

# The University of Georgia Press Author Guidelines

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# Chapter 1

## From Manuscript to Book and Beyond at UGA Press

Many people here at the University of Georgia Press will collaborate to ensure the quality and success of your publication. After you submit a manuscript for publication, this is what happens at each step along the way.

### Acquisitions

- An acquisitions editor evaluates your proposal or manuscript for fit with our list.
- Two or more outside reviewers (readers) evaluate your proposal or manuscript, providing detailed reports and overall recommendations.
- You write a letter describing revisions that you will make in response to the readers' reports. At this time, the Press might offer an advance or provisional contract for a book still in the proposal stage. Final publication will be contingent on Board approval.
- If outside reviewers have already evaluated a complete manuscript, the acquisitions editor and, in most cases, an outside reviewer, evaluate a revised version of your manuscript. If the readers reviewed your proposal, the acquisitions editor and the two outside reviewers now evaluate the completed manuscript.
- The acquisitions editor presents the project to the Press's faculty Editorial Board for consent to publish.
- We issue a contract, and all parties sign it. If the manuscript is already under an advance contract, Board approval satisfies the contract's contingency clause.
- Upon request, someone from Editorial, Design, and Production looks over the manuscript and art (if any) to advise you about manuscript and art preparation. See chapters 2–5.
- You submit the final manuscript, art, permissions, and associated checklists (manuscript checklist, illustrations checklist, and text and illustrations permissions inventories). See appendix B.
- The acquisitions editor “launches” the book to other Press departments. (See [Marketing](#) section.)

### Copyediting

- An in-house editor (project editor) prepares the manuscript for editing and checks for outstanding items, such as permissions or art.
- The manuscript is copyedited, usually by a freelance editor. The copyeditor checks for mechanical consistency and errors in word choice, spelling, grammar, and punctuation and makes suggestions to improve clarity, accessibility, and cohesion. The copyeditor also reviews all illustrative materials and captions.
- You review the copyedited manuscript. This is your last chance to make substantive revisions.
- The copyeditor “cleans up” the manuscript—that is, finalizes editorial and author corrections—and returns the manuscript to the project editor.

## Design

- The designer chooses book size, margins, typeface (font), styles for headings and extracts, a look for the title page and chapter openings, and so on.
- The cover or jacket of the book is designed on a separate track, early or late in the production process. We usually will ask you to suggest suitable images or types of images to use.
- The cover or jacket design is approved by all Press departments, and we show you the final design.

## Production

- The manuscript goes to the compositor (typesetter); the project editor notifies you of the schedule for proofreading and indexing.
- We send you page proof with guidelines for reading proof and (as appropriate) for compiling an index.
- You (and, in some cases, a professional proofreader hired by the Press) read page proof. This is usually the last time you will see the book before it is printed.
- For most books, you, or an indexer whom you hire, compiles an index.
- The project editor merges your proof corrections and the proofreader's, sending queries to you as needed.
- The project editor edits the index, corresponding with you as needed.
- The marked-up proof and index manuscript go to the compositor.
- Another editor proofreads the typeset index and all proof corrections and rereads display matter (such as the title page and chapter titles).
- Editorial, design, and production staff review more rounds of proof until all corrections have been made; we then send the typeset book files and all art to the printer.
- Production and editorial personnel review printer's proof of the interior and cover or jacket.
- The first two copies of the printed book come to the Press for approval. We forward one of these copies to you—hot off the press!
- The rest of the books are printed and shipped to the Press. After the books arrive at our warehouse and we release the book for sale, we fill all orders that have already been placed and send your remaining contractual copies to you.

## Marketing

- Shortly after Editorial Board approval, the author receives an Author Questionnaire that provides valuable information about the book's content and audience. We also request an author photo.
- The acquisitions editor works with the author to set a priority list of blurbers (prominent individuals who might provide prepublication quotes).
- At the launch meeting (see [Acquisitions](#)), we discuss the book's title and audience; discuss author and acquisitions editor blurb ideas; generate a preliminary list of meetings to send the book to; and tentatively set the price and print run.
- Marketing copy for each book is usually written by marketing and approved by all Press departments. We send a final copy to the author for review.

- We set the book's release date (when we will ship the book from our warehouse) and publication date (when the book is expected to be available in bookstores) based on the production schedule.
- We create a catalog that features one season's (six months') worth of books. We distribute our catalogs to authors, wholesalers, bookstores, libraries, and other customers.
- We present a season's books to our sales representatives, to review media, and to book buyers for major retailers and wholesalers.
- We add books to our website and send data to online retailers using an ONIX feed.
- The publicist works with the author to arrange readings, signings, or other appropriate events.
- We choose the most appropriate advertising venues and design ads for those publications.
- A few months before the book is released, we send the author a marketing plan that outlines ads, awards, exhibits, direct mail, media, and events.
- The publicist sends galleys (bound uncorrected first proof) or finished books to book review editors and other media.
- The exhibits coordinator makes arrangements to send proof or finished books to appropriate academic conferences and other meetings.
- We distribute fliers, e-mails, postcards, or other direct mail pieces as appropriate to mailing lists purchased from related organizations or provided by the author.
- We nominate the book for appropriate awards.
- As reviews are received, we send copies to the author and make note of praise that can be used in promoting the book.
- Depending on availability of space and appropriateness of audience, some new books are featured on our blog ([ugapress.wordpress.com](http://ugapress.wordpress.com)).

## Business and Distribution

- We process orders and ship books to wholesalers, bookstores, libraries, and other customers; handle billing for all orders; and process returns.
- With advance notice, we process orders and ship books to signings, readings, and other events.
- We process requests for permission to reuse portions of our books.
- We produce and mail annual royalty statements.
- We monitor inventory and orders; as appropriate, we order new copies from the printer or place books in our print-on-demand program.
- We notify you if your book is going out of print.

Don't hesitate to contact us if you want to know more about the publishing process at Georgia.

UNIVERSITY of GEORGIA PRESS

# How Books Are Made



## Chapter 2

# Guidelines for Manuscript Preparation

To ensure that the evaluation, editing, and production process proceed smoothly, we ask you to follow these specifications when you prepare your final manuscript. Once your manuscript has been accepted for publication, please send the complete manuscript, with all elements in the proper sequence and with a completed [manuscript checklist](https://ugapress.org/resources/for-authors/manuscript-checklist/) (<https://ugapress.org/resources/for-authors/manuscript-checklist/>). Include all illustrative materials (tables, graphs, photocopies of photographs) you would like considered for inclusion, along with a completed [illustrations checklist](https://ugapress.org/resources/for-authors/illustrations-checklist/) (<https://ugapress.org/resources/for-authors/illustrations-checklist/>). (If you plan to include illustrative materials, please see chapter 3, "Preparation of Illustrations.")

### Monograph Standard Designs

For most monographs (a detailed written study of a specialized subject, as opposed to a book intended for a general audience), the Press uses a set of template designs that incorporate basic structural elements one would find in most standard scholarly works. If your book is a monograph, please include only the following structural components in your text:

- part numbers and titles
- chapter numbers, titles, subtitles, and chapter epigraphs
- text, block quotes (prose, verse, and dialogue), two levels of subheads, and lists (numbered, unnumbered, bulleted, and two-columned)
- tables, captions, and figures
- section breaks (i.e., ornaments or line spaces)
- glossary, notes, and bibliography

Including unconventional structural elements (i.e., items not listed above), such as numerous levels of subheading beyond two, sidebars, or epigraphs on subheads, slows down the production process, as our standard templates are then not available for use, requiring that your book enter a nonstandard production process that is more time and labor intensive. If you have questions regarding whether your book is a monograph, consult your acquisitions editor.

### Content, Structure, and Readability

- **Up-to-date.** Be sure the manuscript you submit is as up-to-date as possible. Adding substantial new material or rewriting during editing and production can be complicated and costly.
- **Balanced.** A book seems most cohesive if its structure is balanced. Ideally, all chapter titles are of roughly similar length and all subheadings are of roughly similar length; all chapters or none have subtitles; all chapters or none have epigraphs; all chapters or none are divided into sections titled with subheadings; and so on.
- **Dynamic.** Stuffy phrases, passive voice, and polysyllabic jargon are roadblocks to readers. Read questionable passages aloud; if they sound stilted or obscure, they probably are. The copyeditor will be attuned to such problems but may not

know how you would prefer to resolve them. Taking the time to polish your prose prior to editing can give you greater satisfaction with the final result. Strunk's *Elements of Style* (<https://www.bartleby.com/141/>) has lots of good advice, especially the section titled "Elementary Principles of Composition" ([www.bartleby.com/141/strunk5.html](http://www.bartleby.com/141/strunk5.html)).

- **Concise and direct.** Avoid repetition, wordiness, and digressions.

## Quoted Matter

- Check your typescript for the absolute fidelity of all quoted material. Checking quotations at a later stage can cause delays and unnecessary expense.
- Ensure that sources for quotes are properly credited.
- Our house style is to set two or more lines of poetry and ten or more lines of prose as extracts. Shorter quotations generally should be run into the text and enclosed in quotation marks. Contact us if you have reason to favor a different style.
- In poetry extracts, follow the alignment of the original as closely as possible. (If you followed the alignment carefully in an earlier draft that used a proportional font, do not redo the work after changing to Courier. We can use an earlier version of your manuscript for alignment reference.) Provide photocopies of previously published versions for alignment reference.
- Avoid long quotations in your notes.
- Epigraphs, when used, should be reserved for part or chapter openers and should be used consistently. Please do not place epigraphs on subheads, as such usage creates design challenges; if a block quote following a subhead is important to include, work it into the text instead.

## Notes and Bibliography

For a full discussion of notes, bibliographies, and citations, consult *The Chicago Manual of Style*, 17th edition. Samples of preferred [note](#) and [bibliography](#) styles also appear in [chapter 7](#).

- Pare down literature reviews to the most essential works, and eliminate most or all discursive material from the notes. If applicable, see chapter 5, "[Revising Dissertations for Book Publication](#)."
- For most books, notes are grouped together at the end. However, notes for collections of essays by various authors should be gathered at the ends of their respective essays and preceded by the subheading "Notes." (See chapter 4, "[Supplemental Guidelines for Volume Editors](#).")
- Please do not position notes at the bottom of the manuscript page; use endnotes instead (end-of-chapter notes are fine).
- Please carefully proofread authors' names, titles, page numbers, and dates and places of publication.
- If your bibliography is comprehensive, use short citations (author's surname, shortened title, and page number) in the notes or parenthetical references in the text. If your book does not have a bibliography or if the bibliography is in essay form, provide full bibliographic information for the first citation in each chapter and short citations thereafter.



text for poetry line numbers and for numerous references to a single work within a chapter.

