

AUTHOR GUIDE

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Preparing your manuscript for final review

Before going into production, your manuscript will undergo one final “pass for press” review. The submission date in your contract is the date your manuscript should be sent to us for this review, which in some cases may include further external peer evaluation. You will then have time to revise the text, as necessary, in line with our internal and external review.

After the review period, the final manuscript, along with all illustrations and permissions, should be prepared and submitted according to the instructions below.

Delivering your manuscript for production

The presentation of the material is the critical first stage in the successful production of the book, and your assistance in following this guide will enable us to deal with your book as quickly and efficiently as possible. Many production problems and delays are caused by badly prepared text, incomplete notes and references, artwork that is poorly presented or of an insufficiently high quality for reproduction, and missing permissions. An inadequately prepared typescript may be returned to you for attention, as may those which are over the contracted length. Conversely, material that is well prepared avoids problems at a later stage.

We are aware that each title presents its own particular demands, and if you have any detailed queries that are not covered in this guide, please contact us.

Please ensure that you are available after submission of the final manuscript to deal with any queries: you will need to respond quickly so as not to delay the production process.

We expect that the text as presented to us at this stage is the **final** version. All corrections and improvements to style and construction must be made **before** the production-ready manuscript is submitted, as once your book is set, it is not possible to correct anything beyond typesetter’s errors or actual mistakes; if corrections at page-proof stage are excessive and the additional typesetting costs incurred are more than 10% of the original bill, we may have to pass this charge on.

Please be sure to carefully **complete the Final Manuscript Delivery Checklist** before submitting your files.

Materials to include

1. Manuscript file. Your full manuscript, including the front matter, chapters, and back matter, should be compiled and saved in one Microsoft Word file, which you can submit to us via email. When you submit your manuscript file, it must be complete. If you wish to include in your book a dedication page, epigraph, preface, or acknowledgments, please be sure to include those items in the manuscript file.

In the file please separate each chapter with a “section break.” Note that the introduction should not be given a chapter number.

2. All illustrations and tables that will appear in the book. Digital photographs and scanned images should be saved in individual TIFF files at the proper resolution. If you create a graph, map, or line art, please submit both the source file (e.g., an Excel file for a graph) and a PDF file exported directly from the source file. For more on illustrations, please see below (p. 5); for more on how to prepare musical examples, see our Eastman Studies in Music Author Guide.

Each file should be labeled “figure” and given a figure number (see p. 6 below for more on how to label and number your illustrations). Figure 4.5, for example, should be saved in a file labeled “figure 4.5.” Under no circumstances should any illustrations be embedded in the manuscript file.

All illustrations and musical examples, along with any necessary permissions documentation, must be submitted with your production-ready manuscript file.

Tables should be saved in separate Microsoft Word files and labeled according to their table number. For example, table 2.1 should be labeled “table 2.1.” Under no circumstances should tables be embedded in chapter files.

Rows and columns in your tables must be created using Word’s table tool so that each entry in a table is in its own discrete Word table cell. Please do not use tabs, spaces, or paragraph breaks to create rows and columns or to separate entries.

3. List of captions. In a separate Word file labeled “captions,” please include a complete list of all the captions for your illustrations and musical examples.

4. Permissions to reproduce material under copyright, along with your completed Digital Art Inventory and Permissions Checklist. Provide copies of all permissions and permissions correspondence for any copyrighted material that you wish to reproduce in your book, whether textual or illustrative. If a permissions document is for an illustration, label it with the figure number.

5. Your completed Blurb Request Form

6. Your preferred cover image

7. Your completed Final Manuscript Delivery Checklist

Formatting your manuscript

Page layout. Pages should be letter size (8.5 x 11 inches) and have one-inch margins all around.

Text. Text should be double spaced, including notes, bibliography, and extracts. All text—even chapter titles, subheads, and notes—should appear in Times New Roman font at twelve-point size. Do not use boldface or capitalize all the letters in a word. Avoid underlining.

Paragraphs. The first line of each paragraph should be indented a half inch. Do not insert spaces to achieve indentation.

