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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 his or her 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, any section of the text, including captions, acknowledgments, or final citations. Please refer to the checklist in the appendix of this guide 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 *Chicago Manual of Style*, 16th edition, 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 on page 49 of this guide.
1. Manuscript Formatting

1.0 **PLAIN, UNIFORM TEXT** We ask that you submit your manuscript files as plain and uniform text. Nonessential or incorrect formatting will be removed from the manuscript before copyediting begins.

**Font and Type Size**

1.1 **USE TIMES NEW ROMAN FONT** Set your entire manuscript in Times New Roman, at a point size of 12.

1.2 **SPECIAL CHARACTERS** If any special characters in your manuscript are not available in this font, please alert your editor.

**Margins and Alignment**

1.3 **MARGINS** Every word processing file in your manuscript should have 1-inch margins on all sides. The header and footer margins should be 1/2 inch on the top and bottom.

1.4 **NO RUNNING HEADS** Do not include running heads (e.g., author name, chapter title, or other descriptor) in the header or footer.

1.5 **NO HYPHENATION OR JUSTIFICATION** Do not use your word processor’s hyphenation or justification features. Your margins should look just like the margins in Figure 1.1: left side even (left justified or flush left) and right side uneven (ragged right). Do not hyphenate words at the ends of lines. The only words that should be hyphenated are compound words that retain these hyphens after typesetting.
“the hands and blessing seem to be conjugates in the school both of nature and grace” and that benedictions is “a natural right near allied unto the hand and of spiritual affinity with prayer.”

Not only does Bulwer invest gestures with heavy rhetorical eloquence and religious significance but also his method of analyzing gestures emphasizes his devotion to the belief that manual signs are of paramount importance in public speaking. From *Chirologia*’s detailed explications of various significant gestures (”I reprove,” “I extol,” etc.), once can see that he is remarkably sensitized to gestural visual effects and their physical production, a very deaf quality, one that may have arisen from his experience with the deaf and their sign language. He is also visually attuned in his constant use of chirograms throughout his books. His works stress the importance of gestures as the “crown of eloquence” in a concrete, almost body way through the rare visual presentation of many chirogrammatic plates, which portray drawings of hands and their proper shapes. For example, the illustration for “invite” (“I invite”) shows a hand upturned and curved gracefully inward, toward the speaker’s body. To extend the middle finger is “a natural expression of scorn and contempt.” Bulwer’s rhetorical orderings of manual movements are clear when he says these tables of gestures, “besides their typicall signification, are so ordered to serve for privy cyphers for any secret intimation.” Not only do gestures have a typical, clear meaning for many, but also they can serve as abstract “privy cyphers” of meaning, much as words and sign language signs do.

This Is an Example of a Level-A Subhead

The influence exerted on Bulwer’s rhetoric by the presence of the deaf and their sign language in his life brings up a number of issues and implications that beg discussion, such as whether or not this influence helps validate the sign language of the deaf and what the nature of this influence is. For Bulwer, deafness and the deaf body in language are the ground on which his rhetorical arguments are built, ironic as that may sound. His rhetoric depends on a metaphor, that of the silent deaf body, for the deaf and their sign language are still largely absent from his art of speech even as he uses his familiarity with deafness and deaf people to apply gestures as a supplement to or replacement for oratory. Bulwer’s art of rhetoric may be seen to be erected on an Irigarayan “silent ground” of deafness—Irigaray argues that the patriarchal thinker builds his discourse on the silent ground of woman—and in that way Bulwer is appropriative and

**Figure 1.1. Example of properly formatted manuscript.**
Spacing

1.7 **BETWEEN LINES** Set line spacing at 1.5 lines throughout the entire manuscript, including notes, extracts, and references. Use the line spacing feature in your word processing program to set this; do not manually insert a line space after each line of text.

1.8 **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 dingbats or symbols in these intentional breaks between paragraphs).

1.9 **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 and after headings (see 2.12). Never include a hard return within a paragraph.

1.10 **BETWEEN SENTENCES** Use only one word space between sentences. No double word spaces should appear in the manuscript.

Pagination

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

Italics

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

   Italicize punctuation marks that follow *italic words*, please.

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

Punctuation

1.13 **COLONS, SPACE AFTER** Add only one space after colons.

1.14 **DASHES** To create a dash in your text, use two hyphens, without any space before, between, or after them. Your word processing program may include an auto-format function that automatically
turns two consecutive hyphens (--) into one continuous em dash (—). We prefer that you not use this auto-formatting function.

