Employ no more than three levels of headings. To ensure that the correct weight is assigned to each heading during the design process, please differentiate the levels in your manuscript as follows:

Underline Level-A Headings

Italicize Level-B Headings

Use Roman Type for Level-C Headings

Please note that the chapter title should not be considered a heading. The chapter title should always appear in roman type, flush left, with one additional line space separating it from the first paragraph.

- 2.12 **SPACING.** Leave a blank line space above each heading.

2.13 ADDITIONAL GUIDELINES FOR HEADINGS.

1. Do not use numbers (roman or arabic) as headings. Use narrative headings or blank line spaces to divide sections instead.
2. Do not number narrative headings.
3. Do not affix notes to headings; these notes should be connected with the relevant text in the chapter.
4. Do not use “Introduction” as the first heading in a chapter; it is implied that the opening of a chapter will be introductory.
5. Avoid “stacking” headings, i.e., immediately following Heading 1 with Heading 2.
6. Do not place epigraphs following headings; they will be removed.

Quotations

- 2.14 **BLOCK QUOTES.** Style block quotes (also called extracts) using the Body Text Indent style. Alternatively, adjust paragraph settings to include a one-inch indent on the left side only. Use the indent feature in Microsoft Word; do not use multiple tabs or spaces.
- 2.15 **QUOTATION MARKS.** No quotation marks are needed around an extract unless you are reproducing dialogue. Any quoted material within the extract should be enclosed in double quotation marks. Enclose your own interpolations and modifications in brackets, not parentheses. If you have added italics to part of the quotation, note “emphasis added” in parentheses after the quotation.
- 2.16 **MULTIPLE PARAGRAPHS.** If an extract includes multiple paragraphs, indent the first line of subsequent paragraphs by a half inch; do not add extra space between paragraphs of the quotations.
- 2.17 **USE OF [SIC].** [*sic*] is best reserved to indicate true errors of fact or spelling. Do not use [*sic*] in quotations to indicate disagreement with another author’s wording or opinions. If you disagree with the wording of the author you are quoting, address those differences in a numbered note or in the main text. [*sic*] is also not necessary in passages of dialogue or in quotations of writing from earlier time periods, when variations of spelling or language usage are understood. Similarly, it is not necessary when quoting informal writing such as emails and blog posts.

- 2.18 **ACCURACY.** Be sure to copy the *exact* wording, spelling, and punctuation of quotations. Waiting until proof stage to confirm the accuracy of your quotations is unacceptable. It is your responsibility to verify that all names are spelled correctly, that citation information for quotations is accurate and complete, and that all non-English language material appears in proper form, including diacritics; your copy editor *will not* fact check these elements.
- 2.19 **NON-ENGLISH LANGUAGE MATERIAL.** When quoting material that originally appeared in a language other than English, it is not necessary to provide the quote in its original language *unless* you are conducting a close contextual reading. In such instances, the non-English language version should appear first, followed by the translated version. Do not place versions side-by-side in columns. If you are not conducting a close contextual reading but would like to include the quote in its original language, please do so in the notes. Please note that it is your responsibility to verify the accuracy of all non-English language material.

Poetry

- 2.20 **EXTRACTS.** Poetry passages should appear in the manuscript exactly as you wish them to look in your book: your manuscript should exactly follow the indentation and hard line breaks of the source. When necessary, use spaces and tabs to create the appropriate alignment and layout of poetry. When we are typesetting the poetry, we will use your original digital manuscript as our guide.
- 2.21 **RUN-IN QUOTATIONS.** Poetry quoted in the text but not set line by line as an extract should appear within quotation marks, with spaced slashes inserted to indicate original line breaks.

In “Song of Myself” Walt Whitman writes, “I celebrate myself, and sing myself, / And what I assume you shall assume, / For every atom belonging to me as good belongs to you.”

Epigraphs

- 2.22 **DEFINITION.** An epigraph is a short quotation that is pertinent but *not integral* to the text.

2.23 **PERMITTED USES.** The Press allows epigraphs in three instances only:

1. at the opening of the book
2. at the beginning of a part
3. at the beginning of chapters

Epigraphs placed elsewhere, such as after headings within the chapter, will be removed.

2.24 **LENGTH AND FREQUENCY.** Only one or two epigraphs of short length are permitted per instance. The total word count for epigraphs at the beginning of chapters should not exceed 150 words.

2.25 **ATTRIBUTION.** The attribution for an epigraph need only include the name of the author or speaker and the title of the source (book, article, speech, etc.). Do not include a note with the complete citation.

2.26 **FORMATTING.** Indent the epigraph two inches on the left side only. The attribution should appear on its own line, below the quote, preceded by two hyphens or an em dash.

Vigorous writing is concise.

—William Strunk Jr., *The Elements of Style*

Notes

2.27 **ENDNOTES, NOT FOOTNOTES.** All notes must be endnotes, *not* footnotes at the bottom of manuscript pages.

2.28 **EMBEDDING.** All notes should be embedded within the chapter text, using the endnote-insertion feature of Microsoft Word. They should not be submitted as a separate section at the end of your manuscript.

2.29 **NOTES MUST BE FINAL.** Submit *complete* notes with your manuscript. Do not leave gaps or reminders to yourself to supply full references or missing information after copyediting. If your notes are not ready for copyediting, the manuscript will be returned to you for completion, which will delay the publication of your book.

2.30 **CITATIONS OF WEBSITES.** If you are citing material from the internet, use the version of the URL that is most likely to take readers directly to the source cited and will continue to point there over time (permalink). Short URLs should be used in the absence of a permalink; short URLs are preferable to using URLs that contain long strings of search

parameters, which are often not properly linked. Make sure website addresses are plain text, not embedded hypertext links, in the final manuscript. Do not enclose URLs in brackets.

Permalink URL: <https://www.aacademica.org/noviembrehd/tabs/program>

Short URL: <https://www.aacademica.org>

Do not provide URL with search parameters; these can be identified by the inclusion of a question mark followed by text in the URL:

<https://www.aacademica.org/noviembrehd/tabs/program?block=41>

- 2.31 **NUMBERING.** Each chapter's notes begin with note 1 (*do not* number notes consecutively throughout your entire book). Use arabic numerals for all endnote numbers and references.

Style

- 2.32 **PREFERRED STYLE.** Style notes according to the most recent edition of the *Chicago Manual of Style*. The Press will accept an alternate note style when appropriate and consistent.
- 2.33 **PLACEMENT OF ENDNOTE REFERENCES.** Place endnote references at the ends of clauses or sentences. Avoid multiple endnote references in the same sentence or in close proximity in the text. Do not affix endnote references to chapter titles, section headings, captions, or epigraphs.
- 2.34 **UNNUMBERED NOTES.** A general note about a chapter should appear as the first, unnumbered note for that chapter.
- 2.35 **QUOTATIONS.** Do not set block quotations or poetry as extracts in the notes; run them in with the rest of the text.
- 2.36 **ABBREVIATIONS.** Do not abbreviate your source titles with initials, such as *W* for *Walden*. Spell out titles or give page numbers parenthetically in text if the source is obvious.

