



AUTHOR GUIDE

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Preparing and delivering your manuscript for peer review

Many Camden House books are contracted on the basis of a proposal/prospectus. If that is the case for your project, you will have entered into a contract with us well before submitting a full manuscript. If so, the first version of your ms that you will deliver to us is the version for outside readers/peer review. That manuscript should be submitted as a production-ready MS Word file, following the instructions below, with the exception of one thing: if there are illustrations planned for your book, you should paste those into your manuscript at the appropriate places as relatively low-resolution (say, 150 pixel per inch) JPEG files, rather than submitting the illustrations separately as specified below for the final ms. Captions should also be present. This is so that the readers can see the illustrations in context. You do not need to have final, high-resolution illustration files or final permissions at this stage, though obtaining both can be time-consuming, so we recommend that you do as much of that work ahead of time as possible. Possibly while the peer review is going on, but beginning no later than when peer review has been completed and your ms has been deemed publishable subject to revisions.

Preparing and delivering your revised, final manuscript

Once the peer review process has been completed and you have made all agreed-on revisions, it is time to deliver your final manuscript. This 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 one that is more than 5 percent 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 the text that is delivered to us to be the *final* version. All corrections and improvements to style and construction must be made *before* the manuscript is submitted, because 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 ten percent of the original bill, we will pass this charge on to you.

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

Materials to include

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. If you need advice about how best to combine separate chapter files into one file, please ask: we have an instruction sheet for doing that. 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. See the *Chicago Manual of Style* for the proper order.

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

Order of parts of a book (for more info see *Chicago Manual of Style* 1.4):

[Front matter]

Title page

Dedication (if any)

Epigraph (if any)

Table of Contents (make sure chapter titles are identical to those in the ms)

List of Illustrations (rarely needed for CH books)

Foreword (if any: prefatory material by someone other than the author or editor)

Preface

Acknowledgments (if not part of the preface)

List of Abbreviations (if any)

[Text]

Introduction

Chapter 1 (and so on)

All illustrations, musical examples, graphs, and tables that will appear in the book.

All of these items, and any necessary permissions for them if under copyright, should be supplied at the same time as your text, with call-outs and captions in the text as needed.

Copyediting and thus the production process cannot begin until all of this material is received in proper form. See below under *Illustrations*, p. 9, for detailed information.

Permissions for copyrighted material and 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. See below, *Permissions*, p. 10.

Completed Blurb Request Form if you have not already supplied blurbs to your editor.

Agreed-on cover image if you have not already supplied to your editor. Contact your editor if no image has been agreed.

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 using Word’s indent function, except for the first paragraph of each chapter and any paragraphs following subheadings. The German practice of not indenting first lines of paragraphs but instead inserting line space between paragraphs to indicate paragraph breaks is not acceptable. Do not insert spaces or tabs 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). Please also take care to determine whether text following a block quotation continues the paragraph from before the quotation (in which case no indent) or whether it begins a new paragraph (indent).

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

Lists. Any numbers or bullet points for lists should be *keyed in manually*, not created with Word’s automatic formatting.

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>Modernist Poetry
 <3>T. S. Eliot

Note that these numbers indicate *level* of heading; they are not an enumeration!

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 pairs of angled brackets: <<figure 1.1 about here>>. Because these callouts will appear between paragraphs, take care to make sure that the paragraph beneath the callout has a first-line indent.

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 (and, once typeset, US hyphenation rules).

Prose style. Aim to express your ideas in a language comprehensible to most readers. To achieve this, (1) whenever possible use everyday English words over jargon or technical critical words (e.g., instead of *problematize* use *question* or *complicate*); (2) avoid words that are not in the dictionary; and (3) avoid using slashes to signal oppositions and parentheses to enclose parts of words to indicate dual meanings, for example, (ab)use, (m)other.

Tense. When discussing works of the past, past criticism of a work, or narrating a fictional work's plot, use the present tense. For example:

In *Endymion* John Keats writes, "A thing of beauty is a joy forever."

Ishmael meets Queequeg at the Spouter inn.

When discussing historical events, though, use the appropriate tense:

John Milton began writing *Paradise Lost* in 1658 at the age of fifty.

Titles of foreign-language works. Generally, works in a foreign language should be referred to by their original foreign-language titles. But on the first mention of a work, an English translation in parentheses should follow the original title. (A major exception to this is the German Film Classics series, in which films are referred to by their titles in *English-language release*; on the first mention, the *German* title should be given in parentheses.) The English gloss should be a literal translation, and styled in roman (not italic) and in headline-style capitalization. The publication date should follow the gloss:

One of the great works of the twentieth century is Thomas Mann's *Der Zauberberg* (The Magic Mountain, 1924).

If a *published* English translation of the work is central to the discussion, and its title is a literal translation of the original, then the title should be italicized and both publication dates should be given: (1924; *The Magic Mountain*, 1927). If the published translation has a title that is not a literal translation, yet is important to your discussion, you should include both a gloss and the title of the published translation: Sven Regener's *Herr Lehmann* (Mr. Lehmann, 2001; in English as *Berlin Blues*, 2003).

