



# West Virginia University Press

## Guidelines for Authors

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### Press Contacts

We appreciate your careful attention to these guidelines, and we look forward to receiving your manuscript. If you have any questions during the preparation process, please feel free to contact us.

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# WVU Press Guidelines for Manuscript Preparation and Submission

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## 1 Introduction

Before providing your final manuscript to the Press, we ask that you edit and format it to meet our requirements.

Throughout these guidelines, the term *author* refers to the person preparing the final manuscript, even though you may be the volume editor, translator, or compiler. (Volume editors should consult the Guidelines for Volume Editors.) The guide also refers to Microsoft Word throughout. While you may use a word processor other than Microsoft Word to create your manuscript, you must submit a Word file (.doc or .docx) to the Press, and your manuscript must conform to these guidelines regardless of the word processor used.

When you submit your manuscript, the editorial assistant will examine it for adherence to these guidelines. If there are problems (e.g., poor organization, an incomplete bibliography, illustration placements not marked in the text, or insufficient copyright permissions for some materials), the editorial assistant will contact you to help you resolve the issue. If you encounter problems preparing your manuscript or have questions about this guide, please contact your acquisitions editor or the editorial assistant for guidance.

## 2 Editing Your Manuscript

Before providing your final manuscript to the Press, we ask that you edit it to meet the requirements below and those outlined in our House Style Guide.

### 2.1 Fact-Checking

It is your responsibility to ensure the accuracy of your facts, quotations, and citations. Before submitting your final manuscript, double-check statistics, dates, names, and other facts. Check direct quotations against their sources to ensure accurate transcription and complete citations. If diacritics are needed for foreign terms or names, make sure they appear in the files or are provided to the Press per 3.8 Special Characters and Fonts. Double-check the accuracy of your notes and bibliography; make sure that all citations in the notes are accounted for in the bibliography.

## 2.2 Parallelism and Consistency

The elements of your manuscript should be parallel and consistent. Consistency and parallelism help the reader navigate the book (and allow the designer to create a compelling presentation).

### 2.2.1 Titles and Headings

Titles, subtitles, and headings should be short, meaningful, and similar in tone and length. They should also use the same format. For example, chapter titles should all either contain a single part (“Payola”) or contain subtitles (“Payola: Corruption in the Music Industry”). Avoid using quotations for chapter titles and headings, since they are usually too long and give the reader little sense of what a chapter is about.

### 2.2.2 Part Divisions

If you elect to divide your manuscript into parts, be sure that each part contains the same elements. For example, if you include a part summary for one part, a summary should be provided for all parts.

### 2.2.3 Epigraphs

Epigraphs usually appear at the beginning of the book or the beginning of a chapter. Do not use epigraphs following subheadings or preceding section breaks.

Because the first page of a chapter must accommodate a chapter number, chapter title, and other textual or stylistic elements, you may include a maximum of one brief epigraph per chapter. If one chapter begins with an epigraph, all chapters should begin with an epigraph. Include the source of the epigraph under the quote (e.g., Ansel Elkins, “Autobiography of Eve”). If a full citation of the source is required, it should be provided as an unnumbered note in the endnotes, preceding note 1 for the chapter. Do not put numerical endnote markers in epigraphs.

See the Guidelines for Copyright and Permissions to determine whether you need to obtain permission for the epigraphs you use. It can be costly and time consuming to obtain permission for epigraphs. The Press encourages you to omit chapter epigraphs altogether. If epigraphs are essential, consider using epigraphs from sources in the public domain or discussing the epigraphs in a scholarly manner within the text (which favors fair use).

## 2.3 Anomalies Sheet

As you go through your manuscript one final time, please create an anomalies sheet—a list of any special style or formatting preferences you have. The list should cover idiosyncratic

spellings, abbreviations or conventions specific to your field, adherence to a style or preferences other than *The Chicago Manual of Style* (CMOS) or *Merriam-Webster's*, and any special characters or fonts that are required. Here is an excerpted example of an anomalies sheet:

- On pp. 17 and 32, in chapter 1, I use the Arabic kaf character. See the attached photocopy from another publication, where I have highlighted the character as an example.
- I use *morningsong*—a term that I devised—throughout the manuscript. Please do not change its spelling to *morning song* or *morning-song*.
- *Freewrite* is not in the dictionary, but it is a word commonly used by teachers of composition. Please retain its spelling as I have it.

## 2.4 Parts of a Complete Manuscript

You must submit a complete manuscript (excluding the index, which cannot be completed until the proof stage) to the Press. A complete manuscript includes the following items, as applicable, and should be presented in this order:

### 1) Front Matter

- a. Title page: List the title of your book and your name exactly as you would like it to appear in the book and in library and bookseller databases.
- b. Dedication (if desired)
- c. Epigraph (if desired)
- d. Table of contents: Do not use Word's automatic TOC feature to generate this list.
- e. List(s) of photographs, maps, tables, charts, or other illustrative materials (if applicable): This list should be separate from any list of photo captions you submit and should provide abbreviated titles or descriptions of the illustrations.
- f. Foreword (if applicable)
- g. Preface or acknowledgments (if applicable): Personal acknowledgments and permissions acknowledgments may appear at the end of the preface, but if the acknowledgments are long, you may put them in a separate section. Acknowledgments can alternatively appear at the end of the book. Acknowledgments must be provided at the same time as the final manuscript.

### 2) Main Text

- a. Introduction (if applicable): The introduction should not have a chapter number.
  - b. Part title pages (if applicable)
  - c. Chapters: Chapters may be numbered or unnumbered, as appropriate.
  - d. Conclusion (if applicable)
  - e. Afterword and epilogue (if applicable): The afterword or epilogue should not have a chapter number.
- 3) Back matter
- a. Appendix(es) (if applicable)
  - b. Chronology (if applicable)
  - c. Endnotes (if applicable): In edited volumes, notes will instead appear at the end of each chapter.
  - d. Glossary (if applicable)
  - e. Bibliography or reference list (standard in nonfiction; rare in fiction)
  - f. List of contributors (if applicable)
- 4) Captions (if applicable)
- a. Captions for illustrations should not be interspersed throughout the manuscript. They should be provided together in a single, separate file.
- 5) Tables (if applicable)
- a. All tables should be provided as Word documents, either as separate files or grouped together in one file with page breaks inserted between tables. Avoid providing PDF or Excel tables, if possible.

See CMOS 1.3, or contact your acquisitions editor or the editorial assistant if you have any questions about these sections.