**NOT** Don’t create dashes—like this.

**BUT** Create dashes--like this.

- Do not add extra space on either side of the two hyphens:
  
  **NOT** Don’t create dashes -- like this.

- To create a dash in the bibliography to indicate the repetition of an author’s name, use six consecutive hyphens.


**1.15 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. Your word processing program may include an auto-format function that automatically turns three consecutive periods into a single ellipsis character. We prefer that you not use this auto-formatting function but rather manually insert spaces between the periods.

  **NOT** Don’t create ellipses…like this or like ... this or … this.

  **BUT** 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**

**1.16 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 word processing programs, but if you are not able to print these characters on your paper
manuscript, or if you cannot make your electronic and paper versions of the manuscript match, contact your editor’s assistant for help.

1.17 UNUSUAL 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** Be sure to 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.

2.9 **CONSISTENCY**  Be sure to maintain consistency of wording and length in headings throughout the book.

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 level-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 and below each heading.
2.13 ADDITIONAL GUIDELINES FOR HEADINGS
1. Do not number headings.
2. Do not affix notes to headings; these notes should be connected with the relevant text in the chapter (or may be best as unnumbered notes at the beginning of that chapter’s notes when relating to the chapter in general).
3. Do not use “Introduction” as the first heading in a chapter; it is implied that the opening of a chapter will be introductory.
4. Avoid “stacking” headings, i.e., immediately following a level-a subhead with a level-b subhead.

Quotations

2.14 BLOCK QUOTES Indent all lines of an extract one inch on the left side only. Use the indent feature in your word processing program; 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 1/2 inch, and do not add extra space between paragraphs of the quotations.

2.17 USE OF [SIC] The Press prefers that authors not use [sic] in quotations to indicate disagreement with another author’s wording or opinions. [sic] is best reserved to indicate true errors of fact or spelling. If you have philosophical differences with the wording of the author you are quoting, it is best to address those differences in a numbered note or in your own 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.
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 foreign-language material appears in proper form, including diacritics; your copy editor will not fact check these elements.

2.19 **FOREIGN-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 foreign-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. Note that the accuracy of all foreign-language material is the *author’s* responsibility to verify.

### Poetry

2.20 **EXTRACTS** Poetry passages should appear in the manuscript *exactly* how 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 paper manuscript copy 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 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** In order to make the most effective use of this convention, only one or two epigraphs of short length are permitted per instance. If you submit more, you will be asked to cut extraneous quotes before the book can enter copyediting. 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 a double-hyphen 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 your word processing software. They should not be submitted as a distinct 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.
CITATIONS OF WEBSITES If you are citing material from the Internet, give a brief website URL of the source’s main page, rather than a long and complicated web address that readers are unlikely to use. Make sure website addresses are plain text, not embedded hypertext links, in the final manuscript. Do not enclose URLs in brackets.

NUMBERING Number notes by chapter; that is, each chapter’s notes begin with note 1 (do not number notes consecutively throughout your entire book). Please use arabic numerals for all endnote numbers and references.

Style

PREFERRED STYLE Your notes should follow the style described in the Chicago Manual of Style. If you have a strong preference for another style, consult your editor before submitting your final manuscript. The Press will accept an alternate note style when appropriate and consistent.

PLACEMENT OF ENDNOTE REFERENCES Avoid multiple note numbers in the same sentence or in close proximity in the text. Do not affix note numbers to chapter titles, section headings, or epigraphs.

UNNUMBERED NOTES A general note about a chapter should appear as the first, unnumbered note for that chapter.

QUOTATIONS Do not set block quotations as extracts in the notes; run them in with the rest of the text, with quotation marks. Only poetry passages may be set as line-by-line extracts in the notes.

ABBREVIATIONS Do not abbreviate your source titles with initials, such as W for Walden. Spell out titles or just give page numbers parenthetically in text if the source is obvious.

Documentation Systems

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.

   [First full citation of book; no bibliography.]

2. Ibid., 175.
   [The use of “ibid.” is restricted to the immediately preceding work only.]

   [If your notes include long strings of “ibid.” citations, you might consider moving these page numbers parenthetically to the text rather than citing them with separate notes. The Press strongly prefers in-text parenthetical citations to extensive “ibid.” notes.]

   [For a repeated source or for all notes when a bibliography is included with your manuscript, give only 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.]

   [Journal article.]