- If you inserted notes with your word processor's notes feature, please place a page break at the end of each chapter so that the notes begin on a new page. If you know how to adjust page numbers for different sections of a document, place all pages of notes for the book at the end of the manuscript (before the bibliography) and paginate them accordingly.
- You may use the hanging indent feature of your software to format your bibliography; please do not use hard returns and tabs.

## Permissions

- **Material owned by others.** Authors are almost always responsible for securing permissions required for the publication of their books; check your contract under the paragraph "manuscript." Please submit a [text permissions inventory](#) and [art inventory and permissions summary](#) (copies of both are included in [appendix C](#)), as relevant, with your final manuscript. We recommend that you acquaint yourself with the doctrine of fair use (<http://www.copyright.gov/fls/fl102.html>) and request permission only where the doctrine does not apply. In addition, for image permissions, request use of the image for publicity, marketing, and social media promotion with credit line; this latter request is not essential to use in your book, so the rights holder may decline, but it assists in the marketing of titles. Note: Permissions to quote copyrighted song lyrics are often difficult and costly to obtain; consult your editor if you feel that some lyrics are essential to your work. When seeking permission, *please request world rights for all editions and all media, including digital*. If the rights holder does not have its own application form, please use the Press's Reprint Permission Request letter (see [appendix C](#)).
- **Your own previously published material.** Per section 201 of the current copyright law (<http://www.copyright.gov/title17/92chap2.html>), "Copyright in each separate contribution to a collective work is distinct from copyright in the collective work as a whole, and vests initially in the author of the contribution. *In the absence of an express transfer of the copyright or of any rights under it*, the owner of copyright in the collective work is presumed to have acquired only the privilege of reproducing and distributing the contribution as part of that particular collective work, any revision of that collective work, and any later collective work in the same series" (emphasis added).

If any chapters or sections of your manuscript were previously published in a collective work (for example, a journal or an edited volume), please check your contract(s) to see whether you transferred any additional rights to the publisher. We may ask you to provide the following documentation as appropriate:

- A photocopy of the journal's statement of copyright policy, if it states that all rights, other than the right of first publication, remain with the author
- A copy of your original contract indicating that you control all reprint rights
- If you transferred additional rights to the publisher, a statement from the publisher transferring all rights to you *or* a statement from the publisher granting permission to reprint the work (we prefer that you request world English-language rights for all editions and all media, including digital)

If you are reusing only a portion of a work published previously, please consult

the press before requesting permission.

- **A word about open access.** Permissions of any sort make our ability to release your book to an open access environment difficult, and limits to print run or time make such a release impossible. If you have an interest your book being presented as open access, consider carefully what you include; eliminate anything that is not created and owned solely by you, that is not in public domain, or for which you have not obtained very generous usage rights.

The Press has sample letters available for requesting [rights transfers](#) and [permissions](#).

## Style

In general, the University of Georgia Press follows *The Chicago Manual of Style* (17th ed., University of Chicago Press, 2010), though we allow styles appropriate to other disciplines, such as MLA. Questions of spelling and hyphenation are referred to *Webster's Third New International Dictionary* or [Merriam Webster's Collegiate Dictionary](#) (11th ed.). Some particular points:

- Do not put note markers on display matter (chapter titles, epigraphs, and subheadings), and do not use more than one note per sentence.
- Although we prefer Chicago style for citations, we accept other styles as long as they are reasonable and consistent.
- For dates, we allow either U.S. style (July 19, 1865) or European style (19 July 1865). Please be consistent.
- If you use a lot of abbreviations, consider creating a list of abbreviations.

## Formatting Your Manuscript

We require electronic files for all manuscripts, including collections of previously published works. Speak with your acquisitions editor if you have questions.

- **Layout.** Use one-inch margins throughout. Pages should be as uniform as possible (consistent margins, type style, and number of lines per page).
- **Spacing.** *Double-space everything*, including notes, bibliography, quoted material, lists, poetry, appendixes, tables, captions for illustrations, and any other supplementary material, by formatting paragraphs for double-space. Do not add blank lines between paragraphs except to indicate a break in topic. Complete double-spacing allows us to assess the length of the manuscript accurately.
- **Alignment.** Do not fully justify your manuscript; leave it “ragged right,” like these instructions.
- **Page numbering.** The entire manuscript should be numbered consecutively (beginning with the title page) in the upper right-hand corner.
- **Design.** We can work most easily with a simply formatted manuscript. Do not use fancy word-processing features to “design” your manuscript. Such special formatting has to be stripped out to enable the designer and compositor to do their work, so we prefer that you not include it in the first place. Please use only such formatting as is necessary to distinguish content: underlining for book titles or for emphasis, centering vs. flush left for two levels of subheadings, paragraph indents for extracts (block quotations), and so on. Avoid word-processing “styles” such as “Heading 1” and “Body Text Indent.”
- **Font.** Use Courier at 10, 11, or 12 points. Most other fonts are proportionally

spaced (for example, an *m* is wider than an *i*), making the length of the manuscript much harder to estimate. Use the same size of font for all features, including notes and quotes.

- **Extracts (block quotations).** To set off block quotations, format the paragraph to indent the left margin; do not use hard returns and tabs.
- **Submitting the electronic files.** When submitting electronic files, please indicate operating system (e.g., Windows, Mac) and word-processing application (e.g., Microsoft Word 97, Corel WordPerfect 8.0).

## Chapter 3

# Preparation of Illustrations

Please let us know as early as possible if you hope to include photographs, maps, tables, or figures (graphs and charts) in your book. Before you put the final touches on your manuscript, we'd like to evaluate all your illustration ideas—digital images or photographic prints if you already have them (photocopies or web links otherwise), drafts of figures and tables, outlines for or rough sketches of maps. Our staff will collaborate with you in deciding which illustrations to include in your book and how best to prepare and use them. To spare yourself unnecessary effort and expense, we recommend that you not prepare or assemble *final* artwork (for example, ordering high-resolution scans or producing final maps) until you have conferred with your editor.

We're happy to advise you on questions related to image quality or on technical matters. Please don't hesitate to request a consultation with our design and production staff, especially if you intend to include any form of digital art (scans, digital photos, or computer-generated maps or charts) in your book. As applicable, please also read the AUP's Digital Art Requirements for Submission (see appendix A), and contact us if your question is not addressed in those guidelines. If the guidelines seem too complex, it would probably be a good idea to have a graphics professional assist you with the preparation of any digital art.

Unless your contract states otherwise, you will be responsible for providing all final art in a format that meets our requirements. We reserve the right to reject any art that does not meet our requirements.

## Permissions

Once final selections have been made, please secure all permissions required for the use of illustrations that are not in the public domain. When seeking permission, *please request world rights for all editions and all media, including digital*, as well as use in publicity, marketing, and social media promotion with credit line; the request to use the image in publicity is not essential for use of the image in your book, so the rights holder may decline, but having images available for such use assists in the marketing of your book.

If any necessary illustrations permissions are not in hand by the time copyediting is finished, the corresponding illustrations may be dropped from the book. Whether or not permissions are required, we ask that you send us a completed [art inventory and permissions summary](#) (see [appendix C](#)), when you send your illustrations.

## Photographs

**Photos to be reproduced in *black and white*.** Please begin discussing the inclusion of any artwork with your acquisitions editor well before the submission of your final manuscript. Do not order prints or high-resolution digital files until the editor has evaluated the proposed illustrations. Once your choices have been vetted by the Press, however, we advise you to order the photographs and permissions immediately; these can take time to obtain, and we must have final illustrations and permissions in hand by the time copyediting is finished—no later than two months after you submit your final manuscript.

Scans and digital photographs that adhere to our [digital art guidelines](#) are best (for a quick summary of minimum standards, see the section on scans and digital photos below); prints, slides, or transparencies are also acceptable. (For information on ordering slides and transparencies, see the section on color photographs.) Prints should not be mounted; number and label each on its back using a pencil. Do not use a ball-point or felt-tipped pen, and never use paperclips or adhesive tape on photos. Place sheets of paper between photographs so that marks will not transfer from the back of one photograph to the front of the next.

**Photos to be reproduced in color** (*specific subject areas and special cases only; consult your editor*). Please do not order slides, transparencies, or high-resolution digital versions until we have evaluated the proposed illustrations. Once the Press has vetted your choices, however, you should seek permission as soon as possible. At that time you may also provide prints, slides, or transparencies of your own photographs, or you may order scans after receiving technical specifications from the Press; however, please do not order slides or transparencies from institutions (which often have short loan periods) until we instruct you to do so.

Slides and transparencies, when submitted, should be clearly identified and placed in protective sleeves. Before you send slides or transparencies from your own collections, please have copies professionally made.

The four-color printing process used for book printing can achieve a close match to the original color but never matches exactly. If you are concerned about color accuracy and are providing scans rather than transparencies or prints for color art, please also provide accurate color prints to be used for matching.

**Scans and photos taken with digital cameras.** Resolution, image size, and format are critical factors that determine the quality of digital photographs and their suitability for printing in books. If you are unfamiliar with the terminology or technical specifications requested below, please consult with the Press before submitting any scans or photographs taken with digital cameras; we will advise you on the acceptability or usability of your images.

- **Size.** Digital photos and scans of photos should be a minimum of 1500 pixels wide or tall (for certain large format books, the Press may request an even larger minimum). Bigger is always better—if you have higher-resolution photos, do not reduce them to the minimum size. File size is not necessarily an accurate indication of resolution. If you are not sure of a photo's resolution, you are welcome to submit a sample photo for checking.
- **Format.** We strongly prefer TIFFs over JPGs. JPG is a compressed format, which allows for a smaller file but can eliminate vital information, leaving a low-quality image that is not suitable for printing at book standards. Please do not edit and/or resave photographs in JPG format.
- **Resampling.** Do not resample a smaller image (that is, do not open the image in a photo editing program and specify a higher resolution). Resampling forces the program to create information to make up for the resolution information it doesn't have. Although the image file will appear to be the correct size, the quality of the image will not be good enough to print. Resampling is akin to blowing up a portion of an out-of-focus photograph.