Foreign-language quotations. Camden House German studies books generally provide both German and English direct quotations, but the topic and intended audience must be taken into account when deciding this. For example, a book on an esoteric topic in German literature may be best with only German-language quotations. Please consult with the Camden House editor on this question.

The German Film Classics series, again, differs, in that quotations from German sources should generally be given in English translation only: there will be a few exceptions where

individual words or short phrases will need to be given in German as well as English, where the exact German wording is crucial to the point being made. But because that will then require explanation in English, which can easily become too complicated and long-winded, this should be kept to a minimum in those short books.

For books that follow our predominant practice of providing both German original quotations and English translations, we prefer that the original appear first, followed by the translation. If the quotation is run in to the text, the translation should be enclosed in parentheses; if set off from the text, the translation should be enclosed in square brackets.

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.” (An en dash is typed in Word by hitting control minus.)
- 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 some or all 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 systems

Accepted systems. We allow either of Chicago's two systems of source citation: notes-bibliography or author-date. Our strong preference is the former. Please consult with your editor if you wish to use the latter. Information on both follows.

- a. **Notes and bibliography.** We prefer the Chicago notes-bibliography system, whereby source citations are given in footnotes 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

Footnotes or end-of-book endnotes. Previous CH authors please note: the policy here has changed recently from a preference for end-of-book endnotes to a preference for footnotes, due to new technology we have adopted that makes footnotes the easier option for us. Footnotes will be used in single-author books unless there is a specific reason why end-of-book endnotes are preferable and an arrangement has been made with your editor. In works of collected essays, footnotes *must* be used.

Full bibliography or selected bibliography. With the exception of the German Film Classics series, which use endnotes only, Camden House single-author books 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). An exception applies to monographs and collections that focus on a single author and therefore contain an extensive bibliographical listing of works by that author: in that case, those works should appear in a separate list at the start of the bibliography, headed "Works by [Author Name]." We prefer that a work of collected essays include a selected bibliography rather than a full 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 are examples of bibliography entries 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 the first note 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. Multiple works by the same author in the bibliography should be ordered alphabetically by title, not including any leading definite or indefinite articles.

German Film Classics volumes. These short volumes will have endnotes only, no bibliography, and as such, the first note to each source must be a full reference. All subsequent references should be by author last name, short title, and page number.

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.

Supplemental in-text parenthetical references. If a source is referenced continually throughout your book or essay or a significant portion of it, you may cite the source in your text using a parenthetical citation, but only after a full citation has been provided in a note on the first reference to the source and it has been stated that, e.g., “Subsequent references to this source will appear as parenthetical page numbers in the text.”

You may wish to create an abbreviation for the work. Generally, the abbreviation should be a shortened form of the title. If the title would be italicized, then so should the abbreviation. The abbreviation should be separated from the pages being referenced with a comma:

(*ISOLT*, 23–25)

Here, too, the initial note to the source should inform the reader of the practice that will be followed subsequently, e.g. “Subsequent references to this source will be indicated by the abbreviation *ISOLT* and page numbers in the text.”

Paraphrased citations can also consist of the author’s last name and the page numbers being referenced:

(Proust, 23–25)

This should also be stated in the first note to the source.

But the author’s first initial may be necessary if there are multiple authors with the same last name in your bibliography. Also a short title may be needed, if a number of works by the same author are listed in the bibliography. If the context makes clear what author is being referenced but not which of his or her works listed in the bibliography, then only a short title is needed along with the page numbers. If the context makes clear what author and work is being referenced, you then only need to include the pages being referenced. One can often fight parenthetical clutter by judiciously working into the text tags (e.g., an author’s last name or a shortened title of a work) that make clear which work is being discussed, oftentimes eliminating the need for a citation.

- b. *Author-date system.*** We also allow Chicago’s author-date system, whereby sources are cited in the text with parenthetical citations consisting of the author’s last name, the publication date of the work cited, and the pages being referenced.

(Geier 2002, 23–26)

(Johnson 1979, 576)

(Puri 2011, 72–73)

Full publication information for the referenced sources should appear in a works-cited list. In the list, all published sources (books, essays, articles, etc.) should be included in one alphabetized list, not divided up into sections (e.g., primary texts and secondary texts). Note that the publication date is always the second element in works-cited entries:

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

Johnson, Barbara. 1979. “Melville’s Fist: The Execution of *Billy Budd*.” *Studies in Romanticism* 18 (4): 567–99.

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

If you cite more than one work by the same author, their works-cited entries should be ordered by publication date. If the author-date system is used in a collected volume of essays, there must be a works cited list at the end of every essay.

For more information on Chicago’s author-date system, see chapter 15 of *The Chicago Manual of Style*.

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 (except the version for outside readings, which can have relatively low-resolution jpeg files embedded in it for the readers' benefit. These will however need to be removed before final submission for production, and the images provided as separate, high-resolution image files. See below). Callouts for each illustration should be inserted in your final manuscript file to indicate their placement in the text.