   [The Press does not use “op. cit.” to refer to previously mentioned titles.]
AUTHOR–DATE SYSTEM  The second common style of documentation is 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 reference section), and page numbers if needed; for example, (Brown 1992, 12). This system obviously requires a full bibliography. Endnotes, which give more information than just a citation, also use the author–date system:

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

▶ If you intend a wider audience for your book, you should avoid the author–date system.

Bibliography

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. The copy editor will abbreviate your notes if a bibliography is included so that we do not duplicate this citation material in the book.

PREFERRED STYLE  Your bibliography should follow the style described in 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.

CORRESPONDENCE WITH NOTE SYSTEM  Your bibliography must correspond to your note system; for example, if you used the author–date system, then in your bibliography the date must immediately follow the author’s name, so readers can quickly find each source. All entries in your bibliography must match exactly the information given in your notes and in the text; all names, titles, and dates of sources must be identical throughout the manuscript.

MULTIPLE WORKS BY SAME AUTHOR  When your bibliography includes several works by the same author, present those works in this order:

1. List the books and articles written by this author alone, according to the date of their publication.
2. List books by this author written with one other person, arranged alphabetically by the name of the second author.
3. List titles written by this author with two or more other authors, in order of date.
4. Finally, list by date those works that this author edited, rather than wrote.

Do not repeat the author’s name for subsequent entries after the first one; use six consecutive hyphens instead of the name. Check multiple entries by the same author or authors to see if any publications have the same date; 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.


Author Biography

2.43 LENGTH AND COMPONENTS Include a brief biography as a separate word processing 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 the 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 the 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 brackets and end each note with “--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 foreign titles in the original bibliography whenever these are available.
3. Illustrations

3.1 **ARTWORK MUST BE COMPLETE** All original forms of illustrations must be supplied with the final manuscript.

3.2 **TYPES OF ART ORIGINALS** Varieties of art originals are divided into three categories:

1. *Reflective art* includes prints and drawings to be scanned by the printer;
2. *Transparencies* (i.e., slides) are printed on transparent film and will also be scanned by the printer;
3. *Digital images* have already been scanned or were created through a strictly digital process and will be adjusted by the printer using imaging software.

**Reflective Art**

*Photo Prints*

3.3 **BEST RESULTS** Continuous-tone photo prints, made through a darkroom process and printed on glossy photo stock, are optimal for high-quality reproduction.

3.4 **SIZE** Preferred sizes are 8 x 10 inches or 5 x 7 inches. Smaller prints may not hold details when enlarged.

3.5 **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.

3.6 **DIGITAL OUTPUT** Printouts of digital images, such as laser or ink-jet prints, are not acceptable.
3.7 **PRINTED MATTER** Images from printed sources such as books, magazines, and newspapers are unacceptable unless the illustration is absolutely essential and no other form is available.

*Line Art*

3.8 **DEFINITION** Line art may include charts, graphs, maps, and pen-and-ink drawings.

3.9 **FORMAT** Line art that is to be scanned 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 3.13).

3.10 **SIZE** Art originals must be at least 4½ inches wide. Keep in mind that if the artwork is to be reduced in size to fit on the book page, labels and other lettering must be large enough in the original to be legible after reduction.

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.

3.12 **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.

3.13 **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. Reformattting is done at the discretion of the Press and is not guaranteed.

**Transparencies**

3.14 **SIZE** Preferred sizes are 4 x 5 inches, 2¼ x 2¼ inches, or 35 mm slides.

3.15 **COLOR VERSUS BLACK-AND-WHITE** Transparencies are the most reliable originals for color-plate printing. Color transparencies will not be accepted for black-and-white reproduction unless it is verified that no other form is available.
3.16 **NO NEGATIVE FILM** Negative film originals will not be accepted. Convert negative film transparencies to positive photo prints before submitting art for publication.

**Digital Images**

*Photographs*

3.17 **FILE FORMATS** Digital images may be submitted in any of four commonly used file formats: TIFF (saved for Macintosh; no compression), JPEG (high quality, baseline optimized), PSD (Photoshop Document); and PDF (Portable Document Format). Digital photographs may not be embedded in a 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.

3.18 **SIZE AND RESOLUTION** Digital images must be at least 4½ 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 given 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 Adobe Photoshop, its dimensions must be adjusted in inverse proportion according to this formula:

\[
\frac{\text{old ppi}}{\text{new ppi}} \times \text{old image width} = \text{new image width}
\]

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 ÷ 300 = .24, and 5 × .24 = 1.2.