Documentation Systems

- 2.37 **NOTES AND BIBLIOGRAPHY SYSTEM.** There are two basic documentation systems. The first, traditionally encountered in history, literature,

and the arts, gives complete bibliographic information for a work the first time it is cited in each chapter's notes. These notes may or may not be accompanied by a full bibliography. (If you follow this style, consider whether your book really needs a bibliography.) When a book has a bibliography, abbreviated citations are used throughout the entire notes section; no full publication citations appear in the notes. The following are examples of notes in this system.

1. Dudley Andrew, *Concepts in Film Theory* (New York: Oxford University Press, 1984), 170.

[First full citation of book; no bibliography.]

2. Andrew, 175.

[The use of "ibid." is now discouraged, as it can cause confusion for readers of ebooks. When citing the same source as the immediately preceding note, give the author last name and page number only. If your notes include long strings of citations to the same source, you might consider including these page numbers parenthetically in the text rather than citing them with separate notes.]

3. Sigmund Freud, "The Paths to the Formation of Symptoms," in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, ed. and trans. James Strachey (London: Hogarth Press, 1958), 16: 370.

[Chapter in a book.]

4. Andrew, *Concepts in Film Theory*, 182–83.

[For a repeated source or for all notes when a bibliography is included with your manuscript, give only a short citation: last name, title (without subtitle), page numbers.]

5. Reference to the "political unconscious" is derived from Fredric Jameson, *The Political Unconscious: Narrative as a Socially Symbolic Act* (Ithaca, N.Y.: Cornell University Press, 1981). The assertion of such a concept is based on the recognition that "nothing . . . is not social and historical—indeed, that everything is 'in the last analysis' political," and calls for the "unmasking of cultural artifacts as socially symbolic acts" (20).

[Combination of bibliographic citation and text.]

6. Marina Heung, “Why ET Must Go Home: The New Family in American Cinema,” *Journal of Popular Film and Television* 11, no. 2 (Summer 1983): 81.

[Journal article.]

7. Jameson, *Political Unconscious*, 47.

[The Press does not use “op. cit.” to refer to previously mentioned titles.]

8. Mark Bowden, “The Killing Machines: How to Think about Drones,” *Atlantic*, September 2013, <https://www.theatlantic.com/>.

[Web citation. Note that a shortened URL is used.]

9. Mark Evan Bonds, *Absolute Music: The History of an Idea* (New York: Oxford University Press, 2014), chap. 3, <https://doi.org/10.1093/acprof:oso/9780199343638.003.0004>.

[Online version of a chapter that includes DOI.]

2.38 **AUTHOR-DATE SYSTEM.** The second common style of documentation is the author-date system. This system requires a full bibliography. If you are writing for a more general audience, you should avoid the author-date system. Sources are cited in the text in parentheses by the author’s last name, the date of publication (if you list more than one work by the same author in your bibliography), and page numbers if needed; for example, (Brown 1992, 12). Endnotes that give information beyond a citation also use the author-date system:

1. For much of our data on this period, we rely on Melucci (1984) for research on the social movement sector in Milan.

Bibliography

2.39 **NEED.** Consider whether your book truly needs a bibliography. If you give complete citation information in your notes, a bibliography that merely repeats that information is redundant and should be deleted. If it must be retained, the copy editor will abbreviate your notes if a bibliography is included so that we do not duplicate this citation material in the book.

- 2.40 **PREFERRED STYLE.** Your bibliography should follow the style described in the latest edition of the *Chicago Manual of Style*. The main difference between note and bibliography format is that periods, rather than commas and parentheses, separate the elements in a bibliography entry.
- 2.41 **CORRESPONDENCE WITH NOTE SYSTEM.** Your bibliography must correspond to your note system. For example, if you used the author-date system, then the date must immediately follow the author's name in the bibliography so readers can quickly find each source. All entries in your bibliography must exactly match the information given in your notes and in the text; all names, titles, and dates of sources must be identical throughout the manuscript.
- 2.42 **MULTIPLE WORKS BY SAME AUTHOR.** When your bibliography includes several works by the same author, present those works in this order:
1. List the works written by this author alone according to the year of publication, earliest first.
 2. List works by this author written with one other person, arranged alphabetically by the last name of the second author.
 3. List works written by this author with two or more other authors in order of year published.
 4. Finally, list works that this author edited, rather than wrote, in order of year published.

Repeat the author's name for subsequent entries after the first one. Check multiple entries by the same author or authors to see if any publications have the same date, alphabetize these by title, and distinguish these with letters following the date (1990a, 1990b, and so on) throughout the manuscript and bibliography. The following is a sample from a bibliography using the author-date system.

Inglehart, Ronald. 1977. *The Silent Revolution: Changing Values and Political Styles among Western Publics*.

Princeton, N.J.: Princeton University Press.

Inglehart, Ronald. 1990a. *Culture Shift in Advanced Industrial Society*. Princeton, N.J.: Princeton University Press.

Inglehart, Ronald. 1990b. "Political Value Orientations." In *Continuities in Political Action*, ed. M. Kent

Jennings and J. W. van Deth, 67–102. New York:
De Gruyter.

Author Biography

- 2.43 **LENGTH AND COMPONENTS.** Include a *brief* biography as a separate Microsoft Word file with your final manuscript. Your biography should include *only* your rank, affiliation, and previous book publications:

Jane Doe is associate professor of English at the University of Minnesota. She is author of *First Book* and coeditor of *Second Book*.

If you are the author of a nonacademic title, your author biography should include your qualifications for writing on the topic. For example, the author biography for a cookbook might read:

John Doe is owner and chef of Popular Eatery in Minneapolis and has been a natural foods restaurateur for twenty-five years.

Translations

- 2.44 **TRANSLATOR'S NOTES.** If you wish to add your own notes as part of the work you are translating, enclose your notes in square brackets and end each note with “—Trans.”

1. This is a translated note from the original text.
2. [This is a note by a translator. —Trans.]

Number your notes together with those of the author; *do not* create separate note systems even though the note numbers in your translation will vary from the note numbers of the original book.

- 2.45 **QUOTATIONS.** Whenever possible, the quotations within your translation should be from a recognized English-language edition of the work rather than your own translation of the quotation. If, for example, the author you are translating includes a passage from the French edition of Sartre's *Being and Nothingness*, locate a published English translation of this work and include this passage in your manuscript (with the appropriate citation of this source) rather than translating the quotation yourself along with the rest of your author's text. If you are unable to find an adequate English-language

translation of a work and must translate a quoted passage yourself, be sure to indicate this fact with “my translation” in the citation for the quotation.