**Placement of photos.** We often collect photographs together in what is known as a photo gallery. If the illustrations are closely tied to specific sections of the text, let us

know that you would like to scatter them (that is, place them throughout the book). In that case, the final text should contain a one-line marker (call-out) for each photograph indicating suggested placement (for example, **<insert photo 1 approximately here>**). Please do not embed images in your manuscript. Heavily illustrated books (for example, art books or nature guides) might not need call-outs; consult your editor.

## Map Preparation

Original maps are difficult and expensive to prepare and should be included in your book only if they provide vital information that will help readers make sense of the text. If you think your book needs maps, please let your editor know the purpose of each proposed map. Do not begin map preparation until we have talked to you about your ideas.

Because cartography requires specialized training and skill, the Press prefers to supervise the preparation of maps that appear in its books. We can have maps prepared by a cartographic service at your expense, or we can work with a cartographer known to you, in which case we would like to speak with him or her and see samples before any work is begun. We will work directly with your cartographer to make sure there is a clear understanding of what is necessary and expected. No matter which cartographer is chosen, you are responsible for the cost of map preparation.

Although we have access to cartographic services, you are responsible for the content of the map and must provide all the information required for its creation. For *each* map, we need the following:

- **Map title and purpose.** Give the exact title of the map, including dates. Also explain the purpose of the map. What is it supposed to accomplish? What are you trying to show?
- **One or more accurate source, or reference, maps.** A map represents a geographic area at a particular time. Topography, place names, and boundaries can change. If you are trying to show the coast of South Carolina in 1750, we must have a 1750 (or thereabouts) map to work from—we cannot work from a current map. Try to find source maps that include accurate scale and orientation. When you provide a copy of a historical map, give us the title and date of the original map, the name of the cartographer and engraver, and the present location of the map. Mark up copies of your source maps to highlight everything you want shown on your finished maps: borders, geographical features, bodies of water, cities and towns, roads and railroads, and so forth. If no existing maps show the content you seek, please provide as neat and accurate a draft map as possible.
- **Labels.** Please type a list of all labels that should be included on the map. Make sure that they agree with the information given in your book (for example, if a town name is spelled one way on some source maps but another in your book, the label should use the spelling you use in the book). Arrange labels in categories, putting all things of a like nature together—list all bodies of water together, all counties together, all cities of the same importance together. Consider whether a key or legend will help make the map's content clear.

After the map materials have been reviewed by your project editor, the copyeditor, and the staff designer, we will provide typesetting and production instructions for the cartographer. At that point, map preparation can begin.

The text of your manuscript should contain a one-line marker for each map indicating suggested placement (for example, **<insert map 2 approximately here>**). Do not embed map manuscript in your text. Place labels for each map in separate files.

If you have or your cartographer has questions about map preparation, contact your editor.

## Tables

A table should provide vital details in a format that will help readers comprehend your analysis in a way that text alone cannot. Please examine your tables critically and discuss them with your editor before you send us your revised manuscript. For best practices on table formatting, consult *The Chicago Manual of Style*, seventeenth edition, chapter 3.

Place the tables in separate digital files; the text should contain a one-line marker for each table indicating suggested placement (for example, **<insert table 3 approximately here>**). Do not embed tables in your text.

## Figures (Charts and Graphs)

Include figures (charts and graphs) in your book only if they elucidate the topic in ways that words alone cannot. If you think your book needs figures, please provide drafts to your editor before you send us your revised manuscript. Preparation of figures can be complicated and expensive, so we'll want to review the proposed figures closely. You and your editor should agree on a plan for figure production. The Press prefers to prepare final figures following data points and drafts you provide. Other options are for us to supervise an outside graphic artist or for you to prepare final art that adheres to our [digital art guidelines](#).

If the Press will be preparing the final figures, please provide draft figures, captions, and data points when you send us your final manuscript.

The Press can also supervise a graphic artist of your choosing, but we have found that many artists do not have access to software that is compatible with our resources. Before we can agree to supervise an artist who has not worked with us previously, we need to review samples of similar figures the artist has produced and get information about the software the artist uses. Once we have approved the artist, we will provide specifications (width, depth, typefaces, etc.) to be followed in producing the art.

If you elect to create final versions of charts and graphs yourself, this material can be provided in the following ways (in order of preference):

1. as native application files prepared in Adobe Illustrator
2. as 1200 dpi TIFFs
3. as 1200 dpi reproduction-quality black-and-white reflective art on coated paper
4. as EPS files from a vector-based drawing program, such as Corel Draw

Bear in mind that the aesthetic or reproduction quality of figures might be deemed unsuitable for publication. Please see the AUP's [Digital Art Requirements for Submission](#) (see appendix A) for detailed advice.

The text of your manuscript should contain a one-line marker for each figure indicating suggested placement (for example, **<insert figure 3 approximately here>**). Do not embed figures in your text.

## Captions

Captions should appear in a separate double-spaced document, keyed by number to the corresponding illustrations. Captions should be just a few lines, including a title or description and a source or credit line.

## Alt Text

Most illustrations should be accompanied by alt text, which is a written description that replaces the illustration when it is not available. Like captions, alt text should appear in a separate double-spaced document, keyed by number to the corresponding illustrations. See the Press's Alt Text Style Guide ([appendix A](#)) for best practices when writing alt text.



## Chapter 4

# Supplemental Guidelines for Volume Editors

If you are editing a volume comprising works of multiple authors, please observe the following guidelines in addition to chapters 2–3.

- **Editing.** In addition to compiling the chapters in the volume, you are responsible for reading each chapter for sense and grammar. Watch for and delete inappropriate material (this is especially important for papers originally presented orally and for matter that has been previously published).
- **Contributors' agreements.** We will send you publishing agreements to distribute to all contributors. Please collect the signed forms and forward them to the Press when all have been returned to you.
- **Permissions.** The Press must have on file written permission to reprint any previously published material, both text and illustrations, even if the material has been altered or expanded. The manuscript will not be sent to the typesetter until all permissions are cleared. The Press cannot assume responsibility for applying for permissions or for paying any necessary fees. Obtaining permissions can be a time-consuming process and should be started as soon as possible.
- **Front matter.** Provide manuscript for title page, table of contents, and any prefatory material.
- **Notes.** Assume that notes for each chapter will be set together at the end of that chapter. Number notes consecutively within each chapter.
  - All contributors should cite the same editions of standard works.
  - Notes throughout the manuscript should be prepared according to the same citation style (preferably MLA or *Chicago Manual of Style*).
  - Make sure that all the contributors have included complete publication information in the notes or bibliography.
  - If abbreviations are used for works cited in the text, include with the manuscript a list of abbreviations.
- **Bibliographies.** Confer with your editor about whether to include a bibliography for each chapter, a joint bibliography for the entire book, or none at all. In any case, it is much preferred that either all chapters have bibliographies or none have them.
- **List of contributors.** Compile an alphabetical list of contributors. It is appropriate to include each contributor's academic rank and affiliation and to mention a few recent publications. The list of contributors should be placed at the end of the manuscript, following the bibliography, if any.
- **Manuscript and proof review.** Volume editors and contributors will have the opportunity to review the edited manuscript. Our schedules do not allow time for proof to be sent to individual contributors; proofreading is your responsibility.
- **Index.** You are responsible for the preparation of the volume's index, which must be returned with the page proof. The Press will provide indexing guidelines when we send page proof to you, or earlier at your request.

## Chapter 5

# Supplemental Guidelines for Revising Dissertations for Book Publication

If you are revising a dissertation for book publication, please observe the following guidelines in addition to those in chapters 2–3.

- **Eliminate or pare down the review of literature.** Although such a review was necessary for your dissertation committee, it is not necessary in books in most fields. The book's readers will do you the courtesy of assuming that you have done your homework. Do take appropriate care to place your work within the context of other work in your field, however.
- **Outlining.** You might have divided each chapter into sections and each section into subsections. For most books the outline should disappear into the flow of the narrative. Sections are acceptable though not always necessary in a book; subsections are best avoided.
- **Repetition.** Does the beginning of each chapter and major section announce what you are going to say, and the the end of each chapter announce that you have said it? Minimize such repetition. Does the introduction give readers necessary background information, or does it try to present the book in condensed form ("Chapter 1 discusses X. . . . Chapter 2 covers Y")? If the latter, consider omitting the introduction.
- **Notes.** Dissertation writers, afraid that their judgment carries no weight, are apt to attach a note to almost every statement, but the author of a book must accept responsibility. Aim to delete roughly half of your notes. Also, if your work has a comprehensive bibliography listing all works cited, the notes should contain short citations only—enough information to point the reader to the appropriate entry in the bibliography and the appropriate page in the work cited. Finally, the notes will appear grouped together in a section at the very end of the book, so any discursive information that is provided in the notes is likely to be overlooked by any but the most diligent, page-turning reader. For this reason, any material that is important to your argument should be worked into the text if at all possible so that all your readers are sure to see it. Information that is only peripheral can justifiably be saved for another context.
- **Bibliography.** We generally advise against excessive division in comprehensive bibliographies. Many readers won't have easy access to unpublished sources, so it may be sufficient to list those in the notes as relevant. Different types of works are easy to distinguish from one another by their different styling, so a list integrating different types will not confuse the reader, and it will have the benefit of showing the reader at a glance all the cited works by one author. Finally, it will eliminate the added difficulty of searching through several alphabetical lists to locate information on a particular work.
- **Too much?** When beginning writers don't know quite how to make their points, the result is often a lack of concision. Reexamine your dissertation critically—others will. Ruthlessly cut out the flab. Don't depend on the editor to do this.

- **Up-to-date?** “If my manuscript is accepted for publication, I plan to update.” Better to do it before the material is submitted. The reviewer has no way of gauging the effectiveness of work yet to be done.
- **Is it readable?** The strictures surrounding dissertation writing seldom produce readable writing. Stuffy phrases, passive voice, attribution, and polysyllabic jargon are roadblocks to readers. Read questionable passages aloud. If they sound stilted or obscure, they probably are.
- **Original research.** A scholarly publication must include original research performed by the author. Moreover, this research should be consistently organized according to a sound theoretical perspective.

## Chapter 6

# Guidelines for Preparing an Index

A well-prepared index can greatly enhance a book's usefulness to readers and researchers. An index should be considerably more than an outline or an expanded table of contents and considerably less than a concordance of words and phrases. A good index records every *pertinent* statement made within the body of the text.