3.19 **COLOR VERSUS BLACK-AND-WHITE** When color originals are to be reproduced in black and white, the digital image should be in color; conversion to grayscale should be handled by the printer. Do not scan color originals as grayscale or convert digital color images to grayscale.
**Line Art**

3.20 **FILE FORMATS** Adobe Illustrator EPS is the preferred format for digital line art such as maps and diagrams. Other acceptable formats are TIFF, EPS, PDF, and Bitmap (BMP).

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

3.21 **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.
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 3.12).

3.22 **SIZE AND RESOLUTION** Digital line art requires higher resolution for good reproduction and must be at least 4½ inches wide at 600 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.

3.23 **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.
Screen Grabs

3.24 **SPECIAL RISKS** Capturing, or “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** 3.25), 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.

3.25 **SIZE AND RESOLUTION** Screen captures of cinema stills, video games, and web pages must be **at least** 12½ inches wide at 72 ppi (**SEE** 3.18 for more on sizing of digital images.) The size of a screen grab is dependent upon the size of your monitor. 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—12½ inches at minimum.

Numbering Illustrations

3.26 **FEW ILLUSTRATIONS** If your manuscript contains approximately 50 illustrations or fewer, you should number them consecutively throughout the manuscript.
3.27 **MANY ILLUSTRATIONS** Illustrations for manuscripts with large amounts of artwork 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.

3.28 **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.

Maps

3.29 **FIGURES VERSUS MAPS** Illustrations should be labeled and numbered specifically as maps only when there is a good reason to distinguish them from other kinds of figures. If reproductions of maps complement the text in a manner similar to the other illustrations, label and number them as figures; if the maps are obviously distinct from the other illustrations (for example, if all other figures are historical photographs), then they are treated separately as maps. To be designated as

![Figure 3.1. 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.](image-url)
maps, artwork should have been created expressly for your book, and should function specifically as maps; each map should be consistent in its style of cartography and labeling (see Figure 3.1). If you are reproducing a historical document, the illustration should be labeled a figure, not a map (see Figure 3.2). Consult your editor’s assistant if you are unsure whether an illustration should be labeled a map or a figure.

**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 or for books with a large number of maps, 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

3.31 **TABLES VERSUS FIGURES** Do not label simple lists or columns of text or numbers as tables (see Figure 3.3). An illustration should be labeled a table only when numerical data are being compared in multiple columns (see Figure 3.4). If you are unsure whether an illustration should be labeled a table or a figure, consult your editor’s assistant.

3.32 **KEEP IT SIMPLE** 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 text in order to understand the table. The text should provide expanded explanation of the table and its context but not its fundamental meaning.

3.33 **ACCURACY** Ensure that columns total correctly and check that columns are aligned for maximum clarity.

<table>
<thead>
<tr>
<th>Medium</th>
<th>Pros</th>
<th>Cons</th>
<th>Most Effective Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>News releases</td>
<td>• Inexpensive</td>
<td>• Publication can (usually will) edit news release</td>
<td>• Simple announcements</td>
</tr>
<tr>
<td></td>
<td>• May reach broad audience or very focused focused public</td>
<td>• Strong competition for editors’ attention</td>
<td>• Message will appeal to daily media</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• High impact</td>
<td>• Want to reach people through weekly newspapers</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Can target public</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Q&amp;A opportunity</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Longer message possible</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Inexpensive</td>
<td></td>
</tr>
<tr>
<td>Speech or slide show</td>
<td>• Potential for dramatic portrayal of your program</td>
<td>• Takes time to arrange and time to write speech</td>
<td>• Need to reach small, key public</td>
</tr>
<tr>
<td></td>
<td>• High impact</td>
<td>• Requires effective public speaking</td>
<td>• Need to reach opinion makers</td>
</tr>
<tr>
<td></td>
<td>• Can target public</td>
<td>• If sensitive topic, Q&amp;A can be disastrous if not capably handled</td>
<td>• Need high impact</td>
</tr>
<tr>
<td></td>
<td>• Q&amp;A opportunity</td>
<td></td>
<td>• Message is of high potential interest</td>
</tr>
<tr>
<td></td>
<td>• Longer message possible</td>
<td></td>
<td>• Speakers are well trained, very capable</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Videotapes</td>
<td>• Potential for dramatic portrayal of your program</td>
<td>• Expensive to produce and distribute</td>
<td>• Classroom</td>
</tr>
<tr>
<td></td>
<td>• High impact</td>
<td>• Requires equipment</td>
<td>• Seminars</td>
</tr>
<tr>
<td></td>
<td>• Can target public</td>
<td></td>
<td>• Message requires high-impact visuals</td>
</tr>
<tr>
<td></td>
<td>• Longer message possible</td>
<td></td>
<td>• Supplement speech</td>
</tr>
<tr>
<td>Special events and booths</td>
<td>• Can achieve high impact with target audience</td>
<td>• Can require considerable time of staff and/or volunteers</td>
<td>• High impact or interaction is critical</td>
</tr>
<tr>
<td></td>
<td>• Can be low cost</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Online services</td>
<td>• Well-educated and involved audience</td>
<td>• Requires computer modem, software, knowledge</td>
<td>• Quickly mobilize people with like interests</td>
</tr>
<tr>
<td></td>
<td>• Accommodates Q&amp;A</td>
<td>• May involve fees for access</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Can post messages quickly</td>
<td>• Postings must be non-commercial</td>
<td></td>
</tr>
</tbody>
</table>