### **3 Formatting Your Manuscript**

Prepare your manuscript using Microsoft Word, with the following basic formatting (for all text, including titles, headings, epigraphs, notes, bibliography, etc.):

- 12-point Times New Roman
- Double-spaced
- Left-aligned
- 1-inch margins
- Pages numbered consecutively

Remember that you are preparing a file for copyediting, not designing the book itself. With few exceptions (outlined in the following sections), the appearance of the manuscript need not—in fact, should not—correspond to the appearance of a designed book. Extravagant formatting interferes with the editing and production process.

### 3.1 Notes and Bibliography

Insert notes using Word's Insert menu (do not enter and format notes manually), and format all notes as endnotes. You may place endnotes together at the end of the manuscript or at the end of each chapter. Regardless of placement, endnote numbering should start over from 1 with each chapter. Do not number notes consecutively throughout the book.

Ensure that note references in the text are all accounted for and placed correctly. Do not place note references in chapter titles, subheadings, epigraphs, or other display material. For epigraph sources, in most cases only the author's name and title of the work need appear. Chapter titles and subheadings should be clear enough that they do not need an explanatory note. General chapter notes should be unnumbered and appear at the beginning of the notes section for that chapter.

The bibliography (if included) should be formatted using a hanging indent (or left as block style for the Press to format). **Do not** use the tab key or space bar and paragraph returns to mimic a hanging indent. Instead, use the indentation options under Word's Format (paragraph) menu.

For the Press's requirements for citation style, see the House Style Guide.

### 3.2 Spacing

Use a single space (not two spaces) after periods and colons.

Do not use the space bar or tab key to indent paragraphs, extracts, and the like. Use the indentation options located under Word's Format (paragraph) menu.

#### 3.2.1 Line Breaks and Text Ornaments

Do not use multiple paragraph returns (i.e., the Enter key) to create line breaks. Multiple returns will be globally removed from your manuscript and your desired formatting will be lost.

If you would like extra line space (white space) to appear between paragraphs, insert an octothorpe (#) between paragraphs. If you would like a text ornament to appear between paragraphs instead, insert an asterisk (\*).

### 3.2.2 Page Breaks

Insert page breaks between each element of your manuscript (e.g., title page, table of contents, introduction, chapter 1, etc.). Do not use multiple paragraph returns (i.e., the Enter key) to create page breaks. Insert page breaks using Word's Insert menu.

### 3.3 Bold, Italics, and Other Character Formatting

Character formatting (e.g., italics, bold, small caps, etc.) should only be used in the text as required by CMOS, 17th ed. Never apply character formatting to indicate the structural elements of your manuscript (e.g., bold or italics for headings). See 3.4 Headings and Subheadings for the required formatting for headings.

*Italics:* Use italics, not underlining, wherever italics are intended (e.g., book titles, words used as words, emphasized words, foreign terms). Use italics for emphasis sparingly (See CMOS 7.50).

**Bold:** Avoid using boldfaced text whenever possible. If you must resort to bold formatting to indicate a key word or otherwise make your point clear, format the text accordingly and **notify the editorial assistant**.

**SMALL CAPS:** Like bold, small caps should be avoided—even in titles, subtitles, etc. There are a few cases in which small caps should be used (i.e., AD); in such cases, format the text accordingly and **notify the editorial assistant**.

Underlining: Text that is underlined will typically be interpreted as text that is to be formatted in italics. In the rare case that your book requires underlined text, format the text accordingly and **notify the editorial assistant**.

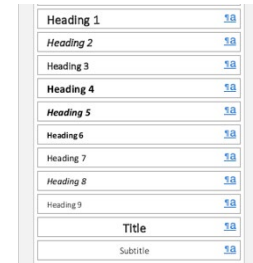
### 3.4 Headings and Subheadings

Capitalize all chapter headings and subheadings using title case (e.g., The CPK's Security Apparatus *not* The CPK's security apparatus). If a section of the text is subdivided, there should be at least two subsections—that is, two or more first-level headings within a chapter, two or more second-level headings under a first-level heading, and so forth.



Do not use bold, italics, or any other text formatting to indicate headings or subheadings. If the body text of your manuscript contains more than one level of heading, you may indicate the structure of the headings in one of two ways:

- 1) Use Word’s built-in styles (available on the Home Tab or Styles Pane) to indicate heading levels (see image on right).



the

**OR**

- 2) Label each heading with a simple code in angle brackets to indicate heading level (e.g., <h1> for main heading, <h2> for subheading, <h3> for sub-subheading, and so on). For example, suppose chapter 3 of your book contains a main heading with three subheadings. You would indicate these headings as follows:

```
<h1>The CKP’s Security Apparatus
<h2>The Executive Apparatus
<h2>The Consensus Apparatus
<h2>The Productive Apparatus
```

Because titles and subtitles are typically obvious from their placement in the manuscript, please *do not* apply heading codes to the book title/subtitle, part titles/subtitles, or chapter titles/subtitles.

### 3.5 Quotations

Indent extracts one inch from the left margin. Do not use the space bar or tab key to create extracts. Use the indentation options located under Word’s Format (paragraph) menu.

For multiparagraph extracts, the first paragraph of the extract should begin flush left (i.e., no first-line indent), but still indented by one inch. Subsequent paragraphs of the extract should have a first-line indent. See CMOS 13.22.

the end of the war might mean when five days later the news of President Lincoln’s assassination was received. It was a week before Rebecca felt she could express her despair to Annie:

You as well as I doubtless felt that the few days just past were no time for talking either by voice or pen—All subjects but one were impertinencies and upon that I felt no words were fitting.

For the last month I have thought—God was dealing with us as with His chosen people of old—by such great visible judgments that we almost heard His voice and saw His arm, a present God even to the dullest.

### 3.6 Lists

Run-in numbered (or lettered) lists should use both opening and closing parentheses around the number (or letter), and should end with appropriate sentence punctuation (a period, an exclamation point, etc.): The Declaration of Independence guarantees our right to three things: (1) life, (2) liberty, and (3) the pursuit of happiness.

In vertical lists, the number (or letter) should be followed by a period and a single space, as follows:

The Declaration of Independence guarantees our right to three things:

1. Life
2. Liberty
3. The pursuit of happiness

### 3.7 Verse

Whenever possible, use Word's indentation features under the Format (paragraph) menu to indent poetry, lyrics, and the like. Where special spacing is required, you may use a combination of the tab key and space bar to achieve the correct look in the manuscript. If you do so, **notify the editorial assistant**. It is also helpful for you to provide a PDF, along with your manuscript, showing the desired appearance of the material, as formatting does not always display reliably in Microsoft Word across computer platforms and software versions.

Use hard paragraph returns, not soft line breaks, at the end of each line. Use octothorpes (#) between stanzas.

### 3.8 Special Characters and Fonts

Whenever possible, use Word's character set for special characters. Some typefaces have limited special characters; Times New Roman and Courier New contain a wide array of special characters.