- 2.46 **BIBLIOGRAPHY.** Check that the bibliography of your translation is most helpful for the book’s English-speaking audience. Include published English translations of non-English titles from the original bibliography whenever these are available.

3. Illustrations

- 3.1 **ARTWORK MUST BE COMPLETE.** *All illustrations must be supplied with the final manuscript.*
- 3.2 **TYPES OF ART ORIGINALS.** Varieties of art originals are divided into three categories:
1. *Digital images* have already been scanned or were created through a strictly digital process and will be adjusted by the typesetter or printer using imaging software.
 2. *Reflective art* includes prints and drawings to be scanned by the typesetter or printer.
 3. *Transparencies* (i.e., slides) are printed on transparent film and will also be scanned by the typesetter or printer.

Digital Images

Photographs

- 3.3 **FILE FORMATS.** Digital images may be submitted in any of five commonly used file formats: TIFF (saved for Macintosh; no compression), JPEG (maximum quality, baseline optimized), PSD; PNG; and PDF (each image saved as a single page). Do not embed digital photographs into a Microsoft Word document.
- ▶ If the image comes from a technically reliable source, such as a museum or stock image agency, whatever format that is supplied will be accepted.

- 3.4 **SIZE AND RESOLUTION.** Digital images must be at least 4 ½ inches wide at 200 ppi (pixels per inch) resolution. Optimal resolution is 300 ppi at no less than 5 inches of width.

► Even though an image may appear to be large enough when viewed on a computer monitor, it will not be adequate for reproduction in print unless the specifications above are met. Most images downloaded from web pages have a resolution of just 72 ppi. If the image's resolution is changed using an image editor such as Photoshop, its dimensions must be adjusted in inverse proportion according to this formula:

$$(\text{old ppi} \div \text{new ppi}) \times \text{old image width} = \text{new image width}$$

Thus, an image that is 5 inches wide at 72 ppi must be reduced to about 1.2 inches if the resolution is increased to 300 ppi, because $72 \div 300 = .24$, and $5 \times .24 = 1.2$.

- 3.5 **COLOR VERSUS BLACK AND WHITE.** When color originals are to be reproduced in black and white, the digital image should be submitted in color; conversion to grayscale should be handled by the typesetter. Do not scan color originals as grayscale or convert digital color images to grayscale before submitting to your editor's assistant.

Line Art

- 3.6 **DEFINITION.** Line art may include charts, graphs, maps, and pen-and-ink drawings.
- 3.7 **FORMAT.** Line art must be furnished as original artwork. Photocopies, computer printouts, and photographs of line art will not be accepted unless the art is to be reformatted (see 3.12).
- 3.8 **FILE FORMATS.** Editable Adobe Illustrator EPS is the preferred format for digital line art such as maps and diagrams. Other acceptable formats are TIFF, AI, PDF, and Bitmap (BMP).

Digital line art created by means of spreadsheet software, such as Microsoft Excel or drawing functions in Microsoft Word, is generally not acceptable unless it has been converted to PDF or Illustrator EPS.

► Line art should not rely on color to highlight or differentiate elements from each other since the colors will not be represented when the art is converted to grayscale.

- 3.9 **GIS AND CAD.** Digital line art generated by means of highly specialized applications such as GIS (Geographic Information System) and CAD (Computer-Aided Design) poses special problems for reproduction in a book. In general, *the Press discourages the “repurposing” of such specialized graphics*; native files from such applications will not be accepted under any circumstances. To even be considered, such files must be converted—by a skilled technician—to PDF or Illustrator EPS. In addition, please note the following known issues with providing files converted from these sources:
1. Fine lines generated by GIS and CAD applications often disappear when the converted file is processed for offset printing, especially if the image is reduced in size. Most printers can only tolerate a minimum line weight of .25 pt.
 2. If conversion is made to Illustrator EPS, copies of any fonts used in the original graphic must be provided separately.
 3. Converted files may not be editable; if edits are required, you may be asked to provide corrected art (see 3.13).
- 3.10 **SIZE AND RESOLUTION.** Digital line art requires higher resolution for good reproduction and must be at least 4 ½ inches wide at 1200 ppi. Note that if artwork is to be reduced in size, labels and other lettering must be large enough in the original to be legible after reproduction.
- 3.11 **NO COLOR OR SHADING.** Line art should not include gradient shading, screens, or tints. These will create an undesirable effect called *moiré* in the scanned image and may impair the graphic’s legibility. Line art should not rely on color to differentiate elements from each other on line graphs, pie charts, maps, etc. since the colors will not be represented when the art is converted to grayscale and the colored elements may be indistinguishable from each other. Rather than color, use patterns such as crosshatching or stripes to distinguish elements (see [Figures 3.1](#) and [3.2](#)).
- 3.12 **REFORMATTING.** Certain line illustrations may be reformatted in typesetting in order to enhance their legibility on a book page and/or to make them conform to design specifications. Reformatting is done at the discretion of the Press and is not guaranteed.
- 3.13 **EDITING.** If a line illustration requires textual editing (of map labels, for example), you may be asked to provide corrected artwork during copyediting or proofreading.

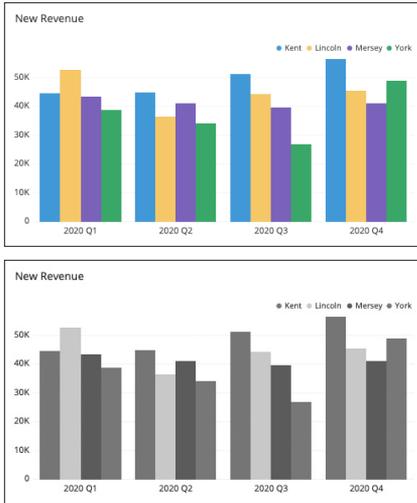


Figure 3.1. Example of color graph that will not work when converted to grayscale

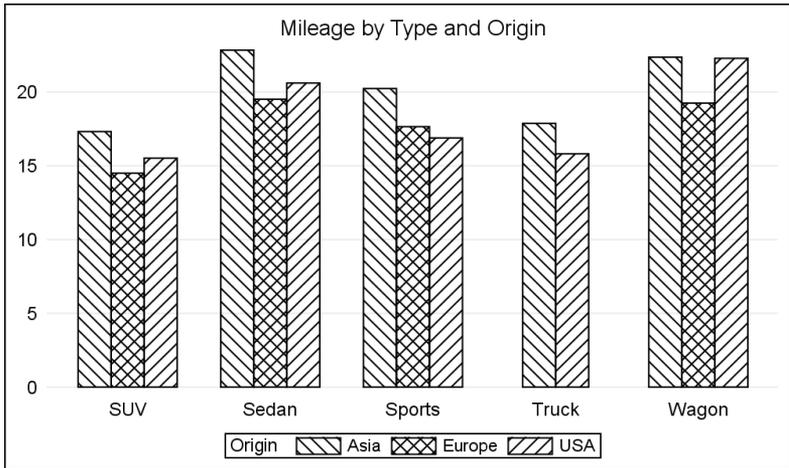


Figure 3.2. Example of bar graph that uses patterns to distinguish elements

Screen Grabs

3.14 **SPECIAL RISKS.** Screen capturing (or screen grabbing) cinema stills, video game screens, and web pages from a computer monitor is fraught with pitfalls, including but not limited to:

1. Cinematic stills may lose vital qualities of a film’s original cinematography, particularly in terms of light and shadow, unless they are captured on a calibrated monitor by a skilled technician.
2. Digital artifacts and unwanted optical effects may be introduced into a cinematic image when the playback is “paused” for capture.
3. Captured images may be too small to meet basic size requirements (see 3.15) unless technical know-how is applied to ensure a good capture.
4. Captured web pages may contain small details that could be lost when the image is reduced in size to fit on a book page.

For this reason, the Press discourages submission of screen grabs as original art unless they are prepared by a skilled, knowledgeable technician. If you foresee the need for captured images in your book, you should consult with your editor’s assistant prior to submission of artwork.

- 3.15 **SIZE AND RESOLUTION OF SCREEN GRABS.** Screen captures of cinema stills, video games, and web pages must be at least 12 ½ inches wide at 72 ppi (see 3.4 for more on sizing of digital images.) The size of a screen grab depends on the size of your monitor. Use the largest, highest-quality monitor you can. To create a screen grab to our specifications, you will need a minimum screen size of 17 inches (measured diagonally).

▶ The image to be grabbed must fill as much of the monitor’s width as possible—12 ½ inches wide at minimum.

Reflective Art

Photo Prints

- 3.16 **BEST RESULTS.** Continuous-tone photo prints, made through a dark-room process and printed on glossy photo stock, are optimal for high-quality reproduction.
- 3.17 **SIZE.** Preferred sizes are 8 × 10 inches or 5 × 7 inches. Smaller prints may not hold details when enlarged.

- 3.18 **COLOR PRINTS.** Black-and-white prints are preferred, but not required, for black-and-white reproduction; color prints may not reproduce adequately in one-color printing.
- 3.19 **DIGITAL PRINTOUTS.** Printouts of digital images, such as laser or ink-jet prints, are not acceptable.
- 3.20 **PRINTED MATTER.** Images from printed sources such as books, magazines, and newspapers are accepted only if the illustration is absolutely essential and no other usable form is available.

Transparencies

- 3.21 **SIZE.** Preferred sizes are 4 x 5 inches, 2 ¼ x 2 ¼ inches, or 35 mm slides.
- 3.22 **COLOR VERSUS BLACK AND WHITE.** Color transparencies will not be accepted for black-and-white reproduction unless it is verified that no other form is available.
- 3.23 **NO NEGATIVE FILM.** Negative film originals will not be accepted. Convert negative film transparencies to positive photo prints before submitting art for publication.

Numbering Illustrations

- 3.24 **FEWER THAN FIFTY ILLUSTRATIONS.** If your manuscript contains fifty illustrations or fewer, you should number them consecutively throughout the manuscript.
- 3.25 **MORE THAN FIFTY ILLUSTRATIONS.** Manuscripts with more than fifty illustrations and all contributed volumes should use a double numeration system: the chapter number followed by the figure number. For example, Figure 1.1 is the first figure in chapter 1, Figure 2.1 is the first figure in chapter 2, and so on. Under this system, illustrations in a preface or introduction should be numbered P.1 and I.1, respectively.
- 3.26 **MULTIPLE IMAGES AS ONE ILLUSTRATION.** When two illustrations should appear together and are captioned together, place an “a” or “b” after the number, for example 1a and 1b or 2.1a and 2.1b.

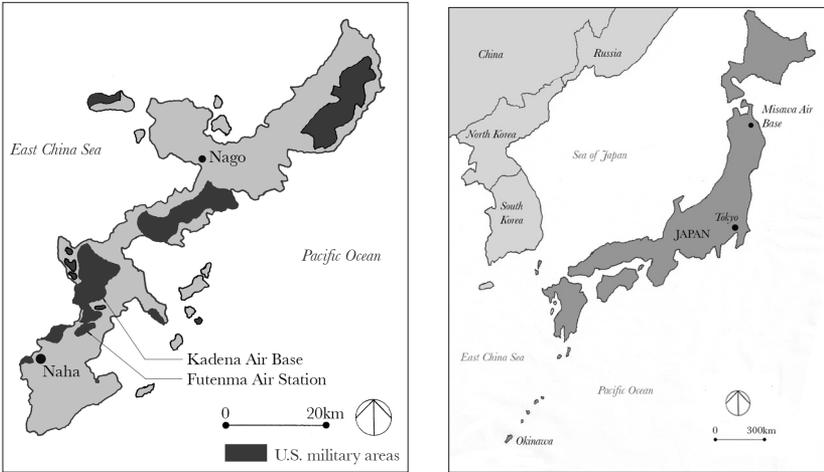


Figure 3.3. These maps were created in a consistent style expressly for a book that is otherwise illustrated with photographs. They should be labeled and numbered as maps.

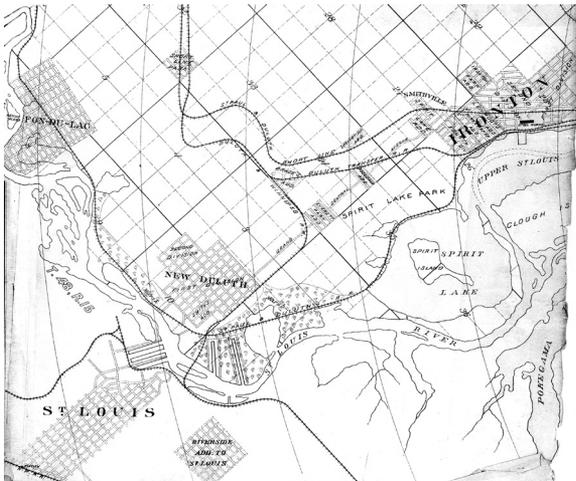


Figure 3.4. This illustration is a historical map from an 1890 atlas and therefore should be labeled a figure.

Maps

3.27 **FIGURES VERSUS MAPS.** Maps created specifically for your book should be labeled as maps. Such maps should be consistent in their style of cartography and labeling (see [Figure 3.3](#)). Map reproductions or

historical maps should be labeled as figures (see [Figure 3.4](#)). Consult your editor’s assistant if you are unsure whether an illustration should be labeled a map or a figure.