Labeling and numbering. Each illustration, other than musical examples, should be called a "figure" and given a figure number. Each musical example 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 a few cases figures can be numbered in one continuous sequence: figure 1, figure 2, figure 3, etc. This includes the German Film Classics series books, which do not have chapter divisions.

The file name of each figure should consist of the word "Figure" plus figure number, e.g. "Figure 3.2.tif"; analogously for musical examples: "Example 3.2.suffix"

Call-Outs. Call-outs of the form <<Figure 3.2 near here>> should be placed in between text paragraphs as close as possible to the passage where the figure is relevant. We will place them as close as technically possible to that spot.

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.

This should appear as a new paragraph immediately following the call-out, e.g.:

<<Figure 1.5 here>>

Figure 1.5. Pablo Picasso, *Women of Algiers*, oil on canvas, 1955. etc.

Under no circumstances should your caption or figure number appear within the illustration itself.

Scans. Digital photographs should be submitted in TIFF (preferable) or JPEG format with a minimum of 300 pixels per inch (ppi) at the physical size they will appear at in the book. Make sure the black-and-white images are in "grayscale" (black-and-white photograph) mode. (Note that we cannot print images in color unless you can provide funding for the extra cost and have made arrangements with your editor.) Most often images are printed at 4.5 inches wide (our standard text block is 4.5 x 7 inches), so 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 only 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 pixelated and blurry and thus 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, pixelated, or contain moiré patterns. If you must scan a second-generation image, please use the de-screen 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.

Prints. If first-generation photographic prints (photographs or original printed artwork) need to appear in the book, please contact a professional scanning service and have TIFF scans made at 300 pixels per inch and forward to us via email (or if the files are too big, Dropbox or similar).

Permissions

Author's responsibilities. You as author (or editor of or contributor to a collection of essays), are legally responsible for complying with copyright, privacy, and libel laws. You are also legally responsible, per your book contract/contributor agreement 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

Time Frame: We normally allow a period of about 8 months (9 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.

Book Cover: We will begin preparing the book's cover at the start of the production process, so the agreed-on cover image should be supplied together with the caption at the same time as the manuscript, if it has not been sent earlier. If no image has been agreed on, please contact your editor. Proofs of the cover will be sent to you for checking in due course.

Check-in of MS: 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.

Copyediting: The material then goes to a freelance copyeditor (CE), who will give the ms a mechanical edit per the Chicago Manual of Style, check that it conforms to our house style, and code/style the ms with our in-house coding system. This stage takes anywhere from 6–10 weeks, depending on the length and the complexity of the content. During copyediting the CE will query you as needed, then update the text based on your responses. The copyedited, coded file is then uploaded by the CE directly into the Boydell & Brewer work flow portal, where it will be ingested by the system, then assigned to a typesetter. The fact that the copyedited text goes directly into typesetting is an additional reason why the ms you provide us with should be exactly as you intend it to be.

Typesetting: The typesetting usually takes 3–4 weeks, depending upon the level of complexity of the layout. Once the book has been set, we'll send the PDF page proofs to you to carefully review and to use in compiling your index.

Proofing and Indexing: You will normally be allowed four weeks to conduct your proofing and compile the index. Proofing corrections are limited to fixing mistakes and typos (errors of fact, misspellings, bad formatting, etc.). Rewriting, however minor, cannot be accommodated at this stage, and we may impose a charge if the level of proof correction is too heavy. The corrections must be entered using the markup tools in Adobe Acrobat Reader DC and should be in the form of straightforward instructions for the typesetter (i.e., not in the form of questions for the CE, who is no longer involved at this point). When we get to this stage more specific instructions will be provided to you. It is important that the typesetter can see exactly what is required; otherwise new errors may be introduced.

Authors and editors are responsible for compiling their own index or for arranging for it to be compiled. The great majority of our authors and editors compile their indexes themselves. Please see our indexing guidelines or the *Chicago Manual of Style's* chapter on indexing. If you prefer to hire a professional indexer, we can recommend names.

Proofing of contributed volumes: The editors will be expected to distribute the page proofs to their contributors, collect their corrected PDFs and review the requested changes, and send them back to the Pre-Press Department along with the completed index. Because of the extra work involved with an edited volume, all efforts will be made to give you five weeks to gather the corrections and prepare the index (i.e., an additional week).

Last Steps: When you deliver your index and corrected page proofs, your work on the text will be complete. We will take it from there and will (1) thoroughly check the index, (2) review the marked-up corrections, and (3) forward the materials to the typesetter, who will make the amendments and set the index. In the event that excessive corrections cause repagination of the text, you may have to update the affected page locators in the index. This is not likely, but if it happens publication could be delayed.

After the index is set and the text is in its final, press-ready form we will know the final page count of the book and therefore the final spine width, which will allow us to finalize the layout of the full book cover. Once the full cover layout is ready (about 2–3 weeks after you deliver the index), you will be sent a PDF proof of it to review.

After the book cover is completed we will arrange to send the materials to press.

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