If your text requires special characters that you are unable to find in Word, insert a unique marker in the manuscript (e.g., for an o with a macron, you might add "<o->"), note the approximate location (chapter and page number) for the editorial assistant, and provide an example of how the character should appear in print (e.g., write the character by hand or provide a scan from a publication).

If your manuscript requires a special font for accurate reproduction, please alert the editorial assistant as early as possible, indicate the areas that require special attention, and provide us with any typefaces or sources thereof that will facilitate production. You will be asked to pay special attention to the proper rendition of special fonts when proofreading your manuscript.

### 3.9 Tables

All tables should be provided as Word documents, either as separate files or grouped together in one file with page breaks inserted between tables. Avoid providing PDF or Excel tables, if possible.

Tables should not be interspersed throughout the manuscript except in rare cases (discuss such cases with the editorial assistant before providing your final manuscript). Instead, in the text of your manuscript, **provide a callout in bold and enclosed in angle brackets** where you wish to see the table appear. For example:

Most academic libraries use Library of Congress classification (LC) instead. As table 1 illustrates, LC is quite user-friendly.

**<Insert table 1>**

For a brief history of both cataloging systems, see appendix 1.

Note that a callout is an instruction to the typesetter, and it will not appear in the published book. In most cases, you should also provide a **text reference** for the reader (e.g., “As table 1 illustrates...”).

### 3.10 Illustrations

Image files should never be inserted into your manuscript. Instead, format image files and accompanying text according to the Guidelines for Illustrations.

### 3.11 Formatting to Avoid Entirely

Do not insert image files, text boxes, SmartArt, hidden text, or Word’s automatically generated and embedded fields for cross-references, citations, table of contents, or index terms.

Instead, insert callouts in the text for any special features. If your book has sidebars or other text to be separated visually from the main text, place the text in the manuscript approximately where it should appear surrounded by bracketed labels—for example, **<start text box>**, **<end text box>**.

Manuscripts with embedded elements will be returned to you for cleanup before the Press is able to proceed with copyediting.

## **4 Submitting Your Manuscript**

Your final manuscript submission to the acquisitions editor or editorial assistant should include the following materials (as applicable).

### **4.1 Permissions Logs and Supporting Documentation**

If your manuscript includes any text or images you did not create, or previously published material (even if your own work), you must complete and provide a permissions log and also send the Press all supporting documentation (e.g., emails, letters, etc.) showing proof of permission to republish copyrighted work. The Press must have proof of permissions in hand before the production of your book can begin. See the Guidelines for Copyright and Permissions for more detail.

### **4.2 Illustrations**

If your book includes an art program, you must supply high-quality image files at the same time as your manuscript. See the Guidelines for Illustrations for image requirements.

### **4.3 Manuscript**

Send an electronic copy of your manuscript, along with all supporting material (discussed above), to your acquisitions editor or the editorial assistant. You may submit your manuscript in one of two ways:

- 1) A single file containing all elements of your manuscript (with the exception of images, tables, and captions, which should be saved as separate files). For example:
  - lastname\_abbrevtitle\_text.docx (full manuscript, minus captions and tables)
  - lastname\_abbrevtitle\_captions.docx (captions)
  - lastname\_abbrevtitle\_tables.docx (tables)

**OR**

2) Separate files for each part of your manuscript. If you choose this option, please ensure files are named logically and in order of the parts listed in 2.4 Parts of a Complete Manuscript. For example:

- 00\_frontmatter.docx
- 01\_chapter1.docx
- 02\_chapter 2.docx
- ...
- 10\_backmatter.docx
- 11\_captions.docx
- 12\_tables.docx

Edited volumes should always be provided as separate files (see the Guidelines for Volume Editors).



# WVU Press Submission Checklist

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## Manuscript Final Editing

Have you:

- Made sure that the manuscript conforms to the style and formatting requirements outlined in our House Style Guide and the Guidelines for Manuscript Preparation and Submission?
- Prepared an anomalies sheet and checked the manuscript against it (see 2.3 Anomalies Sheet)?
- Included all parts of your manuscript (see 2.4 Parts of a Complete Manuscript)?
- Confirmed the spellings of names and terms, the accuracy of dates and quotations, etc., mentioned in the text?
- Confirmed that the chapter titles (and subheadings) match the table of contents and all related cross-references?
- Checked that each endnote has a corresponding reference number in the text, and vice versa?
- Checked that the source citations in all endnotes match the information in the bibliography?
- Edited all charts, lists, and tables thoroughly?
- Confirmed that all captions correspond to the proper images?

## Manuscript Preparation

- Followed the file preparation guidelines (see 3 Formatting Your Manuscript and 4 Submitting Your Manuscript)?
- Double-spaced the text?
- Used one-inch margins?
- Numbered the pages?
- Used 12 point, Times New Roman font?
- Avoided complicated formatting (e.g., drop caps, small caps, bold text, text boxes, etc.)?
- Inserted callouts in the manuscript to designate where images and tables should be placed?
- Obtained permissions for all images and text under copyright?
- Prepared the permissions logs for all copyrighted text and illustrations?

## **Manuscript Submission**

- Sent the correct version of the manuscript?
- Included your anomalies sheet with the manuscript?
- Supplied all images, tables, and captions (as separate files) in addition to the manuscript?
- Provided permissions letters and the permissions logs with the manuscript?



# WVU Press Guidelines for Illustrations

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This guide will assist you in preparing the illustrations that accompany your book.

All illustrations must be provided at the same time as the final manuscript, and they must meet these standards before your manuscript can be copyedited. We encourage you to submit your illustrations early so that we can evaluate their acceptability and avoid delays with the editing and production of your book. If you plan to create new digital illustrations specifically for your book, please contact the production manager before creating the illustrations, if possible.

The term *illustration* applies to line drawings, photographs, maps, transparencies, cartoons, screenshots, and scanned text (that is, text that is rendered as an image rather than typeset, such as scanned tables from a published book).

## 1 General Guidelines

Illustrations are handled differently from typeset copy, so **do not embed** illustrations in your manuscript. Instead, submit separate image files (e.g., JPEG, TIFF, PSD, PDF, etc.) according to this guide.

The Press prefers that you name all image files by their figure number (e.g., fig1.jpeg, fig2.tif, etc.; fig\_1-1.jpeg, fig\_1-2.eps, fig\_2-1.png, etc.). Even if your figures will not be numbered in the published book, please assign working numbers to the figures for editing and production (CMOS 3.13). Regardless of how files are named, please ensure files are named logically and in order.

See the House Style Guide, section 3, for more information about numbering figures and tables.

### 1.1 Callouts and Text References

In the text of your manuscript, **provide a callout in bold and enclosed in angle brackets** where you wish to see the illustration appear. The callout must match the illustration's file name.