Block quotations. Please indent block quotations by a half inch with left justification only. Generally, quotations with less than seventy-five words should not be blocked. For poetry quotes, arrange the lines as you want them to appear in the book (but double-spaced).

Styles. Do not assign Microsoft Word “styles” to format subheads, block quotations, paragraph indents, etc. Use the default style, called “normal.”

Subheads. If a chapter includes subheads, identify each subhead by typing <1> immediately before the subhead, as in

<1>Poetry

If a subsection contains subheads, so that there are subheads within a subsection, identify those subheads with <2>.

Subheads within a subsection of a subsection, though discouraged, are identified with the code <3>. Thus, a chapter can have three levels of subheads:

<1>Poetry
 <2>Modern Poetry
 <3>T. S. Eliot

Notes. Insert notes using Microsoft Word’s automatic notes feature. Never key in note numbers manually.

Callouts. Because tables and illustrations are not to be embedded in your manuscript file, insert in the manuscript file callouts that indicate where each table and illustration should be placed when the manuscript is typeset. A callout should be placed on its own line following the paragraph in which the table or illustration is first referenced and should be surrounded by two angled brackets: <<figure 1.1 about here>>.

Capitalization, punctuation, spelling, etc.

Style guide. We follow *The Chicago Manual of Style*, 17th ed. (University of Chicago Press, 2017), on virtually all matters of style, punctuation, capitalization, and hyphenation. We therefore require US-style punctuation (e.g., use double quotation marks, and single quotation marks for quotations within quotations, and place commas and periods inside quotation marks).

Dictionary. We use *Merriam Webster's Collegiate Dictionary*, latest edition. We therefore require US spellings.

Style preferences. Here are a few style preferences to pay attention to in particular:

- Use the serial comma.
- Use month-day-year dates. So not “23 June 2011” but “June 23, 2011.” Note that in running text a comma follows the year.
- Use en dashes rather than hyphens in between number spans. So not “23-29” but “23–29.”
- Truncate the last number in page ranges as follows: 1–5, 43–44 (do not truncate when the last number is only two digits), 100–102 (do not truncate when the first number is a multiple of 100), 106–7 (don't repeat the 0), 131–38, 188–213.
- Use ellipses to indicate omissions from quoted passages. In general, do not bracket ellipses. If ellipses appear in the original quotation, please explain this in the note citation (e.g., “ellipses in original”).
- Spell out whole numbers from zero through one hundred and round multiples of these (i.e., whenever a number one through one hundred is followed by “hundred,” “thousand,” “hundred thousand,” or “million”). For example:

thirty-two
one hundred
nine thousand
fifty-four thousand
three hundred thousand

But

106
6,560
460,000

If many numbers appear within the same paragraph or short section, use numerals, even if they should be spelled out according to the rule above. Also in a sentence or paragraph with many numbers, if you should use numerals for one number in a category, use numerals for other numbers in that category. For example:

Three books are ready for publication—one with 250 pages and two with 300 pages.

Documentation system

Notes and bibliography. We require the Chicago notes-bibliography system, whereby source citations are given in notes and supplemented with a bibliography. Note citations and bibliography entries must be styled according to *The Chicago Manual of Style*. For more information on this system, including how to style note citations and bibliography entries for various kinds of publications, see chapter 14 of *The Chicago Manual of Style*. For a free online guide to Chicago-style citations, visit:

http://www.chicagomanualofstyle.org/tools_citationguide.html

End-of-book or end-of-chapter notes. Unless an arrangement has been made with the Press, notes in a single-author book will appear at the end of the book. In a work of collected essays, notes are placed at the end of each chapter.

Full bibliography or selected bibliography. A single-author book should provide a full bibliography, which includes all of the sources cited in the notes. In a full bibliography, published sources (books, essays, articles, etc.) should be listed in one alphabetized list, not divided up into sections (e.g., primary texts and secondary texts). We prefer that a work of collected essays include a selected bibliography. A selected bibliography should include a short headnote explaining the principles of selection.