- 3.28 **NUMBERING.** The same rules for numbering figures also apply to maps: In single-author books with only a few maps, the maps should be numbered consecutively throughout the book. For contributed volumes, maps should use a double numeration system. For example, Map 1.1 is the first map in chapter 1, Map 2.1 is the first map in chapter 2, and so on.

Tables

- 3.29 **TABLES VERSUS FIGURES.** Do not label simple lists, columns, or grids of text or numbers as tables (see [Figure 3.5](#)). An illustration should be labeled a table only when numerical data are being compared in multiple columns (see [Figure 3.6](#)). If you are unsure whether an illustration should be labeled a table or a figure, consult your editor’s assistant.

Medium	Pros	Cons
News releases	<ul style="list-style-type: none"> • Inexpensive • May reach broad audience or very focused public 	<ul style="list-style-type: none"> • Publication can (usually will) edit news release • Strong competition for editors’ attention • High impact difficult to achieve
Speech or slide show	<ul style="list-style-type: none"> • Potential for dramatic portrayal of your program • High impact • Can target public • Q&A opportunity • Longer message possible • Inexpensive 	<ul style="list-style-type: none"> • Takes time to arrange and time to write speech • Requires effective public speaking • If sensitive topic, Q&A can be disastrous if not capably handled
Videotapes	<ul style="list-style-type: none"> • Potential for dramatic portrayal of your program • High impact • Can target public • Longer message possible 	<ul style="list-style-type: none"> • Expensive to produce and distribute • Requires equipment

Figure 3.5. Because this illustration simply contains lists of text in a columnar format, it is a figure, not a table.

Table 26. Closeness to political parties by sector affiliation of the participants (Genoa 2001)

Political party	Sector affiliation (%)			Total (%)
	Eco pacifist	Anti-neoliberalist	Anti-capitalist	
Rifondazione Comunista (RC)	53.6	72.4	64.2	63.5
Democrats of the Left (DS)	11.8	12.1	4.5	10.2
Girasole (Sunflower)	6.4	0.9	4.5	3.8
Partito dei Comunisti Italiani	5.5	1.7	–	2.7
Margherita (Daisy)	5.3	–	–	2.7
Others	6.3	2.5	4.5	4.7
None	9.1	9.5	22.4	12.3
(Numbers of interviewees)	(110)	(116)	(67)	(293)

Note: Cramer's V is 0.27 significant at the 0.001 level.

Note: Three of today's political parties stem from the Italian Communist Party (PCI): the social democratic majority of the Democrats of the Left (DS), Rifondazione Comunista (RC) as the union of those opposing the break with the communist tradition by the social democratic majority of the PCI decided in 1991, and Partito dei Comunisti Italiani, founded in 1998 in opposition to the decision of RC to withdraw its support for the center-left government of Romano Prodi. The Margherita is a federation of moderate parties of the center-left coalition Ulivo. The SDI emerged from the collapse of the Italian Socialist Party.

Figure 3.6. This illustration compares and analyzes numerical data over a series of columns and is a table.

- 3.30 **TABLE BEST PRACTICES.** Submit tables as editable Microsoft Word documents. Keep tables simple; avoid multiple layers of column heads. Be sure that all figures and percentages are labeled adequately within the table itself so that readers do not need to refer to the body text in order to understand the table. The body text can provide an expanded explanation of the table and its context but not its fundamental meaning.
- 3.31 **ACCURACY.** Ensure that columns total correctly and check that columns are aligned for maximum clarity.
- 3.32 **TITLES.** Provide a brief title for each table. Do not include in the title any explanatory material that is better placed in the body text or below the table as a general note. Do not caption tables as you would a figure.
- 3.33 **NOTES.** Use superscript lowercase letters (not asterisks, daggers, double daggers, or other symbols) for notes within your table. If the table is taken from another publication, cite this source on a separate line below the table after the other notes.

- 3.34 **RULES.** Do not use vertical rules to separate columns; horizontal rules are sometimes appropriate, but their use should be kept to a minimum.
- 3.35 **NUMBERING.** In single-author books with only a few tables, the tables should be numbered consecutively throughout the book. For contributed volumes, tables should use a double numeration system: the chapter number followed by the table number. For example, Table 1.1 is the first table in chapter 1, Table 2.1 is the first table in chapter 2, and so on.

Callouts

- 3.36 **PLACEMENT AND FORMAT.** Indicate approximately where an illustration should appear in the text by inserting the following placement instruction after the end of the nearest paragraph:

[INSERT FIGURE X NEAR HERE]

Your callout should be bracketed, in bold type, in all caps, and centered on the page. Leave one line space above and below a callout. Do not insert a callout in the middle of a paragraph; your callout should appear after the paragraph in which the illustration is described:

A much-reproduced postcard of the time (Figure 1.2) shows the south side of Pine Avenue fenced by a rather primitive wooden palisade. Montrealers arrived at the hospital by foot or by horse-drawn carriage, past a tiny polygonal gatehouse that marked the entrance to the site from the busy, steeply sloped, urban thoroughfare.

[INSERT FIGURE 1.2 NEAR HERE]

The Royal Vic on its opening day, December 2, 1893, offers a unique opportunity to explore the character of hospital design. . . .

The first time I visited the Johnsons turned out to be an evening of magic. A young fisherman who'd fished for Milford a few years back was visiting with some friends. Spontaneously, a little party started. Five men sat around a table as the kerosene lamp glowed orange, shooting off huge shadows on the walls and hewed-beam ceilings of the cabin.

[INSERT FIGURE 19 NEAR HERE]

Milford was speaking, spinning out intricate tales in his grizzly-bear voice. We younger folk listened, not only out of respect, but with fascination. . . .

Captions

- 3.37 **PURPOSE AND OBJECTIVE.** Captions should be brief but identify what is in the illustration and why it is important. A reader should not have to rely on the text to understand what an illustration is about. Tables should not have captions.
- 3.38 **SOURCE CREDITS.** Include the source to be credited and any additional information requested by the source or creator of the illustration, including copyright.

NOT. Figure 3.13. The Third Avenue Bridge.

BUT. Figure 3.13. In this view, the arches of the Third Avenue Bridge take shape across the Mississippi River in Minneapolis. Photograph by C. J. Hibbard & Company; courtesy of the Minnesota Historical Society.

- 3.39 **MANUSCRIPT.** Include a separate Microsoft Word document with captions for all illustrations in your manuscript. Do not embed captions in the body of the text or add them to digital image files.

Alternative Text (Alt Text)

- 3.40 **ACCESSIBLE PUBLISHING.** The University of Minnesota Press is committed to making its publications inclusive and accessible to the widest audience possible. Working toward accessibility is an effort to build into our program flexibility to make our work maximally usable, whatever the needs or preferences of our readers. It will allow people who are visually impaired to access and navigate the graphic elements of our books, such as images, graphs, tables, and maps, through alternative text, long descriptions, or captioning accessible through their reading devices. Your editor may ask that your book be added to our accessibility program. If so, what follows are some guidelines.