For example:

As figure 3 illustrates, LC is quite user-friendly.



<Insert fig3>

For a brief history of both cataloging systems, see appendix 1.

Note that a callout is an instruction to the typesetter, and it will not appear in the published book. In most cases, you should also provide a **text reference** for the reader (e.g., “As figure 3 illustrates...”).

## 1.2 Captions

Provide all captions and other information (e.g., illustration number, title, subtitle, notes, source, credit line, permission line) as text. All captions should be gathered in a single Word document separate from your manuscript; they should not be interspersed throughout the manuscript.

Captions and accompanying information will be copyedited to ensure consistency and completeness and will also be typeset to suit the book’s overall typographic design. Do not superimpose captions or accompanying information directly onto any illustration (including graphs, charts, and the like); we will be unable to edit and typeset them.

## 1.3 Editing Illustrations

Please be sure to edit all charts, graphs, and other illustrations with text thoroughly before providing image files to the Press. Once your manuscript has been set into type, revisions are costly and time consuming. Changes late in production may require excessive additional costs and jeopardize your bound-book date. You can help avoid such problems by supplying accurate, readable, and production-ready illustrations with your manuscript at the beginning.

## 2 Photographs, Paintings, and Similar Continuous Tone Images

### 2.1 File Formats and Color Spaces

If an illustration is a photograph or other type of continuous tone art, then provide the illustration as a **TIFF, JPEG, or PNG** file.

Please provide original image files. Do not manipulate image files yourself (e.g., resize up or down, compress the file, convert from color to black and white, or convert from one file format to another) before providing them to the Press.

Your files may be provided in the RGB or grayscale color spaces. Do not convert images to the CMYK or “bitmap” (black only with no gray tones) color spaces, but if an image provided to you is already in one of those color spaces, don’t change it.

## 2.2 Determining Resolution for Photographs and Scans

The resolution of photographs and other continuous-tone images such as paintings or old maps should be at least **300 ppi** (pixels per inch, often called “dots per inch”) **at the final size** you envision them being reproduced. To determine the ppi of an image, find the image’s size in pixels (which you can obtain from image-viewing applications like Mac’s Preview or Windows Photo Viewer under “Info” or “Properties”). Then divide the size in pixels by 300 to find the size at which the image can be reproduced.

For example, if an image is 1024 pixels wide, then it will be about 3.4 inches wide ( $1024 / 300 = 3.413$ ) on the printed page. This image could be reproduced as a small illustration surrounded by text, but it would look blurry or “pixelated” if printed on a full page. For the image to be printed larger, you would have to obtain a higher-resolution scan or digital photo.

If you have concerns about image resolution, please bring them up with your acquiring editor and notify the editorial assistant when you supply final image files to the Press.

## 3 Line Art

Line art consists of high-contrast black-on-white illustrations containing no shades of gray or tonal variation. Charts, graphs, maps, and diagrams often fall into this category. The Press prefers to receive line art as digital vector files, meaning that the lines, shapes, and letters in the illustration are created by a digital drawing application such as Adobe Illustrator. Vector art is resolution independent because it is made from shapes that are defined by mathematical formulae. It can be scaled up or down as needed and will always print with crisp edges.

If a high-contrast illustration is a scanned pen-and-ink drawing, engraving, woodcut, or similar kind of image that can’t be rendered as vector art because it is from a printed document or an internet source, it should be saved at the highest resolution practicable, or a **minimum of 600 dpi at approximate final printed size** (see 2.2 Determining Resolution for Photographs and Scans for calculating resolution).

### 3.1 File Formats for Line Art

Extensions for line art files are usually .ai, .eps, or .pdf. However, just because an image has the extension .pdf doesn't mean the data in the file is all vector art. These file types can also contain photographs. Maps and charts often contain gray tones. If in doubt, please provide the image to the Press for evaluation before submitting your final manuscript.

If the line art is a chart, graph, or diagram created in a visualization application like Graphpad Prism or Microsoft Excel, please provide the source file used to generate the graphic as well as the .ai, .eps, or .pdf file generated from it. Please be sure to provide any special fonts as well. GIS-generated map files often rely on specialized typefaces.

Digital vector files should be provided as close as possible to the final size at which the art will be reproduced in the book.

### 3.2 Fonts for Line Art

Pay particular attention to font sizes and line weights to ensure that they will be readable when scaled to final size. Please use a commonly available typeface, such as Verdana or Helvetica, for labels, legends, and other text.

## 4 Hard Copy Illustrations

If you cannot provide digital image files for your illustrations, you may request approval to provide high-quality originals in hard copy for the Press to scan.

Submit hard copies of illustrations that are in sharp focus and that have pleasing contrast and range of tonal values. Photographs of previously printed materials are not recommended unless there is no alternative. Slides, transparencies, and negatives are acceptable if submitted by prior arrangement. Try to avoid photocopies of photographs, tear sheets from newspapers or magazines, and prints created on a desktop inkjet printer. Large photocopies of line art, however, are often usable.

### 4.1 Submitting Hard Copy Illustrations

When submitting hard copies of photographs, please note the following concerns:

- Any indentations, fingerprints, creases, or visible blemishes in a photo may show up in the reproduction. Don't attach paperclips or write on the face or back of a photo. Don't staple, tape, or fold either photos or tear sheets.

- Flaws can be corrected electronically, but the process is expensive, time consuming, and not always successful. If you have an illustration of questionable quality, consult your acquisitions editor for guidance.
- Write identification on a separate sheet of paper or Post-It note and attach it to the back of the photo or otherwise pair it with the photo in a clear, non-destructive manner. If you need to supply special instructions or cropping, show your marks on a photocopy of the illustration, not on the original.
- Avoid mounting photos on heavy cardboard. If you receive them already mounted, don't try to remove the backing.
- Ship photos and tear sheets flat and protected by heavy cardboard or use a mailing tube. Insert sheets of paper (preferably acid-free) between photographs to prevent them from sticking together.

## 5 Color

Most of our books do not use color because color printing significantly increases production costs and requires extensive oversight. In cases where the use of color has been approved, color illustrations should be submitted as digital files, transparencies, slides, or color photographic prints. If you submit scans for color illustrations, be sure to mention any concerns you have about reproduction quality. The Press makes every effort to ensure accurate and pleasing reproduction, but color fidelity is often dependent on the quality of the scan provided.



# WVU Press

## Guidelines for Copyright and Permissions

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You are responsible for obtaining written permission to publish any copyrighted material in your manuscript. Your manuscript cannot be considered complete—and the Press cannot proceed with editing and production—until all permissions are cleared. If you have any questions about seeking or documenting permissions, contact your acquiring editor or the editorial assistant.