Making an index consists of assembling, analyzing, and arranging into entries all items pointing to the page numbers in the book where detailed information on each aspect of the subject may be found. For further information about the process of indexing, see *The Chicago Manual of Style*. If you do not have access to *Chicago*, we will be happy to lend you an offprint of the chapter on indexing.

Please prepare your index on computer and send a copy on disk or by e-mail.

**A note about software:** The automated indexing feature that your word processor might contain will not create an index; it will create a concordance—a word list with page numbers that will not match the book's pagination without extra work on your part. Indexing software, designed for professional indexers, costs several hundred dollars and takes a long time to learn. Professional indexers use such software to improve consistency and to automate routine tasks, but the actual content of the index still requires the indexer's attention, analysis, and choices. In other words, even professional indexing software won't do much of the work of creating an index.

## Basics

The unit of the index is the *entry*, which is a grouping of all page references to aspects of the subject for which the entry is made. The entry is made up of a heading followed by any necessary subordinate phrases (*subentries*) and page numbers. A page number or range of pages is a *locator*. A *cross reference* may be added to guide the reader to a different entry or to additional information under a related heading in the index.

General, significant discussions of a topic that do not fit under a subentry precede all subentries. Passing mentions should be omitted or grouped together under "mentioned" at the end of the entry.

In the following example, the entry is "Baptists"; general information about this topic appears on pages 7, 21, 66-68, 212 (four locators). Subentries are "democratic ideas of" (two locators) and "religious conduct of" (three locators). Passing mentions on pages 2 and 210 are noted after all topical subentries. The final phrase, "See also Anabaptists; New Light Baptists," provides two cross references.

Baptists, 7, 21, 66-68, 212; democratic ideas of, 40-41, 156;  
religious conduct of, 98, 148-51, 202-7; mentioned, 2, 210.  
See also Anabaptists; New Light Baptists

## Mechanics

Please refer to the [sample index](#) at the end of this chapter as your guide. Note the following details:

- **Capitalization.** We prefer that you capitalize only those words that are capitalized in the text. Alternatively, you may choose to capitalize the initial word of each entry.
- **Paragraphing.** Please use hanging indent paragraph formatting. (If you do not know how to format paragraphs for hanging indent, consult your project editor.) Set the index in a single column.
- **Order of entries.** Put all subentries either in alphabetical order (ignore articles, conjunctions, and prepositions) or, less desirably, in chronological order (order of historical events, *not* order of mention in the book). Use one method throughout the index.
- **Indexing notes.** If a locator points to an *unnumbered* note or a *sole* note at the bottom of the page, add an "n" to the locator (for example, "209n"). If a locator points to one of several numbered footnotes or to a note at the back of the book, include the note number (for example, "209n27").
- **Punctuation.** If the initial entry is followed immediately by a locator, use a comma (education, higher, 16). If the initial entry is followed by a subentry, use a colon before the first subentry (education, higher: in Canada, 24-26; in the United States, 27-30, 45, 47-50).
  - Use semicolons to separate subentries (education, higher: in Canada, 24-26; in the United States, 27-30, 45, 47-50).
  - Use commas between locators.
  - Use semicolons between cross references (See also Anabaptists; New Light Baptists).
  - There is no final punctuation, except that a period precedes a cross reference.

## What to Index (and What Not to Index)

The subject matter and purpose of the book determine which statements are pertinent and which are peripheral. Not everything in a book needs to be indexed. In general, *do not* index the following items:

- Authors and titles listed in the bibliography and notes
- Names of people mentioned in the acknowledgments or dedication
- Unimportant mentions of subjects in the notes
- Names of people, places, and things that are mentioned only as examples and not further discussed
- Illustrations or captions if the book contains a list of illustrations
- Illustrations or captions if the text of the book has cross references to figures—for example, "(see figure 3)" or "Figure 3 shows . . ." The index will send readers to the text, which in turn will refer them to the related figures.

In addition, be cautious about indexing the main topic of your book. A lengthy entry is difficult for readers to navigate. Most information that touches on the main topic should appear elsewhere in the index if possible. For example, in a book about desegregation, the topic of court rulings could go in an entry such as "court rulings" rather than "desegregation: court rulings regarding."

## Headings

A heading is a noun or a noun phrase, starting with the word that is the key to the entry. The heading should be as specific as possible and should provide full identification, particularly in the case of proper names.

- Use surname plus given name or initials.
- If the complete name is not known, add an identifying word or phrase: “Street, [J. B.?” or “Street (lawyer).”
- Two subjects with the same name should be distinguished by dates, residence, title, or nickname.
- In a biography or work with a biographical component, family members may be identified: “Emerson, Charles (brother).”
- Under most circumstances, avoid using titles (Governor, President, General) as part of the proper name in an index entry. When titles are used with a full name, disregard them in alphabetizing.
- Spelling, capitalization, and the use of hyphens, italics, and quotation marks should follow usage in text.
- All proper names should be listed separately (North Carolina Chamber of Commerce *and* North Carolina State Legislature *should not be subentries under* North Carolina).

## Poor Headings (Examples)

Desire of New Light Baptists for Anglican Communion

**(Comment:** The initial word, *desire*, is not the key. It should read “New Light Baptists, desire of, for Anglican communion” or “Anglican communion, desired by New Light Baptists.”)

Quakers attend Anglican service at Thompson's Creek to  
ridicule Woodmason, 114-20

**(Comment:** This heading attempts to say too much. It should be focused and condensed or, if appropriate, divided into separate subentries: Quakers: attend Anglican services, 114-19; ridicule Woodmason, 118-20.)

## Subentries

Make subentries succinct, but retain prepositions and conjunctions for clarity. Subentries are not always necessary. If the heading word is mentioned only a handful of times, simply list the locators (page numbers and ranges). A long list of locators (more than five or six) or a range covering a lot of pages (e.g., 87-109) indicates that subentries are needed. If the topic has only been mentioned—not substantially discussed—it may not need to be indexed; if desired, a “mentioned” subentry may be created and placed at the end of the subentries.

## Locators

Be sure to record page numbers accurately and clearly.

- Give comprehensive page numbers for continuous treatment of the subject (166-69, *not* 166ff).
- Do not use comprehensive page numbers for *separate* occurrences of the subject; in that case, record each page (166, 167, 168).

- If a topic is mentioned on a number of pages in close proximity (20, 22, 23, 24, 25, 28, 30, 31, 33, 35), the form “20-35 passim” is acceptable. *Passim* should be used only sparingly and always with a specific page range.
- Page numbers for matter found in endnotes should be recorded like so: “206n27”; for unnumbered or solitary footnotes, use this format: “23n, 46n.” If the entry appears in the text and in a footnote on the same page, “n” is not necessary (“23,” *not* “23n” or “23, 23n”); most books will have one placement or the other for notes, so these two types of locators are not likely to occur within the same index.
- Page ranges should match the style in the rest of the book (for example, 211-12 or 211-212).

## Analysis of Items

After you have selected and recorded items, arrange the headings in alphabetical order. Then study the headings and subentries to see whether some might be combined.

- Examine subentries for synonymous, equivalent, and closely related items. Many of these can be combined into a single subentry (but keep in mind the principle of avoiding long strings of locators).
- Check for entries with only a single locator. Consider whether the term or the concept it represents is significant to your book. If you use another word for the same concept elsewhere, consider combining entries. If the topic gets only passing mention, consider deleting the entry.
- If a subject is referred to by more than one name, one entry can be analyzed in detail (with subentries) and the other can carry a cross reference.
- In the case of pseudonyms, the subentries should appear with the actual name unless the pseudonym is better known.
- For handling of entries for nobility, see *The Chicago Manual of Style* or consult your project editor.
- If a name has variant spellings, use the form that appears in the text.

## Cross References

The cross reference is a space saver and serves to prevent duplication. However, it is not worthwhile to use a cross reference if the length of the cross reference takes *more* space than listing (repeating) the page numbers. Here duplication is permissible.

- In making a cross reference, be sure the exact words of the referenced heading are used. Also make sure there is such an entry. Follow the capitalization style you have used for index entries (“See also education” if common-noun entries are lowercase, “See also Education” if all entries are capitalized).
- See follows an entry with no locators—it simply refers the reader to another part of the index. See also follows an entry with locators; it refers the reader to additional information in another entry. See also under refers the reader to a subentry under certain circumstances. See *The Chicago Manual of Style* for more information.
- See, See also, and See also under should be underlined unless preceding an underlined (italic) cross reference, in which case use roman (“See also education” but “See also Souls of Black Folk, The”).
- Separate cross references with semicolons.

## Arrangement of the Index

After you have grouped and arranged all subentries and cross references in a logical order under each heading, alphabetize the headings (entries). Consult *The Chicago Manual of Style* for specific questions about alphabetization.

## Indexing from Manuscript

Although it is possible to construct a preliminary index based on the final, edited manuscript, doing so does not greatly reduce the amount of work required at the page proof stage. A better choice may be to reread your manuscript with the index in mind and make preliminary decisions about what entries and cross references you would like to include, what entries will need subentries, and so on, without bothering with page numbers.

If you choose to construct a full preliminary index from manuscript,

- Index just as you normally would using page proof but use manuscript page numbers (e.g., ms38).
- Highlight subjects on the manuscript page so they are easily seen. Remember to note multiple occurrences of the same subject on one manuscript page; when the book is paginated they may fall on different pages. You might use *t*, *m*, and *b* to indicate whether the reference falls at the top, middle, or bottom of the page (e.g., ms38t).
- When you receive page proof, mark your indexed manuscript (or break up your electronic file) with the book's page breaks. Note the beginning and end of each book page and write in the appropriate book page number. For each entry, go to each manuscript page indicated, find out which book page corresponds, and in your index file, replace the manuscript page number with the correct book page number. When you finish this substitution process, alphabetize and proofread your index.