Figure 3.3. 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)

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

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

3.34 **TITLES** Provide a **brief** title for each table. Do not include in the title any explanatory material that is better placed in the text or below the table as a general note.

3.35 **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.

3.36 **RULES** Do not use vertical rules to separate columns; horizontal rules are sometimes appropriate, but their use should be kept to a minimum.

3.37 **NUMBERING** In single-author books with only a few tables, the tables should be numbered consecutively throughout the book. For contributed volumes or for books with a large number of tables, 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

3.38 **PLACEMENT AND FORMAT** Indicate approximately where an illustration should appear in the text by inserting the following placement instruction:

**[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

3.39 **PURPOSE AND OBJECTIVE** Captions should be brief but identify what is in the illustration and why it’s important. A reader should
not have to rely on the text to understand what an illustration is about.

3.40 **SOURCE CREDITS** Be sure to 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.

3.41 **MANUSCRIPT** Include a separate word processing 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.

**Art Log**

3.42 **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. 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 the Press regarding the best course of action. All permissions should be on file at the Press by the time you submit 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 or anthologies (or contributed volumes), you must seek permission to reprint the material unless it has been extensively revised for republication. 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 newspaper articles or other works of prose 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 do not require permission as long as what is quoted is only two to four lines (or ten seconds of playing time transcribed) and never more than 10 percent of the whole.

4.5 **UNPUBLISHED WORKS** Permission is required from the rights holder for any amount of unpublished archival materials quoted, such as private correspondence and manuscripts.

4.6 **PHOTOGRAPHS** Photographs other than the author’s own require permission. Exceptions are screen captures and promotional publicity stills for films, which are considered fair use under the justification that they are small parts of a much larger whole. If there is a credit line or copyright notice to the publicity photo, the Press must be consulted and will determine if it requires 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.

4.7 **ARTWORK** Artwork, including paintings, drawings, and comics, require permission. Artwork produced prior to 1923 is considered public domain, but the author must abide by any agreement signed to gain access to the work.

4.8 **EPHEMERA** Advertisements, posters, interior pages of newspapers or magazines, book and magazine covers, album art, and flyers will be considered fair use when reproduced in their entirety. No cropping can occur.
4.9 **TABLES, DIAGRAMS, CHARTS, MAPS, 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.

**Digital Rights**

4.10 Whenever possible, make sure that reproduction rights granted include digital (e-book) usages. Images, prose, and verse for which digital rights are not specified will be omitted from e-book versions of your work.

**How to Request Permission**

4.11 **LETTER OF REQUEST** Send two copies of a permission request letter (see Appendix C for a sample letter) to each copyright holder, indicating 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.

4.12 **GRANTS OF PERMISSION** Originals 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 e-mails and letters sent and phone calls made in the process of obtaining permission.

4.13 **FEES** Unless otherwise agreed upon, you are responsible for paying all permissions fees.

4.14 **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](http://www.press.uchicago.edu/Misc/Chicago/copy_and_perms.pdf).

**Submitting Permissions to the Press**

4.15 **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 of the United States and to arrange for possible translations.
4.16 LIST OF MATERIAL  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. It is not enough that material is copyrighted in your name. 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 an edited collection by someone else without permission.
5. Contributed Volumes and Journals

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.

**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 and printed 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 word processing document. The biographies should be placed in alphabetical order by the contributor’s last name.