### 1 Materials Requiring Permission

All copyrighted material in your manuscript requires written permission unless public domain or fair use apply. The types of materials that typically require permission include:

- Illustrations
- Your previously published work
- Epigraphs
- Song lyrics
- Poetry and drama extracts
- Unpublished documents (e.g., archival material, interviews, emails)

Note that even if you are not required to obtain permission to quote from a text or reproduce an image, good scholarly practice is to cite the sources of all borrowed material.

#### 1.1 Public Domain

Material published before 1925 is in the public domain and can be reproduced without written permission. Note that recent editions of works in the public domain may be copyrighted; you must quote from an edition in the public domain if you wish to eliminate the need to seek permission. For more on copyright terms and public domain, see Cornell University Library's [Copyright Information Center](#).

#### 1.2 Fair Use

The doctrine of fair use allows for minimal use of copyrighted material without seeking permission. There is no legal rule of thumb (e.g., less than 10% of a work) for determining fair use. The following four factors must be considered:

- 1) The purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
- 2) The nature of the copyrighted work;
- 3) The amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- 4) The effect of the use upon the existing or potential market for, or value of, the copyrighted work.

Fair use should be applied cautiously. Because of the four factors above, the Press requires authors to obtain permission in the following cases:

- **Your own previously published work:** You must hold the rights (check your contract) or obtain permission.
- **Illustrations:** Fair use rarely applies; you must obtain permission for all illustrations not in the public domain (except for film stills, which favor fair use).
- **Epigraphs:** For scholarly books, epigraphs from long-form works (books, articles) discussed directly in the text in a scholarly manner favor fair use (see the requirements below for short-form works such as poetry and songs). For “decorative” epigraphs—epigraphs not discussed in the text—you must obtain permission. For trade books (e.g., fiction, creative nonfiction), you must always obtain permission for epigraphs.
- **Poetry, plays, and song lyrics:** For scholarly books, you do not need to seek permission for quotations from poetry, plays, and songs that represent no more than 10 percent of the original and which are accompanied by criticism and analysis; you must obtain permission for more extensive block quotation. For trade books, you must obtain permission for quotations of any length from poetry, plays, and songs.

For two detailed overviews on copyright and permissions, see “The Author’s Responsibilities” in Chapter 4 of CMOS (17th ed.) and the [Author Responsibilities and Copyright Guidelines](#) available online from the Association of University Presses.

If you are in doubt about whether you must obtain permission, please ask the acquiring editor or editorial assistant before submitting your final manuscript.

## 2 Getting Permission

Request permission for all copyrighted material using the copyright holder's form or our sample permission letter below. In most cases, you will need to obtain a nonexclusive license to republish the material in all territories (worldwide) in all media (print, electronic, media for people with reading disabilities) and all languages (or, at minimum, English plus the right to license translations of the book) for the life of the edition. In the case of images, you should also request the right to use the images for catalog and promotional purposes.

Keep copies of *all* correspondence requesting permission. In some cases, the copyright holder may be difficult to determine. You should make a good-faith effort to find and obtain permission from the rightsholder. Search in as much depth as you can, and document all your search efforts. Use increasingly official and documentable forms of communication (such as registered mail) to record your efforts. The Press will keep this documentation on file as evidence of your due diligence in locating and obtaining permission from a missing rightsholder.

### 2.1 Copyright versus Access

In some cases, the person who owns or controls *access* to copyrighted material may not own the copyright (i.e., intellectual property) to the material. In addition to whatever fees or conditions the owner places on access to the material, you must obtain permission from the copyright holder.

For example, suppose you request a high-resolution scan of an Ansel Adams photograph from the Huntington Library's collection. The library may charge \$50 to provide the high-resolution scan to you. The library's providing and your purchasing the scan, however, do not constitute permission for you to reproduce the image in your book. You would also need to obtain permission from the Ansel Adams Publishing Rights Trust, which owns the copyright to all works by Ansel Adams.

## 3 Documenting Permissions for the Press

- 1) Complete the permissions logs (one for art and one for text) for **all** copyrighted material, even if it is in the public domain or you claim fair use.
  - a. For all illustrations, be sure that the figure number listed in the log matches the figure's file name, the file name for the documentation, and the callout in the

manuscript. For example:

- i. fig\_1 (in art log)
  - ii. fig\_1.jpeg (image file)
  - iii. fig\_1-perm.pdf (documentation)
  - iv. <insert fig\_1> (callout in manuscript)
- b. For all text, be sure to label the supporting documentation with the same information you use in the “Description” column of the text log. For example:
- i. Eliot, The Waste Land (in text log)
  - ii. eliot\_waste\_land-perm.pdf (documentation)
- 2) Collect all supporting documentation and clearly label it.
- a. If you have multiple documents securing permission for a single illustration or piece of text, then collate those documents into a single PDF.
  - b. Don’t forget to include the credit lines in your manuscript (or be sure to update them if rightsholders request specific language).
- 3) Submit the completed permissions logs *and* the supporting documentation to the Press with your final manuscript.

#### 4 Sample Permission Letter

Dear \_\_\_\_\_,

I am the [author/editor/contributor] of the forthcoming book, tentatively titled \_\_\_\_\_, to be published by West Virginia University Press. I am writing to request permission to reproduce in my book the following material for which you appear to hold the rights:

[DESCRIBE THE MATERIAL TO BE REPRODUCED]

If you do not control these rights, please let me know who does.

To make this work easily available to scholars, I am requesting nonexclusive world rights to use the requested material in this book and in any excerpts of this book, regardless of the media, territories, and languages in which it is distributed and displayed. [FOR ART INCLUDE: I also request the right to use the material for catalog and promotional purposes.]



I will acknowledge the source of your material in accordance with scholarly norms. If you require any particular form of acknowledgment, please let me know in your response below.

As this is a not-for-profit publisher, and the book is to be used primarily for educational and scholarly purposes, I am hoping any fee you charge for commercial uses might be waived in this instance.

Thank you for your consideration of this request. Please complete and return the release form below.

Sincerely,

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PERMISSION GRANTED as stated above:

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Signature

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Date

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Printed Name

Fee: Waived [or] \$ \_\_\_\_\_

Credit Line:



# WVU Press House Style Guide

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West Virginia University Press uses the following sources to resolve questions of grammar, punctuation, spelling, and style:

- *The Chicago Manual of Style* (17th ed., hereafter CMOS)
- *Merriam-Webster's Online* (unabridged.merriam-webster.com and merriam-webster.com)
- *Garner's Modern English Usage* (4th ed., hereafter *Garner's*)

The Press follows the recommendations in these three sources in nearly all cases. This guide provides exceptions to these sources as well as an overview of some common style points (with references to the appropriate sources noted in parentheses).