## Sample Index Entries

Davis, Jefferson, 77, 99, 108, 209n; proclaims day of prayer, 149-50; visits city, 96-97, 129  
Day, James, 141, 231  
Day, General Stephen B., 75  
destruction: by fire during siege, 179; by gunboats, 108-37  
passim; of homes, 164; of printing office, 158  
diphtheria. See under epidemics  
Drenna, William, 180, 194, 296n22 [for a note at the back of the book\*]  
Dye, Nathan, 203  
Eaton, John, 212  
economy: influence of, on politics, 25; and manufacturers, 21; presiege, 20; products of, 21; slave, 42  
epidemics, 216-18; diphtheria, 37, 145, 152, 219, 221, 227; malaria, 145, 152, 218-20; treatments for, 218-19; yellow fever, 145, 219. See also vaccinations



## Chapter 7

# Sample Citations

### Examples of Notes Style

#### Full Notes Style

(used without a full bibliography)

All references to a work after the first one should use the shortened form shown below.

#### Books

##### **One Author**

1. David Rothenberg, Sudden Music (Athens: University of Georgia Press, 2002).

##### **Two Authors**

2. Liam P. Unwin and Joseph Galloway, Peace in Ireland (Boston: Stronghope Press, 1990).

##### **Edited Volume**

3. Rochelle Johnson and Daniel Patterson, eds., Susan Fenimore Cooper: New Essays on "Rural Hours" and Other Works (Athens: University of Georgia Press, 2001).

##### **Edited Volume(s) of a Single Author's Work**

4. Ralph Waldo Emerson, The Later Lectures of Ralph Waldo Emerson, 1843-1871, 2 vols., ed. Ronald A. Bosco and Joel Myerson (Athens: University of Georgia Press, 2001).

#### Chapter or Part of a Book

5. Wayne Franklin, "Under the Table: Susan Fenimore Cooper and the Construction of Her Father's Reputation," in Susan Fenimore Cooper: New Essays on "Rural Hours" and Other Works, ed. Rochelle Johnson and Daniel Patterson (Athens: University of Georgia Press, 2001), 3-21.

(page numbers are optional)

#### Journal

6. David L. Chappell, "The Divided Mind of Southern Segregationists," Georgia Historical Quarterly 82, no. 1 (1998): 45-72.

### Shortened Notes Style

(used with a full bibliography)

#### Books

##### **One Author**

1. Rothenberg, Sudden Music, 20.

**Two Authors**

2. Unwin and Galloway, Peace in Ireland, 42.

**Edited Volume**

3. Johnson and Patterson, Susan Fenimore Cooper, 82.

**Edited Volume(s) of a Single Author's Work**

4. Emerson, Later Lectures, 1:45.

**Chapter or Part of a Book**

5. Franklin, "Under the Table," 7.

**Journal**

6. Chappell, "The Divided Mind," 52.

**Examples of Bibliography Style****Books****One Author**

Rothenberg, David. Sudden Music. Athens: University of Georgia Press, 2002.

**Two Authors**

Unwin, Liam P., and Joseph Galloway. Peace in Ireland. Boston: Stronghope Press, 1990.

**Edited (Multiauthor) Volume**

Johnson, Rochelle, and Daniel Patterson, eds. Susan Fenimore Cooper: New Essays on "Rural Hours" and Other Works. Athens: University of Georgia Press, 2001.

**Edited Volume(s) of a Single Author's Work**

Emerson, Ralph Waldo. The Later Lectures of Ralph Waldo Emerson, 1843-1871. 2 vols. Edited by Ronald A. Bosco and Joel Myerson. Athens: University of Georgia Press, 2001.

**Chapter or Part of a Book**

Franklin, Wayne. "Under the Table: Susan Fenimore Cooper and the Construction of Her Father's Reputation." In Susan Fenimore Cooper: New Essays on Rural Hours and Other Works, edited by Rochelle Johnson and Daniel Patterson, 3-21. Athens: University of Georgia Press, 2001.

**Journal**

Chappell, David L. "The Divided Mind of Southern Segregationists." Georgia Historical Quarterly 82, no. 1 (1998): 45-72.

# Appendix A

## Digital Art Requirements for Submission



## Alt Text Style Guide

Beginning in June 2025, all ebooks must comply with the European Accessibility Act in order to be available in the European Union. One of those provisions requires that ebooks include alt text for illustrative materials.

Beyond the legal requirements, however, you want your book to include alt text for numerous reasons, as do we. Alt text makes your book available to a wider audience, because it makes your book more accessible—for example, to readers who are visually impaired or to readers whose ebook reading device does not support a given graphic. Alt text also aids in search engine optimization used by vendors such as Amazon and Google.

### What is alt text?

Alt text is short for “alternative text.” It is a written description of an image, graphic, or table that replaces an illustration when it is not available. Alt text is particularly useful for text-to-speech devices that turn written text into spoken word, a technology that frequently serves the visually impaired.

### How to write alt text

Although one could say that alt text is a description of the image, good alt text conveys much more than that through its description by taking into account the purpose and context of the image. When writing your alt text, think about how you would describe the image to an associate over the phone. Consider the following: Why are you including the image? What information are you trying to convey? Employ the following formatting guidelines:

- Include [a] a brief description in addition to [b] an explanation of the image.

**EXAMPLE:** [a] A bar graph [b] indicates that the greatest number of foreclosures occurred in California and Florida.

- Focus on what the image means rather than just its visual features. Is there a tone you wish to communicate?  
**EXAMPLE:** Richard Simmons, smiling overenthusiastically, poses in front of three women in jogging suits.
- Keep to twenty-five words if possible, fifty words maximum.
- Write in complete sentences when possible, and use present tense.
- Start with a capital letter and end with a period, even if it is not a complete sentence.
- Avoid special symbols and abbreviations.
- Do not start with the words “photo of” or “image of.” Avoid such redundancies.
- Capitalize acronyms so that the text-to-speech technology knows to read them as letters rather than as a word.  
**EXAMPLE:** “AKA” instead of “aka.”
- Spell out contractions and smaller numbers.
- If an image contains text, such as labels, repeat that text verbatim in the alt text.  
**EXAMPLE:** A sign in front of the store reads, “Open twenty-four hours.”
- For complex tables and graphs, alt text should be used in conjunction with the caption to convey the main thrust of the data presented.  
**EXAMPLE:** Table title: State of Georgia Births by Year, 1900–1990.  
**Alt text:** The highest number of births fall between the years 1946 and 1960, the lowest during the 1930s.
- Place the alt text in a separate double-spaced document, keyed by number to the corresponding illustrations.

## **When not to write alt text**

- The main text or caption already describes the image in an informative manner. In this case, indicate that the particular item does not need alt text in your alt text manuscript.  
**EXAMPLE:** No alt text needed—described in caption.

- The image is decorative only. Again, indicate that the particular item does not need alt text in your alt text manuscript.

**EXAMPLE:** No alt text needed—decorative.

**Note:** Consult with your acquisitions editor before including decorative images. The use of decorative illustrations is generally highly discouraged, especially in scholarly monographs.

## Examples of Alt Text

### EXAMPLE 1

**Caption:** Joseph-Francois Lafitau

**Alt text:** An oil painting shows a man in eighteenth-century ecclesiastical clothing.



**EXAMPLE 2**

***Caption:*** Open barrel of wild ginseng roots being inspected by the USDA.

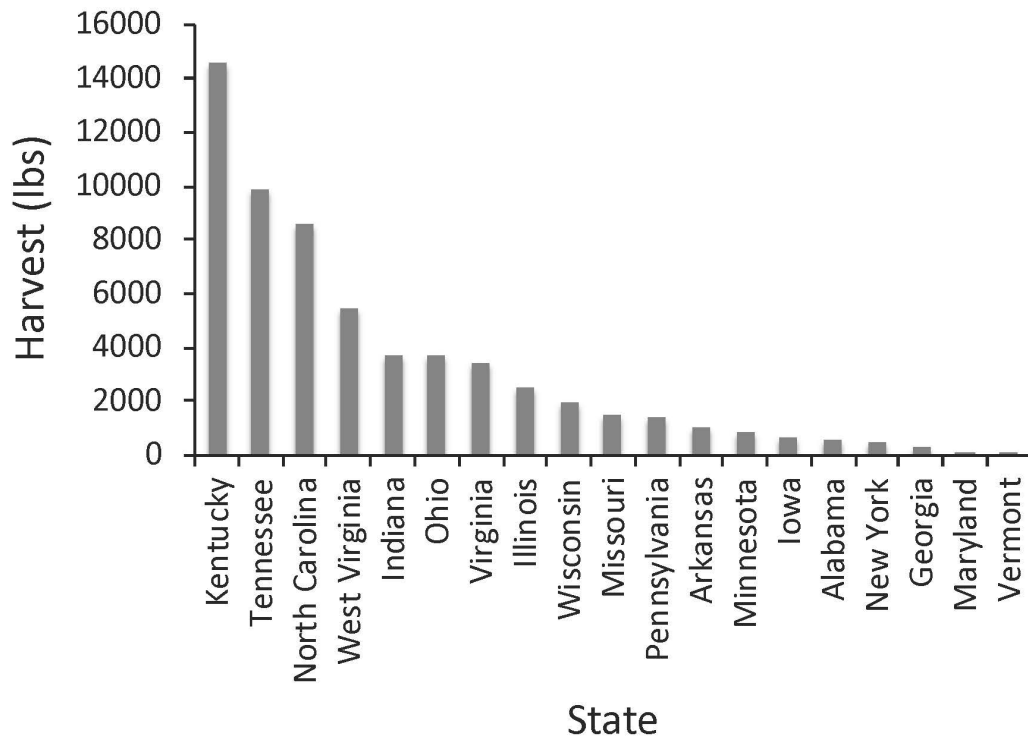
***Alt text:*** No alt text needed—described in caption



**EXAMPLE 3**

**Caption:** Average ginseng harvest per year (2004–2013) from states where harvest is allowed.

**Alt text:** A bar graph shows that harvest is highest in the upper South states of Kentucky, Tennessee, North Carolina, and West Virginia.





**EXAMPLE 4**

**Caption:** Shipley Do-Nuts offered an attractive location for hanging out.

**Alt text:** A clean, well-lighted storefront with a Shipley Do-Nuts sign above and patrons inside features a sign to its left that reads, “Open twenty-four hours.”



Appendix B

Digital Art Requirements for Submission

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# Digital Art Requirements for Submission

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## Digital Art Check Sheet

Please fill out this form when submitting art.

AUTHOR/EDITOR NAME \_\_\_\_\_

TITLE OF BOOK \_\_\_\_\_

ADDRESS \_\_\_\_\_

PHONE/FAX \_\_\_\_\_

EMAIL \_\_\_\_\_

Please consult pages 2–4 of the guidelines for further details regarding the requirements for continuous-tone and bi-tonal scanning.