- 3.41 **ALT TEXT FOR IMAGES.** Authors may be asked to supply alternative text (alt text) for images included in their publication. Alt text becomes an attribute of the electronic image for ebook versions of the book and can be read through assistive technology.
- 3.42 **GENERAL GUIDELINES FOR COMPOSING ALT TEXT.** Alt text is a textual replacement for an image that can be announced by a screen reader. It should present the content and function of the image and should be concise and without superfluous details. In most cases, a short phrase, or at most a sentence or two, is enough to describe the content and function of a graphic. **Please limit each alt text description to 150 characters (including spaces).** Describe only the most important elements of the image, but do not interpret or analyze it.
- 3.43 **ADDITIONAL GUIDELINES FOR ALT TEXT.**
1. Alt text is not a substitute for engagement, contextualization, and analysis of the image in the text itself.
 2. Alt text should not replace an image caption that supplies a necessary explanation of what is shown, along with the required permission and source credit information.
 3. Alt text should not be redundant. Do not repeat information already available in the text or the caption. It is unnecessary to include descriptors like “Image of . . .” or “Photograph of . . .,” as assistive technology will have already conveyed that information.
- 3.44 **IMAGES THAT DO NOT REQUIRE ALT TEXT.** If no information not already given in the text or caption is needed, or if the image is merely decorative and not necessary to the reader’s understanding, then indicate that the alt text attribute should be left blank. (Although all images must have an alt text attribute in their e-versions, it is sometimes okay to leave it blank.)
- 3.45 **FORMATTING AND SUBMITTING ALT TEXT.** When you submit your manuscript, include a separate Microsoft Word document with alt text for all images in your manuscript in addition to the captions document. Do not embed the alt text in the body of the text or add them to digital image files. The file should include one description per line, and each line should have the image name, a tab, then the alt text.

Figure 8 Ramp with water projected on it sits on stage against purple background with stars and galaxies. Outline of human figure appears in stars above.

3.46 EXAMPLE OF A MENTION IN BODY OF MANUSCRIPT, CAPTION, AND ALT TEXT.

Body: Figure 10 depicts tool use by mammals. In it a sea otter uses a flat rock on which to break an oyster shell. Such tool use is not uncommon among mammals, birds, and other nonhuman animals.

Caption: Figure 10. Tool use in mammals. This sea otter is breaking an oyster shell against a rock it has found. Wikimedia Commons.

Alt text: A sea otter floating on its back. On its stomach is a flat rock. It is about to strike an oyster shell against the rock with its paws.

3.47 **LONG DESCRIPTIONS.** For more complex images such as maps or detailed graphs, we will want to include a long description in the ebook, which is distinct from and significantly more detailed than alt text. Ask your editor's assistant about which images require long description. Even for such images, alt text is required.

3.48 **ADDITIONAL RESOURCES.** For more information about drafting useful alt text, along with instructive examples, consult the following:

WebAIM's guidelines: <https://webaim.org/techniques/alttext/>

Describing Visual Resources toolkit: <https://describingvisualresources.org/guidelines/>

Diagram Center's guidelines: <http://diagramcenter.org/table-of-contents-2.html>

Art Log

- 3.49 **PURPOSE AND FUNCTION.** Your editor's assistant will give you an art log template to inventory the illustrations, original artwork, and permissions in your manuscript (see [Appendix D](#) for art log example). Examples and instructions for completing the log are located in the second sheet of the log (see tabs at bottom of spreadsheet). If you are unable to use a Microsoft Excel spreadsheet, contact your editor's assistant to discuss alternatives.

4. Permissions

- 4.1 **INTRODUCTION.** It is the author's responsibility to obtain permission for the use of material (text or illustrations) copyrighted by others. Because obtaining permission often takes several months and may delay the production of your book, we urge you to send out permission requests as early as possible, well before you submit your final manuscript. Keep records of all correspondence. If you are unable to contact the rights holder of a particular piece of copyrighted material for permission to reprint, consult with your editor's assistant regarding the best course of action. All permissions should be submitted to the Press with the final manuscript.

Determining Whether Permission Is Required

- 4.2 **JOURNAL ARTICLES OR BOOK CHAPTERS.** If any of your chapters have been previously published in journals, anthologies, or contributed volumes, you must seek permission to reprint the material unless it has been *extensively* revised for republication, or unless your contract explicitly grants you the right to republish the article or chapter in question. For example:
- A revised piece that follows the same thread of an argument but is simply abridged for republication or expanded to reflect new research or ongoing developments requires permission.
 - Use of the most substantive, vital portions of a previously published piece, even if the sections are relatively short, requires permission.

- Culling small amounts of material from a previously published work to advance a new line of thought does not require permission.
- Use of material that could be considered peripheral to the published piece, and which does not constitute a major portion of the new piece, does not require permission.

- 4.3 **PROSE PASSAGES.** Quotations from books, articles, journalism, or other works of prose currently in copyright that are not the work of the author require permission if what is quoted amounts to more than 10 percent of the whole.
- 4.4 **POETRY AND SONG LYRICS.** Quotations from lines of poetry or song lyrics currently in copyright require permission unless what is quoted is only three to four lines or under 10 percent of the whole. Transcriptions from song recordings require permission if they exceed ten seconds of playing time.
- 4.5 **UNPUBLISHED WORKS.** Permission is required from the rights holder for any amount of unpublished archival materials quoted, such as private correspondence (e.g., emails and letters) and manuscripts.
- 4.6 **PHOTOGRAPHS.** Photographs other than ones taken by the author require permission. Fair use *does not* apply to photographs of staged performances. Permission for material from websites follows the same guidelines as material from printed sources unless the content is explicitly designated as open access or public domain. If there is a credit line or copyright notice with the image the Press *must* be consulted and will determine if it requires permission.
- 4.7 **ARTWORK.** Artwork, including paintings, drawings, art photography, and comics, requires permission. Artwork produced prior to 1924 is considered public domain, but the author must abide by any agreement signed to gain access to the work.
- 4.8 **SCREEN CAPTURES.** Screen captures of single frames from films, videos, video games, and online media, including websites and social media, may be considered fair use when reproduced without cropping. Consult your editor's assistant to determine if permission is required.

- 4.9 **EPHEMERA.** Advertisements, posters, interior pages of newspapers or magazines, book and magazine covers, album art, publicity film stills, and fliers will be considered fair use when reproduced in their entirety. No cropping can occur. If there is a credit line or copyright notice to a publicity film still, the Press *must* be consulted and will determine if it requires permission.
- 4.10 **TABLES, DIAGRAMS, CHARTS, AND GRAPHS.** Visual representations of data are considered fair use as long as there is not a strong artistic element to the works, which will be determined by the Press.
- 4.11 **MAPS.** Maps created for your book do not require additional permission. Maps from any other source may require permission or a credit line; the Press *must* be consulted and will determine if they require permission.