Of course, we acknowledge the validity of other style manuals and will follow the author's choice of style as long as it is consistent, clear, and comprehensible to the reader.

## 1 Documentation

The Press prefers the **notes and bibliography system** of citation outlined in chapter 14 of CMOS. Other systems of citation, however—including CMOS's author-date system (see chapter 15), MLA, or APA—are acceptable alternatives. If a manuscript uses a non-CMOS citation system consistently, there is generally no need to convert to the notes and bibliography system. Regardless of the system used, ensure consistency and completeness.

### 1.1 Notes and Bibliography System

In the notes and bibliography system, only shortened citations are provided in the notes and complete bibliographic data is given in the bibliography (see CMOS 14.19 and 14.23):

*Shortened note:* 1. Morris, *Vicious Circle*, 118.

*Bibliography entry:* Morris, Georgia. *Vicious Circle: The Dangers of Recidivism*. Denver: Pickering, 2001.

Avoid the use of *ibid*; instead, use shortened citations (see CMOS 14.34). Where the same work is repeatedly cited in a paragraph, parenthetical citations may be used in place of note references (see CMOS 13.66 and 14.34).

## 1.2 Notes-Only System

For edited collections especially, it may be appropriate to use a notes-only system of citation. In lieu of a bibliography, the complete reference is given in the notes on first use and shortened citations are used thereafter (CMOS 14.19).

<sup>1</sup>Georgia Morris, *Vicious Circle: The Dangers of Recidivism* (Denver: Pickering, 2001), 118.

<sup>2</sup>Morris, *Vicious Circle*, 23–26.

Give the complete citation on first use in *each chapter*. Readers should not be expected to look to prior chapters for full citation information.

Avoid the use of *ibid*; instead, use shortened citations (see CMOS 14.34).

## 1.3 Placement of Note Numbers

Regardless of the citation system used, the following considerations apply to the placement of note numbers:

- 1) Note numbers should never be placed within or next to chapter titles, subtitles, author name, epigraphs, or other display text. Instead, an unnumbered note should appear immediately before the first note of the relevant chapter (CMOS 14.52).
- 2) More than one note reference should never appear in the same place (e.g., <sup>7,8</sup>); instead, combine the citations or comments into a single note (CMOS 14.28).

## 1.4 URLs

Regardless of the citation system used, use shortened forms of URLs wherever possible (CMOS 14.10). When available, use the permalink or the digital object identifier (DOI). Do not, however, use third-party services (e.g., Bitly, TinyURL) to create short URLs.

For example, searching JSTOR for a keyword yields a long, unreadable URL for an article: [https://www.jstor.org/stable/j.ctt1wf4ds0.17?Search=yes&resultItemClick=true&searchText=books&searchUri=%2Faction%2FdoBasicSearch%3Ffc%3Doff%26amp%3Bwc%3Don%26amp%3Bgroup%3Dnone%26amp%3BQuery%3Dbooks%26amp%3Bacc%3Don&refreqid=search%3A8e87eab58f41d764f03b1a4af8a9193e&seq=1#metadata\\_info\\_tab\\_contents](https://www.jstor.org/stable/j.ctt1wf4ds0.17?Search=yes&resultItemClick=true&searchText=books&searchUri=%2Faction%2FdoBasicSearch%3Ffc%3Doff%26amp%3Bwc%3Don%26amp%3Bgroup%3Dnone%26amp%3BQuery%3Dbooks%26amp%3Bacc%3Don&refreqid=search%3A8e87eab58f41d764f03b1a4af8a9193e&seq=1#metadata_info_tab_contents).

The unnecessary computer code, which starts with the question mark, can be deleted to yield the shortened URL: <https://www.jstor.org/stable/j.ctt1wf4ds0.17>.

## 2 Style, Usage, and Punctuation

### 2.1 Spelling

- 1) Use the first spelling given in *Merriam-Webster's*.
- 2) Use American spellings instead of British or Canadian spellings (except in quotations).
- 3) Do not hyphenate compound words formed with prefixes such as *anti*, *co*, *multi*, *non*, *post*, *pre*, *semi*, *sub*, *un*, and the like unless the lack of hyphen results in a misleading or confusing word (e.g., re-creation v. recreation). See CMOS 7.89.
- 4) Do not hyphenate compounds formed with adverbs ending in *-ly* (e.g., reasonably tall; CMOS 7.86).
- 5) Hyphenate compounds formed with adverbs that do not end in *-ly* before the noun but not after the noun (e.g., well-known scholar, but the scholar is well known; CMOS 7.85).

### 2.2 Italics

- 1) Letters used as letters and words used as words should be italicized, not surrounded by quotation marks (e.g., the letter *s*, the word *book* contains four letters; CMOS 7.63–64).
- 2) Special terms may be italicized on first use but should be roman for all subsequent uses (CMOS 7.56). Double quotation marks, though not preferred, may be used if done consistently. Never use single quotation marks.
- 3) Italicize words and phrases in languages other than English only if they do not appear in *Merriam-Webster's* (e.g., coup d'état but *libro*; CMOS 7.53).
- 4) Contrary to CMOS 8.192, treat sources that blur the distinction between a blog and a website (e.g., publishing websites) analogously to blog posts, newspapers, and magazines (e.g., *Vox*, *BuzzFeed*, *Bustle*).

### 2.3 Capitalization

- 1) Names of academic departments should be lowercase, contrary to CMOS 8.28 and 8.85 (e.g., she is an associate professor in the department of history at West Virginia University).
- 2) Use lowercase for academic titles, except named chairs (e.g., professor of history; chair of the English department; Jackson and Nichols Professor of English; CMOS 8.28)
- 3) Use all lowercase for references to parts, chapters, tables, figures, and the like

(e.g., as shown in table 3; see chapter 5; CMOS 8.180).

- 4) Directional words for regions should be lowercase unless listed differently in CMOS or *Merriam-Webster's* (e.g., central Appalachia, northern Appalachia, but Southern California; CMOS 8.47).
- 5) All headings, titles, etc. should use headline-style capitalization (CMOS 8.159).
- 6) Capitalize *Black* and *Indigenous* along with other racial, ethnic, national, and cultural terms that are standardly capitalized (e.g., Asian, Hispanic). *White* and *Brown*, when used to describe race, may also be capitalized at the author's discretion.