**Digital Scans** TOTAL NUMBER OF SCANS \_\_\_\_\_

### FOR CONTINUOUS-TONE SCANS

Number of scans from original art (glossy photos, transparencies, or original drawings) \_\_\_\_\_

RESOLUTION ☐ 300 ☐ 600 ☐ 1200 ☐ 2400

FILE FORMAT: ☐ TIFF ☐ EPS

Number of scans from previously printed material (illustrations and photos from books) \_\_\_\_\_

RESOLUTION ☐ 300 ☐ 600 ☐ 1200 ☐ 2400

FILE FORMAT: ☐ TIFF ☐ EPS

### FOR BI-TONAL SCANS

Number of scans from original art or previously printed material \_\_\_\_\_

RESOLUTION ☐ 1200 ☐ 2400

FILE FORMAT: ☐ TIFF ☐ EPS

Are laser printouts provided for each continuous-tone and bi-tonal scan ? ☐ YES ☐ NO

This includes digitally drawn charts, graphs, and maps. Please see pages 5–7 for further information regarding line art.

**Computer-Based Drawings** TOTAL NUMBER OF FILES \_\_\_\_\_

APPLICATION(S) USED ☐ Adobe Illustrator ☐ Macromedia Freehand ☐ CorelDraw ☐ Canvas

☐ Other \_\_\_\_\_

Have fonts been used in files? (IF SO, THEY MUST BE INCLUDED ON DISC)

☐ YES ☐ NO

FONT(S) USED \_\_\_\_\_

Have scans been embedded in files? (IF SO, THEY MUST BE INCLUDED ON DISC)

☐ YES ☐ NO

SCAN NAMES (OK to attach separate sheet) \_\_\_\_\_

Has the digital line art been saved in eps format ? ☐ YES ☐ NO

Are the original application files included in the art submission ? ☐ YES ☐ NO

Are laser printouts provided for each digital line drawing ? ☐ YES ☐ NO

### Method of Transfer

☐ FLOPPY DISC ☐ ZIP DISC ☐ JAZ DISC ☐ CD-ROM ☐ DVD

### NAMING CONVENTIONS FOR DIRECTORIES (FOLDERS) AND FILES

The following examples indicate the appropriate form in which directories/files should be labeled. Note that underscores are **always** used in place of blank spacing within the names.

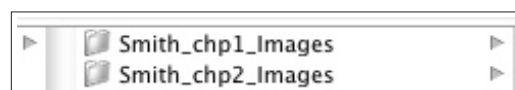


Fig. 1 – For directories (folders): author last name\_chapter number (or other designator)\_subcategory

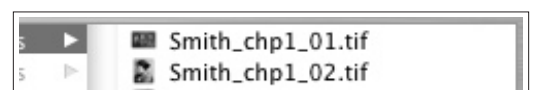


Fig. 2 – For files: author last name\_chapter number (using the abbreviation chp and the number)\_image no. (with zeros preceding single digits)

### FILE FORMATS

Scans should be submitted as EPS or TIFF files

**IMPORTANT NOTE:** Files in the following formats **will not** be accepted: GIF, PSD, PNG, or BMP.

### A Word on JPEGs

The JPEG format is commonly used for file transfer because of its high compression qualities (smaller file size makes it easier to transport). Unfortunately, JPEG compression is accomplished by discarding some of the data that makes up the image. Each time a JPEG is opened, edited, and resaved in the JPEG file format, image degradation results.

If you acquire an image from a library, museum, or stock photo agency, request the EPS or TIFF format. If JPEGs are the only file format available, do not open, edit, or save the image before submitting it.

## 1. Overview

There are several factors to consider when attempting to reproduce illustrations in printed books. Quality of original illustrations is foremost, but we also consider scanning resolution, the paper books will be printed on, and printing presses. Failure to consider any one of these factors can lead to problems when books are on press and to disappointment with finished books. To avoid this, we prefer to handle scanning your photographs and illustrations. If this is not possible, have a professional graphic arts service bureau scan your art to specifications below. Prints from digital files, submitted as art to be scanned, are not acceptable. Scans that do not meet these guidelines may be rejected. The guidelines set forth in this document pertain strictly to black and white digital art.

### What Is Digital Art?

Digital art is any image that has been captured through scanning or digital photography, or that has been created using a software program.

### Types of Digital Art: Scans and Computer-Based Drawings

#### Scans

Scans (or bitmap files) are images composed of pixels—the smallest building blocks of bitmapped art. The figures on the right show two basic types of scans. Figure 1.1 is a continuous-tone scan, and figure 1.2 is a bi-tonal scan.

**CONTINUOUS-TONE SCANS (8-BIT)** In continuous-tone scans, each pixel is one of 256 shades of gray, ranging from pure white to solid black. Because each pixel can vary in tonality, transitions from light to dark are smooth and realistic—as long as the **RESOLUTION** is high enough. Photographs and drawings with fine transitions between light and dark, such as figure 1.1, are ideal candidates for continuous-tone or 8-bit scanning.

**BI-TONAL SCANS (1-BIT)** In bi-tonal scans, each pixel can be only one of two values: 100% black or 100% white. Images that lack gray values, such as figure 1.2, are good candidates for bi-tonal scanning.

#### Computer-Based Drawings

Charts, timelines, graphs, and other quantitative information-based images are often created (as opposed to being scanned) using a vector-based drawing application. Vector-based drawing applications build images by using mathematical formulas to describe points, lines, and shapes. Unlike scans, which depend on proper resolution for realistic rendering, vector graphics are resolution independent and can be enlarged to any size without loss of quality. See figure 1.3.

**RESOLUTION** The number of pixels per unit of measure to form an image. In the United States, image resolution is calculated per inch, hence the abbreviation ppi.

#### TIP ON TERMINOLOGY

**Continuous-tone** images are often referred to as “photographs.” In Adobe Photoshop, the term **Grayscale** is used (Menu: Image > Mode).

**Bi-tonal** images are often referred to as “line art” or “monochrome” images. In Adobe Photoshop, the term **Bitmap** is used (Menu: Image > Mode).

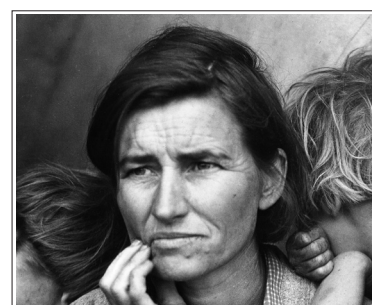


Fig. 1.1

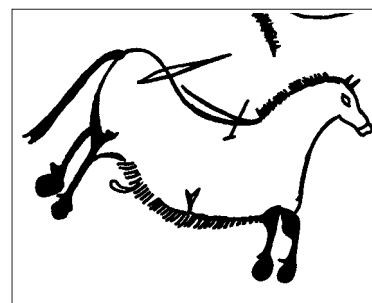


Fig. 1.2

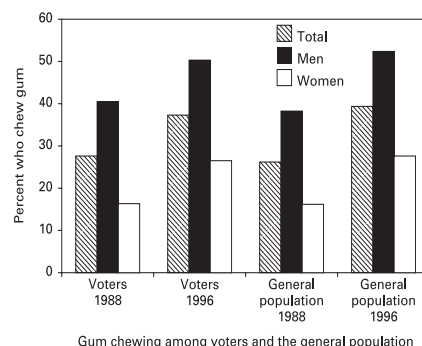


Fig. 1.3

2. Image Resolution for Continuous-Tone Scans

Resolution is a major factor in determining the quality of all scans. Resolution is the number of pixels per unit of measure (inches, in the United States, hence the abbreviation ppi) used to form an image. In general, photographic scans intended for print usage should be at least 300ppi at the final size for reproduction. Resolution should be determined at the scanning stage based on the qualities of the originating image: (1) whether it is continuous-tone or bi-tonal and (2) the size of the original. For further guidance, see the table below.

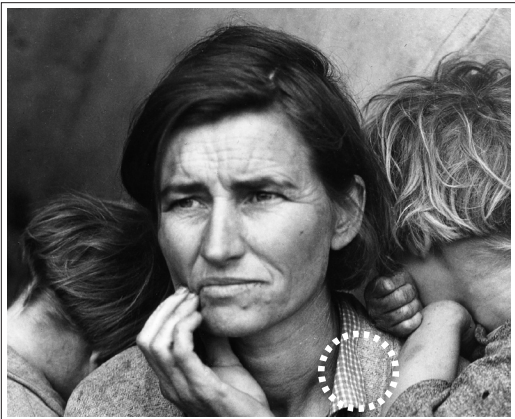


Fig. 2.1 – 300ppi



Fig. 2.2 – 72ppi (Note the pixelized edges and loss of details.)

FIGURE 2.1

Example of a properly scanned, grayscale photograph at 300ppi. This resolution setting is suitable for high-quality offset print production.

FIGURE 2.2

Example of a photograph scanned at 72ppi, resulting in an image that appears blurry or out of focus. **PIXELATION** is another phenomenon associated with a low-resolution scan. Low-resolution settings are not suitable for print.

FIGURE 2.3

Example of a low-resolution scan to which resolution has been artificially added.



Fig. 2.3 – Scanned at 72ppi; with resolution artificially increased to 300ppi. (Compare the circled areas in the figures. Note that there is little improvement in detail in fig. 2.3 after resolution has been added.)

**PIXELATION** A phenomenon in bitmap images that results from insufficient resolution or over-enlargement. Individual pixels become visible, especially on the edges of objects, creating a stair-stepped or jagged look.

Continuous-Tone or Bi-tonal?

To determine whether you should scan your original art in continuous-tone mode (8-bit) or in bi-tonal mode (1-bit), consider the following:

- ▶ If your original is a photograph or fine art drawing that contains multiple levels of gray tones, you should scan the original in *continuous-tone mode*.
- ▶ If the original is a line drawing without gray tonalities, and consists of only black and white lines and shapes, you should scan the original in *bi-tonal mode*.

Determining Resolution Settings for Continuous-Tone Resolution Scans

Size of Original (inches)	Resolution (ppi)
Smaller than 5 x 7	600ppi
5 x 7	300ppi
8 x 10	300ppi

Save all scans in the TIFF or EPS format.