Digital Rights

- 4.12 **EBOOK USAGE.** Make sure that reproduction rights grant digital (ebook) usages. Images, prose, and verse for which digital rights are not specified will be omitted from ebook versions of your work.

How to Request Permission

- 4.13 **LETTER OF REQUEST.** Email or send a permission request letter (see [Appendix C](#) for a sample letter) to each copyright holder, identifying the material for which you are requesting permission. Specify that you are seeking nonexclusive world rights in all languages and ask that your request be handled as quickly as possible.
- 4.14 **GRANTS OF PERMISSION.** Electronic copies of all letters you receive granting permission, as well as letters returned by the post office as nondeliverable, must be sent to the Press with your final manuscript submission. In addition, maintain records of all emails and letters sent and phone calls made in the process of obtaining permission.
- 4.15 **FEES.** Unless otherwise agreed upon, you are responsible for paying all permissions fees.
- 4.16 **ADDITIONAL RESOURCES.** For more information regarding the use of copyrighted materials, as well as interpretations of fair use and

information in the public domain, visit: http://www.press.uchicago.edu/Misc/Chicago/copy_and_perms.pdf.

Submitting Permissions to the Press

- 4.17 **REVIEW AGREEMENTS.** Review all permission agreements you receive; keep in mind that we need nonexclusive *world rights* in *all languages* in order to distribute your book outside the United States and to arrange for possible translations.
- 4.18 **PUBLICATION HISTORY LOG.** Your editor's assistant will give you a publication history log to inventory your previous publication history. Instructions and examples on how to complete the log are located in the second sheet of the log (see tabs at bottom of spreadsheet). If you are unable to use a Microsoft Excel spreadsheet, contact your editor's assistant to discuss alternatives. Provide a detailed list of all previously published chapters, including:
- which chapters have been previously published and complete publication citations for these articles;
 - whether the material has been revised and, if so, exactly how it differs from the original work. This information is critical in determining whether permission needs to be sought;
 - whether you or the publisher controls the right to reprint. If you believe that you hold the rights, substantiate this with a copy of your contract for the previous publication. Material being copyrighted in your name is insufficient permission. Authors are often given the right to reprint their material in a second work written or edited by the author. This does not allow material to be reprinted in a collection edited by someone else without permission.

5. Contributed Volumes

5.1 **EDITOR'S RESPONSIBILITY.** Volume editors are responsible for:

- reviewing the manuscript before submitting it to the Press to verify that all contributors have adhered to these guidelines;
- collecting signed contributor agreements;
- compiling contributors' biographies;
- gathering complete and accurate contact information for all contributors;
- compiling permissions information for copyrighted and previously published material;
- distributing and gathering copyedited essays from contributors;
- reviewing editing in the stead of unavailable contributors.

Manuscript

5.2 **CONSISTENCY OF PREPARATION.** Pay close attention to consistency throughout the volume. Be sure that the contributors have all used the same note and citation style and that key terms used throughout the collection are treated the same.

5.3 **NO BIBLIOGRAPHY.** Do not compile a general bibliography that applies to the entire book.

- 5.4 **ORIGINAL MANUSCRIPT ONLY.** If chapters have been previously published, do not submit a photocopy of the original publication as part of the manuscript. The text must be keyboarded in manuscript form, following the style of the entire book.

Contributor Agreements

- 5.5 **SIGNATURES FOR ALL.** All of the contributor agreements supplied by your editor's assistant must be returned with the final manuscript. Have your contributors sign the agreement and return it to you—not directly to the Press.

Biographies

- 5.6 **COMPILE AS MANUSCRIPT.** Compile the biographies submitted by the contributors into a single Microsoft Word document. The biographies should be placed in alphabetical order by the contributor's last name.
- 5.7 **BIOGRAPHY COMPONENTS.** Biographies should be *brief* and include *only* the contributors' rank, affiliation, and previous book publications. See [Section 2.43](#) of this manual for examples.

Contributor Permissions

- 5.8 **FORMS.** The contributor agreements include a place for contributors to indicate if an essay or a portion of an essay has been previously published and if it requires permission to reprint. Any poetry, song lyrics, or illustrations that appear in the essay and require permission to reprint should be included on this form as well. Contributors should refer to chapter 4 of this guide for clarification on what material requires permission and for instructions on how to secure permission.
- 5.9 **REVIEW AND COMPILE FORMS.** Review these forms once the contributors have completed them and compile a list of all previously published material into the publication history log supplied by the Press (see [Appendix D](#)). Include complete bibliographic information for the original publications:

An earlier version of chapter 2 previously appeared as “Alllooksame? Mediating Asian American Visual Cultures of Race on the Web,” Dave Shilpa, Leilani Nishime, and Tasha Oren, eds. *East Main Street: Asian American Popular Culture* (New York: New York University Press, 2005), 254–83; reprinted with permission.

Sections of chapters 3 and 5 were published as “Testimonies of Loss and Memory: Partition and the Haunting of a Nation,” *Interventions: An International Journal of Postcolonial Studies* 1, no. 2 (1999): 201–16.

- 5.10 **FORWARD GRANTS OF PERMISSION.** Be sure to enclose the letters granting permission with the final manuscript.

Contributor Contact Information

- 5.11 **ADDRESS, PHONE, EMAIL.** Include a list of all contributors’ preferred mailing addresses, phone numbers, and email addresses.
- 5.12 **CHANGES OF ADDRESS.** Ask contributors to notify you of any address changes (including temporary ones), and promptly send any changes or updates of this information to the Press during the book’s production.

6. Submission Procedures

- 6.1 **FILE SUBMISSION.** Submit an electronic copy of your manuscript files, artwork, permissions, logs, and questionnaire. **Do not make any changes to your manuscript once the digital files have been submitted.**

Electronic Manuscript

- 6.2 **DOUBLE-CHECK CITATIONS.** Verify that your citations are properly formatted according to the specifications outlined in chapter 2 of this guide. Remember that complete citations should only appear once, and endnotes should not include full citations if your book has a bibliography.
- 6.3 **FILE FORMATS.** Submit manuscript files as Microsoft Word documents via email or through a file-sharing service or on USB flash drive. Contact your editor's assistant for preferred submission method.
- 6.4 **FILE CREATION.** Create a new file for each chapter or other major section of the book. Do *not* submit the manuscript as one large file. Remove duplicate or extraneous files.
- ▶ The front matter file should include (when applicable) the table of contents, dedication, epigraph, and preface, in that order. Acknowledgments should be submitted as a separate file.
- 6.5 **FILE NAMING.** Number and name the files as follows:
- 01_Front_Matter.docx
 - 02_Acknowledgments.docx
 - 03_Introduction.docx

04_Chapter_1.docx
05_Chapter_2.docx
06_Chapter_3.docx
07_Chapter_4.docx
08_Conclusion.docx
09_Bibliography.docx
10_Author_Bio.docx
11_Captions.docx

- ▶ The Introduction should *not* be labeled Chapter 1.
- ▶ Do not use spaces in file names.