## 2.4 Punctuation

- 1) Use the serial, or Oxford, comma between elements in a list (e.g., The book contains tables, photographs, and maps; CMOS 6.19).
- 2) Use commas with introductory phrases of four or more words and with shorter phrases as needed for clarity. It is also acceptable to use commas with introductory phrases regardless of length as long as this is done consistently (CMOS 6.33).
- 3) In any series, use the lightest punctuation that clearly separates items—commas between simple items (even if the series is introduced by a colon) and semicolons between items that contain internal punctuation (CMOS 6.19 and 6.60):
  - a. Grandma always carried three things in her bag: her wallet, her glasses, and a book.
  - b. The boy told his teacher that he did not have his homework, which was an unusually long assignment, because he had been sick all night with a stomach bug that, he claimed, had been going around; because he had to help his father build a tool shed, despite the fact that he had the stomach bug; and because he had to babysit his little brother.
- 4) Form the possessive of singular nouns ending in *s* by adding *'s* regardless of pronunciation (e.g., Hayes's book, Jesus's disciples, Descartes's *Meditations*; CMOS 7.16–7.19).
- 5) Contrary to CMOS 7.61 and 7.62, use quotation marks around all signs, notices, slogans, mottoes, and the like regardless of length (e.g., The crowd cheered, waving signs that read "Got Electricity?: Thank a Coal Miner"; She stood under the "Exit" sign). Such phrases in languages other than English may be italicized instead per CMOS 7.62.
- 6) Avoid use of scare quotes, quotation marks with *so-called*, and quotation marks

with common figures of speech (CMOS 7.57, 7.59, and 7.60).

- 7) Do not use quotation marks for epigraphs (CMOS 13.36).

## 2.5 Usage

- 1) Use *that* for restrictive clauses and *which* for nonrestrictive clauses (see CMOS 5.250 and 6.27; *Garner's*).
- 2) *They*, *their*, and *them* may be used as singular pronouns instead of *he/she*, *his/her*, and similar constructions when the singular antecedent cannot be avoided by rewriting (e.g., "Every person attending the meeting must bring their own coffee").
- 3) Omit social titles and honorifics (e.g., Ms., Mr., Dr., Prof., Rev., Hon.). Likewise, do not append abbreviations for degrees or other credentials to names, even in author or contributor bios; instead incorporate any important information into the text (e.g., *not* Stephen Hawking, PhD, *but* Stephen Hawking received a PhD...).
- 4) For transliterated text, follow a single system consistently (e.g., for Chinese transliterations, follow Pinyin or Wade-Giles exclusively, not a mixture of both; CMOS 11.71–11.108).
- 5) Use *United States* instead of *America*, unless referring to the pre-Constitution period prior to the United States. Avoid the possessive *United States'* (but if you must use it, that is the preferred form *not* United States's).
- 6) Whenever possible, avoid references to specific pages in your own manuscript (e.g., For my discussion of Schwarz, see p. 15–16). Instead, refer to the chapter or section title (e.g., For my discussion of Schwarz, see chapter 3; CMOS 2.35).
- 7) Avoid references to dissertations and dissertation advisors, even in acknowledgments.

## 2.6 Numbers

- 1) Spell out whole numbers one through one hundred and round numbers (CMOS 9.2 and 9.4). However, in a numbers-heavy or technical manuscript, you may spell out numbers under 10 (CMOS 9.3). Whichever rule is followed, numbers used to refer to the same category of things should be treated consistently in the same context (e.g., The group consisted of 3 ducks and 106 geese; CMOS 9.7).
- 2) Use numerals and the word *percent* for percentages (47 percent; CMOS 9.18).
- 3) Avoid beginning sentences with numbers when possible. When a number must begin a sentence, spell it out (CMOS 9.5).
- 4) Do not use superscripts for ordinal numbers (e.g., 126<sup>th</sup>, not 126<sup>th</sup>; CMOS 9.6).

- 5) The month-day-year style (August 18, 1920) for dates is preferred, though the day-month-year style (18 August 1920) is acceptable if used consistently. No commas should be used with the day-month-year style (CMOS 6.38). Regardless of the style used, days should always be expressed in cardinal, rather than ordinal, numbers (e.g., June 12, 1967, *not* June 12th, 1967; CMOS 9.31).

## 2.7 Abbreviations

- 1) Abbreviations such as *e.g.*, *i.e.*, *etc.*, *fig.*, *chap.*, *vol.*, and the like are acceptable in parentheses and notes but not in running text (CMOS 10.42). Common Latin abbreviations should not be italicized (CMOS 7.55). Always use a comma after *e.g.* and *i.e.* (CMOS 6.51).
- 2) The Press prefers the abbreviation *US* (all caps, no periods, no space), but *U.S.* is acceptable if used consistently (CMOS 10.4, 10.32).
- 3) In a text with numerous abbreviations, a list of abbreviations should be prepared (CMOS 1.44).
- 4) Spell out state names in running text when the state alone is used (e.g., The author is from Minnesota; the president lives in the District of Columbia), but—contrary to CMOS 10.27—the two-letter postal abbreviation may be used when the city is provided (e.g., The director moved to Los Angeles, CA; the scientist traveled to Washington, DC, for the congressional hearing). States listed with cities, whether spelled out or abbreviated, should be set off by commas (CMOS 10.29).
- 5) The Press prefers *a.m.* and *p.m.* instead of *am/pm* or *AM/PM*.
- 6) Use periods with spaces for initials in names (e.g., Octavia E. Butler; N. K. Jemisin); however, the periods and spaces may be dropped when the entire name is abbreviated (e.g., LBJ [Lyndon B. Johnson]; CMOS 10.12).

## 2.8 Quotations

- 1) In most cases, set quotations of 100 words or more as extracts. Quotations shorter than 100 words should be run into the text. See CMOS 13.10 for a few exceptions to this general rule.
- 2) Do not use ellipses at the beginning of quotations, even if the quotation picks up in the middle of a sentence. Instead, change the initial letter of the quotation from upper to lower case (or vice versa) to suit the text that precedes it; no ellipses or bracketed letters are required (CMOS 13.18).
- 3) Do not use ellipses at the end of a quotation unless the quotation itself ends with a deliberately incomplete sentence or is truncated verse (CMOS 13.52, 13.55,

13.57).

### 3 Illustrations and Tables

- 1) Numbered figures and tables should be referenced in the text (e.g., as shown in figure 1; CMOS 3.9), and tables and figures should be numbered separately (CMOS 3.50).
- 2) Never refer to illustrations and tables by their placement (e.g., the table on the opposite page), as the final location of the illustration or table may vary from the author's suggested placement and across formats (e.g., print v. e-book).
- 3) Captions should be formatted according to CMOS 3.21–37. For example:
  - a. Fig. 13. Sears, Roebuck & Co. store, Grand Avenue, Lloyd Boulevard, and East Glisan Street, Portland, constructed 1928–1929. (Photo by Ackroyd Photography, 28 February 1949. The Huntington Library, San Marino, California, LCB drawer 1, box 1. Reproduced by permission of Thomas Robinson.)
- 4) For books with more than ten figures or tables, and in contributed volumes, illustrations should be numbered by chapter: I.1 (fig. 1 of the intro), 1.1 (fig. 1 of chap. 1), and so on (CMOS 3.11).