### 3. Halftones: A Necessary Step in the Printing Process

#### What Is a Halftone?

All continuous-tone scans must become halftones in order to be printed. A halftone is an image formed by breaking up a continuous-tone image into a pattern of dots of varying sizes. In the lighter areas of the image, the dots are very small. In the darker areas, the dots enlarge to overlap each other. When printed, the dots, though clearly visible through a magnifying glass, merge to give the illusion of continuous tone to the naked eye.

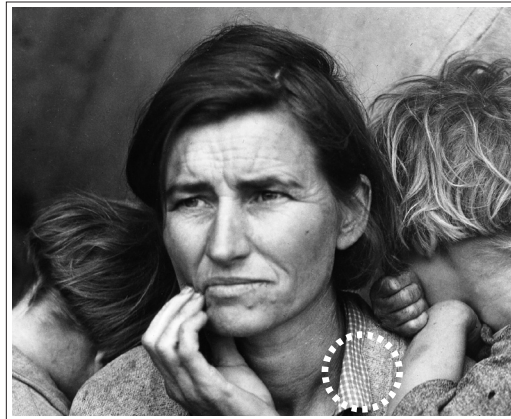


Fig. 3.1 – Printed halftone

Figure 3.1 has been scanned from an original photograph.



Fig. 3.2 – Halftone dot pattern

Figure 3.2 is a detail of figure 3.1. Note the dot pattern.

---

#### Scanning Books and Magazines

**MOIRÉ** In printing, an undesirable pattern created by the overlapping of halftone screens. Moirés occur when printed images are scanned and not properly *descreened*.

**DESCREENING** A process by which evidence of the original halftone screen pattern is removed. This can be achieved through the use of software and/or mechanical filters.

In general, you should avoid using previously printed images (such as halftones from books and magazines) as your original art, as they can result in unwanted pattern effects called **MOIRÉS**. Printed photographs contain a dot pattern as a result of the halftone process, so scanning printed images creates an overlapping array of patterns: (1) the pattern present in the printed piece and (2) the new pattern created from the scan. When these two patterns overlap, a moiré is formed. While **DESCREENING** techniques can be used to minimize the effect of moirés, these techniques usually result in a softening of detail in the image.

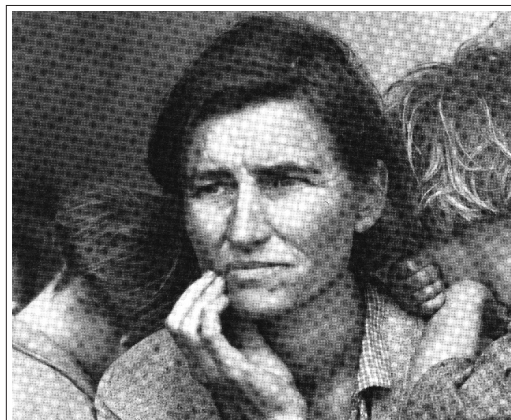


Fig. 3.3 – Moiré pattern

Figure 3.3 has a moiré pattern that is unpleasant to look at and unsuitable for print production.

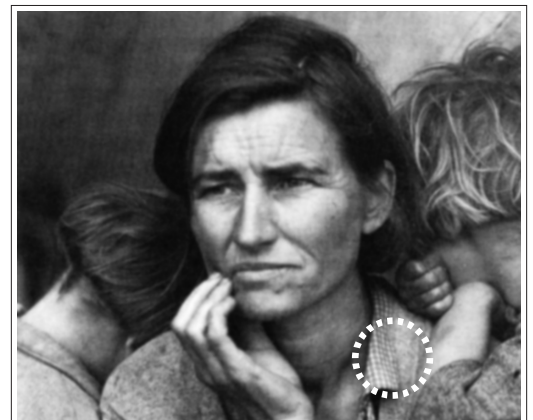


Fig. 3.4 – Descreened

Figure 3.4 has been descreened but the photographic details have been diminished as a result. (Compare circled areas in figs. 3.1 and 3.4.)

4. Image Resolution for Bi-tonal Scans

Resolution determines the quality of all scans. Resolution is the number of pixels per unit of measure (inches, in the United States, hence the abbreviation ppi) used to form an image. In general, bi-tonal scans intended for print usage should be at least 1200ppi. Resolution should be determined at the scanning stage based on the qualities of the originating image: (1) whether it is continuous or bi-tonal and (2) the size of the original. See the table below for further guidance.

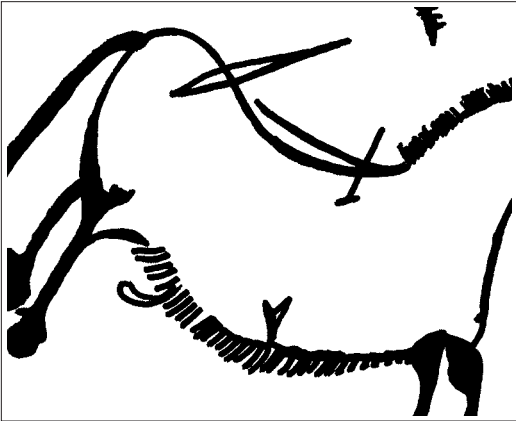


Fig. 4.1 – 1200ppi

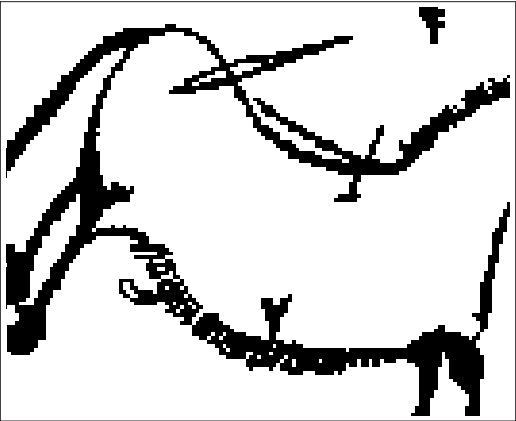


Fig. 4.2 – 72ppi

**FIGURE 4.1**  
Example of properly scanned **LINE ART** at 1200 ppi. This setting is ideal for high-quality offset print production. Note the smooth curves.

**FIGURE 4.2**  
Example of line art scanned at 72ppi, which results in an image that appears blocky and sharp-edged. **PIXELATION** will occur if line art is scanned at low resolutions. Low-resolution settings are *not* suitable for print.

**FIGURE 4.3**  
Example of a low-resolution scan to which resolution has been artificially added. This is still inadequate for printing.



Fig. 4.3 – Scanned at 72ppi; with resolution artificially increased to 1200ppi

**LINE ART** Images that contain only solid blacks and whites.

**PIXELATION** A phenomenon in bitmap images that results from insufficient resolution or over-enlargement. Individual pixels become visible, especially on the edges of objects, creating a stair-stepped or jagged look.

Continuous-Tone or Bi-tonal?

To determine whether you should scan your original art in continuous-tone mode (8-bit) or in bi-tonal mode (1-bit), consider the following:

- ▶ If your original is a photograph or fine art drawing that contains multiple levels of gray tones, you should scan the original in *continuous-tone mode*.
- ▶ If the original is a line drawing without gray tonalities, and consists of only black and white lines and shapes, you should scan the original in *bi-tonal mode*.

Determining Resolution Settings for Bi-tonal Resolution Scans

Size of Original (inches)	Resolution (ppi)
Smaller than 5 x 7	2400ppi
5 x 7	1200ppi
8 x 10	1200ppi

Save all scans in the TIFF or EPS format.



### ANTICIPATING THE EFFECTS OF REDUCTION

#### Line Rules

1. The minimum rule size should be no smaller than 1 pt in the large original.
2. Maximum rule size should be no larger than 2 pts in the large original.

#### Typography

If you are working with oversized art, reduce your printouts by 50% to ensure that the fonts will be easily readable when sized for the book page. Refer to *Preparing Charts and Graphs: Exhibit B* (page 8) to see how these combined principles can affect a chart's clarity.

**POSTSCRIPT** An Adobe programming language used to describe pages, graphics, and fonts. The PostScript language tells output devices how to render data as pages.

**EPS FILE** An abbreviation for encapsulated PostScript file. A type of file used to encode graphics so they can be embedded in a larger PostScript file.

## 5. Charts, Graphs, and Maps

### Preparing Charts and Graphs

#### PROPORTIONS

Typically, charts and graphs are printed in books at sizes ranging from 3" x 3" to 4" x 7". However, most people create their drawings at a larger size. This means the drawing will have to be reduced to fit within the dimensions of the book. The relationship between font size, rule weight, and final printed size should be considered when creating drawings. See **exhibit A** for an example of acceptable figure layouts.

#### STYLE

1. One consistent line weight is preferred, but use no more than two rule sizes.
2. Use one font point size throughout the figure. If two sizes are used, they should vary from each other only slightly—for instance, 10 pt and 12 pt as opposed to 10 pt and 18 pt.
3. Font styles should be used sparingly. In most cases, there is no reason to use bold or italic.
4. Do not use all CAPS as this decreases overall legibility.
5. Use tints sparingly and only if you are submitting digital originals using one of the recommended software programs listed below. Use solid black and white where possible. Tint variations that are not easily distinguishable from each other may confuse the reader. Use 20%, 50%, and 80% tint values.
6. Patterns: If you are submitting laser prints and areas of a figure need to be distinguished with more variation than solid black and solid white allow, then patterns should be used. Do **not** submit laser prints that include tints.

### Preparing Maps

It is strongly recommended that all maps be prepared by a professional cartographer and that they be coordinated to match a book's design.

### How to Submit Final Art to Publishers

#### LASER PRINTS

Many of the programs used to create charts and graphs, such as *WordPerfect*, *Microsoft Word*, *PowerPoint*, and *Excel*, **cannot** output valid **POSTSCRIPT** files. These programs are meant for more limited use in presentations or for output via desktop printers. However, prints from these applications may be submitted and scanned successfully if these basic guidelines are adhered to:

1. Follow the rules of proportion and style as indicated in the section above.
2. Provide printouts on smooth, bright white laser paper.
3. Set the resolution of the laser printer at a minimum of 600dpi (dots per inch).
4. Use patterns instead of tints to distinguish different areas. See item 6 in the Style section above.
5. Label all figures clearly.

#### DIGITAL FILES

Digital files are acceptable if they have been created in one of the following programs: *Adobe Illustrator*, *Macromedia Freehand*, or *CorelDraw*. These guidelines should be adhered to:

1. Follow the rules of proportion and style as indicated in the section above.
2. Include all fonts used in digital drawings with your submission.
3. Include all images placed within digital drawings with your submission.
4. Save digital drawings in the **EPS FILE** format.
5. Include laser prints of all digital image files with your submission.