5.7 **BIOGRAPHY COMPONENTS** The 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 one word processing document. Include complete bibliographic information for the original publications:


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, FAX** Include a list of all contributors’ preferred mailing addresses, phone numbers, fax numbers, and e-mail addresses. Verify with the contributors that they are able to accept FedEx packages at these 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 **ELECTRONIC AND HARD COPY** You must submit both an electronic and paper copy of your manuscript files: the digital files and the printout of your final manuscript must match exactly. Do not make any changes to the digital files or the paper copy after you have printed the final manuscript.

**Electronic Manuscript**

6.2 **FILE AND DISK FORMATS** Submit manuscript files as Microsoft Word documents for either Mac or PC on CD, USB flash drive, or via e-mail (if permitted by your editor). If you are unable to meet these requirements, call your editor’s assistant to discuss alternatives.

6.3 **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. Include just one copy of each chapter (the copy saved immediately before printing).

- The front matter file should include (when applicable) the table of contents, dedication, epigraph, preface, and acknowledgments, in that order.

6.4 **FILE NAMING** Number and name the files as follows. Do not use spaces in file names:

01.Front_Matter.docx 06.Chapter_4.docx
02.Introduction.docx 07.Chapter_5.docx
03.Chapter_1.docx 08.Bibliography.docx
04.Chapter_2.docx 09.Author_Bio.docx
05.Chapter_3.docx 10.Captions.docx
The Introduction should **not** be labeled Chapter 1.

6.5 **LABELING DISKS** Label all disks with your last name, the title of your manuscript, and the date. Be sure to retain backup copies of all files.

**Artwork**

6.6 **DOUBLE-CHECK GUIDELINES** Verify that the original illustrations you plan to submit meet the size and format specifications outlined in chapter 3 of this guide.

6.7 **DISK FORMATS** You may submit your digital image files on DVD, CD, USB flash drive, via a web-based, bulk-file-transfer service such as Hightail or WeTransfer, or via e-mail (if permitted by your editor).

6.8 **HARD COPY** Along with the original art, you **must** submit a numbered photocopy or printout of all figures and tables. Images should be right-side-up on the page.

6.9 **ORIENTATION** Identify the “TOP” on the photocopy if there could be **any** ambiguity about image placement, or if you have a particular preference for how an image should appear on the book page.

6.10 **CROPPING** Indicate any cropping instructions in red or blue ink on the photocopies of the illustration (**not** on the originals). If no cropping information is provided, the Press will assume that the image is to run full frame.

6.11 **HANDLING ARTWORK**

- **Photo prints:** When labeling photo prints, use a soft lead pencil and write your last name and the figure number on the back of the photograph. Do not use a ballpoint pen. Do not attach paper clips to prints and do not glue or tape prints onto paper.
- **Transparencies:** Transparencies and slides must be submitted in protective sleeves. Labeling should be applied to the surface of the sleeve or the slide frame only. Never touch the transparency film.
• **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., Figure 1.tif, Table 2.2.pdf). Do not add a description of the image.

**Mailing Instructions**

6.12 After reviewing the final submission checklist in Appendix B, mail your manuscript and accompanying materials to the Press via a trackable service (e.g., FedEx, DHL, or USPS Priority Mail **with** delivery confirmation).

► Keep backup copies of all materials in case of delivery failure.

Address the package to your editor at:

    University of Minnesota Press
    111 Third Ave. S., Suite 290
    Minneapolis, MN 55401
    612-627-1970

Your editor or his or her assistant will confirm receipt of the package.
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.
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.

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

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

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.
PROCEDURE You will be given a hard-copy page proof for proofreading, 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.
Appendix A

Resources and Style Guides


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


The indispensable national book-publishing standard; an especially helpful resource for issues of capitalization and documentation. Chapter 16 includes comprehensive instructions for indexing.


Used by copy editors, proofreaders, and typesetters to determine preferred spelling and hyphenation.


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


A well-written guide to sensitive language issues published by the Association of American University Presses.

http://www.imdb.com

The Internet Movie Database website is an excellent resource on films, videos, and television productions.
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. You will find more information about these items in the Manuscript and File Preparation Guidelines. If you have additional questions, please contact your editor’s assistant.

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____ A photocopy or printout of all illustrations.
____ A printed copy of the manuscript. Be sure to indicate where figures should be placed in the text.
____ An electronic copy of all manuscript files on disk or CD. Include a caption file that gives both a description of the figure and the source to be credited.

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____ A list of contact information (addresses, phone numbers, and e-mail) for all contributors.
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