Single-author book—full bibliography. If your book includes a full bibliography, all note citations should be shortened—even on the first reference to a source—so as to not duplicate the source information already listed in the bibliography. Readers can use the shortened citation to find the source’s full entry in your bibliography.

Here is an example of a bibliography entry for a book, a journal article, and an essay in a work of collected essays:

Geier, Alfred. *Plato’s Erotic Thought: The Tree of the Unknown*. Rochester, NY: University of Rochester Press, 2002.

Johnson, Barbara. “Melville’s *Fist*: The Execution of *Billy Budd*.” *Studies in Romanticism* 18, no. 4 (1979): 567–99.

Puri, Michael J. “Adorno’s Ravel.” In *Unmasking Ravel: New Perspectives on the Music*, edited by Peter Kaminsky, 63–82. Rochester, NY: University of Rochester Press, 2011.

Your shortened note citations should include only enough information so that the reader can find the full entry in the bibliography: author last name, a shortened title (typically only the main title, not the subtitle), and the pages being referenced. For example:

¹ Geier, *Plato's Erotic Thought*, 23-26.

² Johnson, "Melville's Fist," 576.

³ Puri, "Adorno's Ravel," 72-73.

An author's full name is included in a shortened citation only if you cite other authors with the same last name.

Single-author book—selected bibliography. If your bibliography includes only a selected list of the published works cited in the notes, you need to provide a full citation in a note on the first reference to the source:

¹ Alfred Geier, *Plato's Erotic Thought: The Tree of the Unknown* (Rochester, NY: University of Rochester Press, 2002), 23-26.

² Barbara Johnson, "Melville's Fist: The Execution of *Billy Budd*," *Studies in Romanticism* 18, no. 4 (1979): 576.

³ Michael J. Puri, "Adorno's Ravel," in *Unmasking Ravel: New Perspectives on the Music*, ed. Peter Kaminsky (Rochester, NY: University of Rochester Press, 2011), 72-73.

Subsequent citations should be shortened.

Work of collected essays. For a work of collected essays, each essay should contain full source information, so that the essay can stand alone, independent of the bibliography, full or selected. A full citation must therefore be given in a note on the first reference to a source *in each essay*. Shortened citations should be used for that source for the remainder of the essay.

Illustrations

Overview. Illustrations, often called figures, include digital or scanned photographs, charts, maps, line drawings, musical examples, or anything represented by means of an image rather than text. Illustrations should never be embedded in your manuscript file. Callouts for each illustration should be inserted in your manuscript file to indicate their placement in the text.

Labeling and numbering. All illustrations, other than musical examples, should be called a "figure" and given a figure number. Musical examples should be called an "example" and given an example number.

The figure number should consist of two numbers separated by a period: (1) the number of the chapter in which the figure appears and (2) a numeral indicating the figure's sequence in the order of figures for the chapter. For example, the fourth figure in chapter 3 should be numbered "figure 3.4." If your book contains both figures and musical examples, number musical examples

independent of figures. For example, the second musical example in chapter 3, even if multiple figures precede it, should be labeled “example 3.2.”

In few cases figures can be numbered in one continuous sequence: figure 1, figure 2, figure 3, etc.

Captions. A caption should contain the figure number, a short description of the illustration, and a credit line. For example:

Figure 1.5. Pablo Picasso, *Women of Algiers*, oil on canvas, 1955. Coll. Victor M. Ganz. © 2009 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Reproduced with permission from Scala / Art Resource, New York.

Under no circumstances should your caption or figure number appear on your illustration.