If you have any questions about the Press's style, please contact the managing editor.





# WVU Press Guidelines for Indexing

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In most cases, authors of scholarly books are required by contract to prepare (or hire a professional indexer to prepare) an index. If you are unsure whether you must prepare an index, check your contract or ask your acquiring editor.

The index must be prepared at the same time as you proofread page proofs. The turnaround time is typically three to four weeks. Proofreading your book and preparing an index in the allotted time can be a challenging task. If you wish to hire a professional indexer, the Press can recommend someone, or you can find one through the [American Society for Indexing](#).

Authors and professional indexers alike must prepare indexes for the Press in accordance with chapter 16 of *The Chicago Manual of Style* (17th ed., hereafter CMOS) and these guidelines.

- 1) The Press prefers the indented style of index, especially when sub-subentries are required (CMOS 16.26). Well-prepared run-in indexes are also acceptable (CMOS 16.25).
- 2) An index heading should typically have no more than six page numbers associated with it. If more are required, break the heading into multiple subentries (CMOS 16.10).
- 3) Lowercase each entry unless it is a proper name, title, or other special term capitalized in the text (CMOS 16.11).
- 4) Use inclusive page numbers per CMOS 16.14, or use the full form throughout. Always use the full form for roman numerals (e.g., xx–xxiv).

<b>First number</b>	<b>Second number</b>	<b>Examples</b>
Less than 100	Use all digits	7–27, 51–54, 99–121
100 or multiple of 100	Use all digits	100–103, 400–415
101 through 109, etc.	Use changed part only	105–6, 307–11
110 through 199, etc.	Use two, or more if needed	222–25, 397–402

- 5) Refer to endnotes by page number, the letter *n*, and the note number with no

spaces (e.g., 198n5). For *consecutive* notes, double the *n* and use an en dash (e.g., 198nn5–7). Nonconsecutive notes should be referred to separately (e.g., 198n5, 198n7; CMOS 16.111).

- 6) Follow CMOS 16.15–23 for cross-references (i.e., *See* and *See also*). In brief, cross-references should be placed at the end of each entry, not the beginning. The words *see* and *see also* should be italicized, unless the words that follow are italicized (e.g., the title of a work). Multiple cross-references are separated by semicolons. *See* references are preceded by a period; no punctuation follows. In indented indexes, *See also* references appear on their own line below the subentries.
- 7) If a cross-reference leads to a heading with only one or two page numbers, omit the cross-reference and repeat the entry.

NASA (National Aeronautics and Space Administration), 173–75

National Aeronautics and Space Administration, 173–75

- 8) For titles of works, include the author's name in parentheses. If the title begins with an article (*a*, *an*, *the*), place it at the end, preceded by a comma. Conjunctions and prepositions should not be relocated.

*Of Men and Women* (Buck), 23

*New Jim Crow, The* (Alexander), 57–59, 101, 103–4

“Temporary Matter, A,” (Lahiri), 42

- 9) File formatting:
  - a. Provide the index as a Word document (.doc or .docx).
  - b. Double-space all entries.
  - c. Use a single column; do not create multiple columns.
  - d. To indicate subentries, apply a hanging indent using your word processor's paragraph formatting features. Do *not* use the tab key to create the indent.

## Sample Index

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*See also* *Das Parfum*



# WVU Press

## Guidelines for Volume Editors

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The editors of contributed volumes must follow the Press's other guidelines for authors, but also have additional responsibilities.

### 1 Role of the Volume Editor

We ask that editors of contributed volumes take responsibility for communicating and coordinating with all contributors; ensuring consistency in spelling, capitalization, punctuation, and citation style of the volume; and meeting all deadlines throughout the production process.

Volume editors act as the contributors' liaison with the Press. The Press will not contact contributors directly. If there is more than one volume editor, one person must be the primary contact for the Press during copyediting and production. The contact editor is, of course, free to consult coeditors on decisions, but should take the lead in working with the Press. If asked, the Press will copy all coeditors on correspondence.

As a volume editor, you are expected to do the following.

### 2 Editing and Preparing the Final Manuscript

- 1) Communicate clearly the following expectations to contributors:
  - a. What citation style to use
  - b. Whether to provide essay-specific citations (recommended) or whether there will be a comprehensive bibliography as a separate section at the back of the book
  - c. How to handle special terminology, capitalization, and the like
- 2) Edit each essay according to the Press's guidelines and House Style Guide, imposing consistency—especially for the notes and bibliography—throughout the volume.
- 3) Send manuscripts on which you have performed substantive editing (e.g., rewriting or reorganizing) back to contributors for their approval before providing the final version to the Press.

### **3 Submitting the Final Manuscript**

- 1) Ensure that all files for the final manuscript are Word documents (.doc or .docx), and convert any files as needed.
- 2) Obtain signed contributor agreements for all contributors and supply these to the Press with the final manuscript.
- 3) Prepare an alphabetical list of authors and editors with brief bios (about three to five sentences each), along with the front matter (e.g., title page, table of contents, preface, acknowledgments, introduction, etc.).
- 4) Submit the final manuscript according to the Guidelines for Manuscript Preparation and Submission, including obtaining written permission from copyright holders for copyrighted text and images, providing the Press a completed permissions log and documentation, and supplying any illustrations according to Press requirements. Be sure to provide separate files for each chapter.

### **4 Copyediting and Production**

- 1) Review the copyedited manuscript, and distribute the edited chapters to contributors for their review and approval. Set a strict deadline for contributors to review the editing, answer all queries, and return the reviewed chapter to you. Contributors should also review their biographies in the list of contributors at this time. Contributors should make any final, minor revisions at this stage—not at the page proof stage. If contributors do not meet their deadlines, it is your responsibility to review the chapters and answer the queries. (If you prefer to review and approve the edited chapters yourself, you may do so but be sure to obtain the contributors' agreement well beforehand.)
- 2) Review the contributors' changes and ensure they have responded to all queries before returning the reviewed manuscript back to the copyeditor.
- 3) Serve as the sole proofreader of the page proofs. (At your discretion, you may share page proofs with the contributors for their approval, but you must provide strict guidelines and a clear deadline. Only typographical and design errors will be corrected at this stage; contributors should have made final revisions during the review of the edited manuscript. You will be responsible for collating all contributors' corrections into a single file—rejecting any unnecessary stylistic changes and providing the Press only with those changes necessary to correct genuine errors in the text.)
- 4) Prepare the index or arrange to have it prepared by a freelance indexer (unless

other arrangements have been specified in your contract).