Artwork

- 6.6 **DOUBLE-CHECK GUIDELINES.** Verify that the original illustrations you plan to submit meet the size, resolution, and format specifications outlined in chapter 3 of this guide.
- 6.7 **ELECTRONIC FORMATS.** Submit your digital image files via a file-sharing service or on USB flash drive. Consult your editor’s assistant with questions.
- 6.8 **ORIENTATION AND CROPPING.** Your editor’s assistant will provide an art log where you should note cropping instructions and image orientation as applicable. If no information is provided, the Press will assume images should run unaltered.
- 6.9 **HANDLING ARTWORK.**
- *Digital images:* Do not embed digital images in the manuscript files; each digital image should be saved as a separate file. Simply label digital images with the figure number (e.g., Figure1.tiff, Table2.2.docx). Do not add a description of the image.
 - *Photo prints, transparencies, and slides* must be submitted in protective sleeves. Labeling should be applied to the surface of the sleeve or the slide frame only.

Final Submission Checklist

- 6.10 After reviewing the final submission checklist in Appendix B, contact your editor’s assistant to submit your final materials.

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.

Appendix A

Resources and Style Guides

Alt Text Resources:

Describing Visual Resources toolkit. <https://describingvisualresources.org/guidelines/>.

A toolkit created by the University of Michigan designed to support authors, editors, and publishers in advancing the description of visual resources for accessibility in arts and humanities publications.

Diagram Center's guidelines. <http://diagramcenter.org/table-of-contents-2.html>.

A Benetech initiative that details best practices concerning style, language, formatting, and layout that apply to every type of image. Also includes best practices specific to particular image categories and classifications (e.g., maps, line graphs, tables).

WebAIM's guidelines. <https://webaim.org/techniques/alttext/>.

General alt text guidelines that focus primarily on images.

General Resources:

Blatner, David, Glenn Fleishman, Steve Roth, and Conrad Chavez. *Real World Scanning and Halftones*. 3rd ed. Berkeley, Calif.: Peachpit Press, 2004.

An accessible reference for the layperson that explains how digital images work and provides useful tips to ensure high-quality output.

The Chicago Manual of Style. 17th ed. Chicago: University of Chicago Press, 2017.

The indispensable national book-publishing standard and an especially helpful resource for issues of capitalization and documentation. Chapter 16 includes comprehensive instructions for indexing. The University of Minnesota Press follows this guide.

The Diversity Style Guide. <https://www.diversitystyleguide.com>.

The guide contains more than 700 terms related to race/ethnicity, disability, immigration, sexuality and gender identity, drugs and alcohol, and geography.

Germano, William. *From Dissertation to Book*. 2nd ed. Chicago: University of Chicago Press, 2013.

Internet Movie Database. <http://www.imdb.com>.

The Internet Movie Database website is an excellent resource on films, videos, and television productions.

Merriam-Webster's Collegiate Dictionary. 11th ed. Springfield, Mass.: Merriam-Webster, Inc., 2003.

Used by copy editors, proofreaders, and typesetters to determine preferred spelling and hyphenation. This is the University of Minnesota Press's authority.

Mulvany, Nancy C. *Indexing Books*. 2nd ed. Chicago: University of Chicago Press, 2005.

Strunk, William, Jr., and E. B. White. *The Elements of Style*. 4th ed. Boston: Allyn & Bacon, 1999.

Renowned and compact reference for grammar, punctuation, and language style questions.

Appendix B

Final Submission Checklist

Review these items to ensure that you have included each element with your final manuscript. Doing so enables the Press to move your manuscript into production as quickly as possible. If you have additional questions, please contact your editor's assistant.

All Manuscripts

Manuscript files:

- All chapters in congruent formats / citation systems in separate Microsoft Word documents with notes embedded.
- Applicable supplementary materials for manuscript: table of contents, dedication, acknowledgments, appendixes, bibliography, author biography, captions, etc. (Be sure captions give both a description of the figure and the source to be credited.)

Please include the following with your manuscript:

- Completed Author/Editor Questionnaire
- Publication history log—list of publications in which chapters or portions of chapters have been previously published
- Text log and/or art log as requested by your editor's assistant

- Permission letters for all art and text that require permission
- Electronic files or physical art for all illustrations

Edited Collections Only

Include all of the above items as well as:

- All signed contributor agreements
- A single Microsoft Word document that includes all contributors' biographies
- A list of contact information (addresses, phone numbers, and email) for all contributors

Appendix C

Sample Permission Letter

Dear [Copyright Holder]:

I am requesting your permission to reproduce material in a forthcoming book by **[Author/Editor]**, tentatively titled **[Book Title]**, and scheduled for publication by the University of Minnesota Press in **[Month and Year]**. The approximate length will be **XXX** pages and the approximate print run will be 2,000 copies. I would like permission for the following material:

[Describe the image or text here; attach a copy of the work if necessary].

If you are not the copyright holder for this material, please provide the name and address of the person or publication that can grant me permission.

I am requesting non-exclusive publication and selling rights throughout the world in all languages and in all editions, hardcover and paperback, including reprints by the University of Minnesota Press or by other publishers licensed by the Press. I further ask that permission be extended to cover any version or rendition arising out of or based on digital, electronic, computer based, or any similar technology now known or hereafter developed (including but not limited to CD-ROM and online). Please consider that distribution of our title outside North America and Europe will be minimal. Since the Press may receive requests from nonprofit organizations to make special

editions such as Braille editions, large-type editions, subscriber disk recordings, and so on, for use by blind or partially sighted students, will you please also extend your permission to allow the Press to permit these nonprofit organizations to make special editions of our title without further permission from you?

Full credit will be given to the source. If you wish to specify the exact wording of the credit, please do so in your response.

If you are willing to grant permission, sign the release form below and return it to me. Your prompt consideration of this request is greatly appreciated.

Sincerely,

[Your Name]

Please provide the following information:

Credit Line (provide exact wording)

Original Publisher

Date of first copyrighted publication

I grant permission requested on the terms stated in this letter.

Name _____

Signature _____

Date _____

Appendix D

Publication History Log, Text Log, and Art Log Examples

Review these items to ensure that you have included each element with your final manuscript. Doing so enables the Press to move your manuscript into production as quickly as possible. If you have additional questions, please contact your editor's assistant.

Publication History Log

Text Permissions Log

Art Permissions Log

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