Scans. Digital photographs should be submitted in **TIFF format** with a **minimum of 300 pixels per inch (ppi)** at the physical size it will appear in the book. So if an image is going to be 4.5 inches wide on the page (our standard text block is **4.5 x 7 inches**), the digital image must have 300ppi at 4.5 inches wide. Bear in mind that ppi and physical size are inversely related: for any given digital image, if we increase the physical size we will decrease the ppi, and vice versa. So if an image is submitted with 300ppi but at a physical size of 1 inch wide, when we increase the physical size so that it can be seen on the page, the ppi will drop below 300ppi, rendering the file unusable. We will reject image files that do not have 300ppi. For photographs, please try to obtain first-generation, museum-quality scans with 300ppi. In most cases a scan of a second-generation image (e.g., a scan of an image in a book) will have poor image quality. Please note that we cannot improve upon the quality of an image, and we will reject images that are markedly blurry, distorted, pixilated, or contain moiré patterns. If you must scan a second-generation image, please use the descreen feature on your scanner.

Newly-drawn maps and other line art. These should be supplied **electronically in PDF format**. Be careful about what, if any, shading you use; reproduction will be in black and white, and shading should not obscure other details that have to be read. If there are several regions to be differentiated on a map, consider using a mixture of distinctly different shading and patterns such as dots or hatching. Lettering should be of a size that will be legible after illustrations are reduced to fit the page.

Graphs. Graphs should be provided in their original **Excel format**. Please bear in mind that the graph will be reproduced in black and white and patterns and shading must be used rather than colors.

Musical examples. Please see our **Eastman Studies Author Guidelines**.

Prints. We do accept first-generation prints (photographs or original printed artwork) sent to us through the mail for scanning. Please label each print with a Post-it note indicating the figure number.

Permissions

Author's responsibilities. You, the author (or the editor of a collection of essays), are legally responsible for complying with copyright, privacy, and libel laws. You are also legally responsible, per your contract with us, for obtaining permission or a license, if needed, to use any material under copyright, and to pay any required fees (including gratis copies of the book). Please see our [Permissions FAQ and Sample Permissions Letters](#) for more information on obtaining permission.

Production process

We normally allow a period of 10 or 11 months (12 or 13 months for edited collections or highly illustrated volumes) from receipt of final manuscript to finished book; we can occasionally rework the production schedule to fit in with a particular deadline, but **ONLY IF PRIOR NOTIFICATION IS GIVEN**, and we cannot in any case guarantee to bring any book out by a particular date.

We will begin preparing the book's cover at the start of the production process, so **the cover image should be supplied together with the caption at the same time as the manuscript, if not sent earlier**. Proofs of the cover will be sent to you for checking in due course.

When the material for the book is delivered, we make a preliminary check to see that we have everything complete, including any illustrations. Electronic files are copied, we determine the level of copyediting required, and finalize a detailed costing and budget. The details of the book are also entered on our website.

The material then goes to a freelance copyeditor; we usually receive the copyedited manuscript back in house within three months after its first arrival. Major copyediting queries will be referred back to you at this stage; minor queries will be left to page proof stage.

The book is now ready for typesetting. This process can take anything between three weeks and two months, depending upon the level of complexity of the text. Once the book has been set, we send one PDF copy of the proofs to you for checking and dealing with any queries raised by the copyeditor, as well as for use in compiling the index; you will normally be allowed three to four weeks for this work. Copyediting queries that have not yet been resolved will appear either on the PDF copy or as a separate list. They must be dealt with before the proofs are returned, and should be marked on the proofs as corrections.

Corrections should be entered on the proofs legibly and in such a way that they relate clearly to the text being amended. It is important that the typesetter can see exactly what is required; otherwise new errors may be introduced.

Proof corrections must be limited to mistakes and typos, and resolving the outstanding copyediting queries. Rewriting, however minor, cannot be accommodated at this stage, and, as stated before, we may have to impose a charge if the level of proof correction is too heavy.

Contributors to edited collections will be asked to return their corrected proofs to the volume editor for collation. The editor will liaise with our Pre-Press department over any queries. On receipt of corrected proofs and index, we will make the amendments and set the index, which we will then send to you for checking. We may also need to send you revised versions of pages where text may have moved significantly, as this may have an impact on pagination and therefore on indexing.

Once the index has been corrected and returned, we prepare the final version of the book. When the final version is ready, a PDF or camera-ready copy will be sent to the printer and binder. Your copies of the book will be dispatched to you as a priority as soon as our warehouse receives bulk stock.