Proportion Sizing in Figure Layouts

Charts and graphs are usually drawn at sizes larger than can be used in a book. Reproduction sizes commonly range from 3" x 3" to 4" x 7". To fit on the pages of a book, the original drawings must be reduced in size. The relationship between font sizes, rule weights, and final printed sizes should be considered when constructing the original figures.

See the comparisons below for a clarification of the requirements of **VECTOR IMAGES**.

**VECTOR IMAGES** Vector-based drawing applications such as *Adobe Illustrator* and *Macromedia Freehand* build images by using mathematical formulas to describe points, lines, and shapes. Unlike scans, which depend on proper resolution for realistic rendering, vector graphics are resolution independent and can be enlarged to any size without loss of quality.

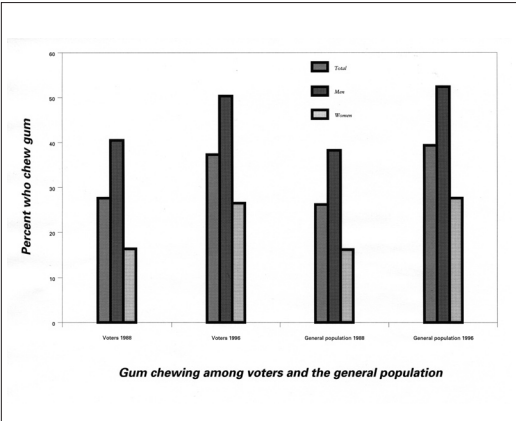


Fig. A1

Figure A1 shows a chart reduced to the size dimensions of the printed page. Note the illegibility of the legend and column/row headings. The bar shadings are too similar in tone as well.

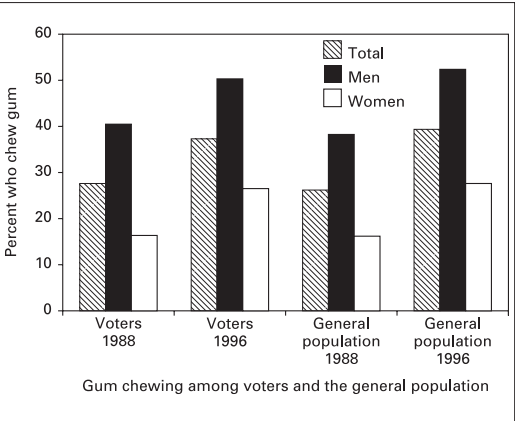


Fig. A2

Figure A2 depicts the same chart redrawn with the final production size in mind. Bars are clearly distinguishable, all text is legible, and the line rules are not faded.

**PREVIEW** reproduction size by printing out figures at a width of between 3 and 4 inches. You can also use a photocopier to reduce figures to that size.

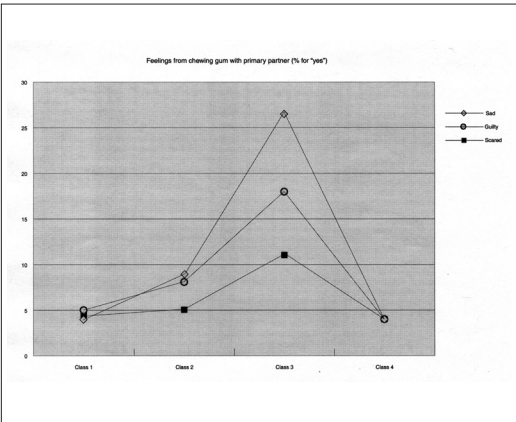


Fig. A3

Figure A3 illustrates a line graph in reduced size that will print poorly if no adjustments are made. The type is rendered unreadable. Also, the graph points are lost within the background shading.

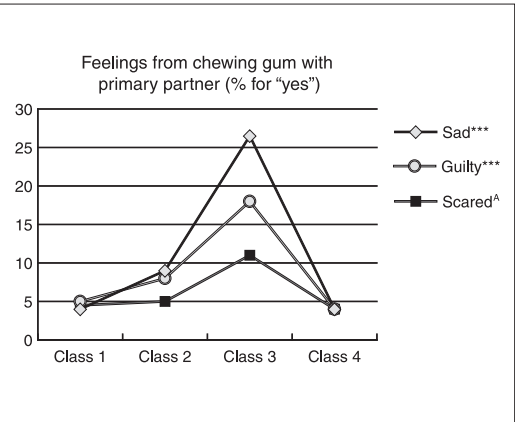


Fig. A4

Figure A4 provides the same information as figure A3 but is laid out according to the accepted guidelines. The text is now readable and the plotted points are clearly defined.

## Anticipating the Effects of Reducing Image Size

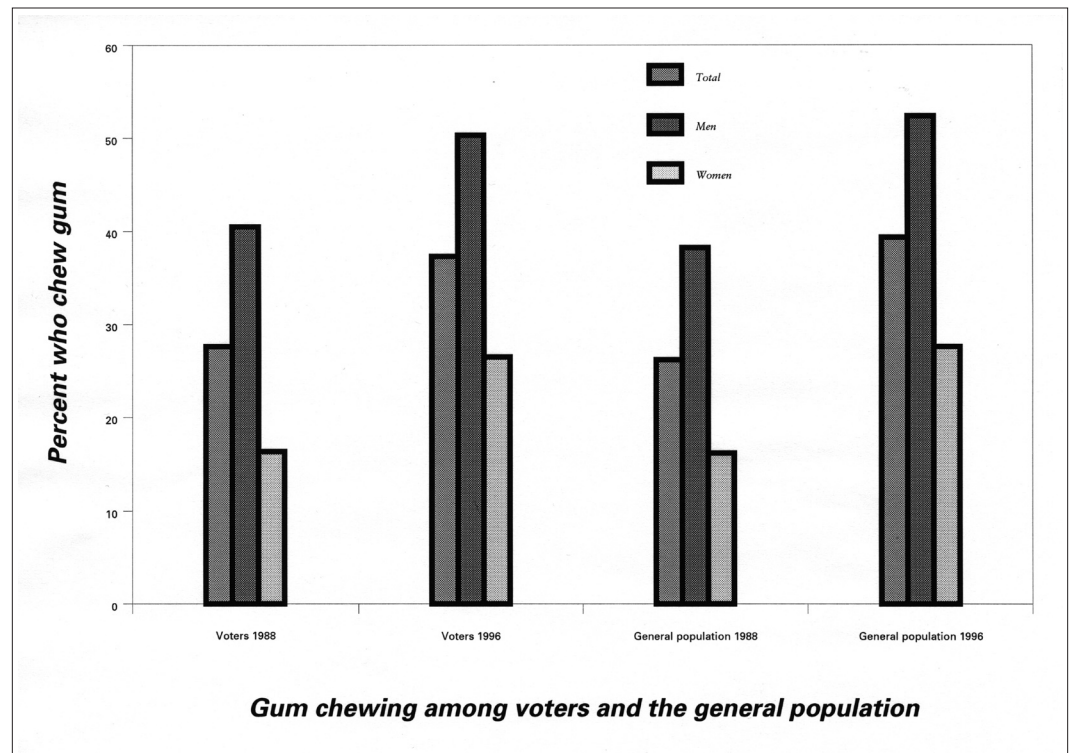


Fig. B1 – Original size chart before reduction

## LINE RULES

Bounding rules that appear **thin** in the reduced image may fade and disappear when printed. The **minimum** rule size should be no smaller than 1 pt in the large original.

The boldness of rules that are too **thick** around data columns adds unnecessary emphasis. The **maximum** rule size should be no larger than 2 pts in the large original.

## FONTS

Column and row headings that are legible at full size may become unreadable when reduced to fit in a book. If you are working with over-sized art, reduce your printouts to the width that will be used in the book to make sure your type is clear.

Use one font throughout the figure. If two different sizes are utilized, they should vary from each other only slightly (e.g., 10 pt and 12 pt, not 10 pt and 18 pt).

Font styles should be used sparingly. Generally, there is no reason to use bold or italic.

Do **not** use all CAPS as this decreases overall legibility.

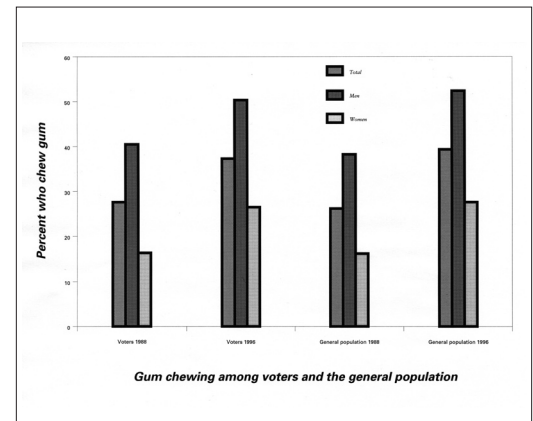


Fig. B2 – Illegible chart after reduction

## TINT VARIATIONS

Tint variations that are not easily distinguishable from each other may confuse the reader. To avoid identical columns or graph points, use 20%, 50%, and 80% tint values.

Legibility of the accompanying chart legends and keys should also be confirmed.

## Appendix C

# Permissions Inventories and Requests

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Selection:

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Page numbers: \_\_\_\_\_

Material other than text (illustrations, charts, maps, etc.)

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## Art Inventory and Permissions Summary

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_____	_____

Before completing this inventory, please consult the [Preparation of Illustrations guidelines](#) (chapter 3); the section on [permissions](#) in the [Guidelines for Manuscript Preparation](#) (chapter 2); and, if relevant, the [Digital Art Requirements for Submission](#) (appendix B).

**Art placement preferences:** \_\_\_ collected in a gallery \_\_\_ scattered throughout the book \_\_\_ photos collected in a gallery, other illustrations scattered

[illegible]

Fig no	Type of art (e.g., photo, table, graph)	(If scattered) Appears in chapter	Artist (if applicable)	Title or description	Media and dimensions (if applic.)	Source / credit line	Perm needed (Y/N)	Perm rec'd (date)	Mktg use explicitly approved	Restrictions, lending period, etc. (e.g., one-time use; restrictions on cropping, bleeding, superimposition of text, colored stock or colored ink; transparency return date)	Fee or free copies required	Fee pd (date)

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