

UNP AUTHOR GUIDELINES AND PROCESSES

We are excited to be working with you to bring your book to publication! Please read and follow these guidelines carefully and review the author forms (sent separately; please contact your acquisitions editor/assistant if you need these again, because they will need to be completed and returned with the final manuscript). After you've had time to review and digest our guidelines, author forms, and processes, please contact your acquisitions editor/assistant with any questions.

The University of Nebraska Press follows the recommendations of the *Chicago Manual of Style*, 18th edition, and spelling preferences in *Merriam-Webster's Collegiate Dictionary*, 11th edition. UNP discourages following other conventions, including MLA and AAA, as Chicago is the benchmark for style and documentation in the publishing industry.

General timeline and overview of the submission, production, marketing, and publicity processes:

- Step 1. Submission of final manuscript formatted according to UNP author guidelines (including any images, necessary permissions, completed author forms, etc.) to UNP
- Step 2. Review of final manuscript materials by your acquisitions editor and/or an acquisitions assistant (You may be contacted with questions about formatting, missing items, or illustrations that do not meet our requirements.)
- Step 3. Transmittal to our editorial, design, and production department and preparation for copyediting (4–12 weeks, dependent on publication month and copyeditor availability)
- Step 4. Blurbs (author's responsibility to acquire blurbs; start querying potential blurbers)
- Step 5. Copyedit (4–6 weeks)
- Step 6. Copyedit review (3 weeks)
- Step 7. Design
- Step 8. Page Proofs review (4 weeks)
- Step 9. Index creation (if needed) (in tandem with page proofs review (4 weeks)
- Step 10. Printing
- Step 11. Arrival at the warehouse (6 weeks prior to publication date)
- Step 12. Publication date
- Step 13. Promote your book!

**Timeline will vary depending on project.

Table of Contents

Formatting Guidelines

Text Formatting

Documentation Systems

Notes

Bibliography

Author-Date System

Index

Illustrations

Digital Images

Maps

Line Art

Tables

Permissions

Multiauthor /Contributed Volumes

The Production Process

The Marketing Process

Appendixes

A. Sample Permission Request Letter for Illustrations

B. Sample Permission Request Letter for Text

C. Bibliographic Essay Example

D. Final Submission Checklist

E. Author Promotion Guidelines and Marketing Tips

F. Blurb Information for Authors

Formatting Guidelines

FILE SETUP

Please submit your manuscript files as Word documents via email or through a file-sharing service (Dropbox, Google Drive, WeTransfer, etc.). Create a new file for each chapter. Do not submit the manuscript as one large file. **Do not make any changes to your manuscript after the digital files have been submitted.**

File Naming

000prelim (title page, dedication, epigraph, table of contents, list of illustrations, list of tables, foreword, preface, acknowledgments, abbreviations, and chronology in that order. [Not all items may be applicable.])

00intro [If applicable.]

01chap1

02chap2

03chap3

04chap4

05Appendix [If applicable.]

06bibliography [If applicable.]

07Contributors [Edited volumes only.]

Captions [If applicable.]

[If your manuscript contains part divisions, place each part title page before the chapter it precedes, in the same electronic file.]

PAGE SETUP

Please do not use hidden text, the indexing feature, the table-of-contents generator, automatic hyphenation, or other sophisticated features of your word-processing program.

Font and Type Size

- Set your entire manuscript (including notes) in Times New Roman, size 12.
- If any special characters in your manuscript are not available in Times New Roman, please alert your editor.

Margins and Alignment

- One-inch margins on all sides.
- Use left justification, not full justification.
- Begin all paragraphs with a single tab and end them with a hard return.

Spacing

- Double space all text, including notes and bibliography, using the line spacing feature in Microsoft Word.
- Do not add extra spaces between paragraphs.
- If you wish to include a space break to indicate a change of subject, type <SPACE> on its own line between paragraphs. Do not use <SPACE> following chapter numbers, titles, or subtitles.
- If you have text that needs to start on a new page, insert a page break rather than adding extra hard returns to carry the text to a new page.

Pagination

- Number the pages of the manuscript consecutively from beginning to end; do not number the pages of each chapter independently or use roman numerals for introductory matter.
- Do not use the header feature to insert chapter names, numbers, or dates.

Text Formatting

FRONT MATTER

Table of Contents

- List all part titles and complete chapter titles and subtitles in the table of contents. Do not include chapter headings/subheadings. Do not include page numbers for the chapters as these numbers will change when the book is typeset.
- Verify that the chapter titles on the table of contents match the titles in the chapter files.
- If you feel your book does not need a table of contents, please let your editor know.

Acknowledgments

- Your acknowledgments must be submitted with the final manuscript; you may make minor revisions or additions during your copyedit review, but we require the basic text with the final manuscript.
- If you prefer acknowledgments placed in the front matter, please inform your editor and list accordingly in your table of contents.

TEXT

Headings

- Employ no more than two levels of headings. To ensure the correct weight is assigned to each heading during the design process, please differentiate the levels in your manuscript as follows:

Bold Level-A Headings

Italicize Level-B Headings

Underline Level-C Headings

- Please note that a chapter title should not be considered a heading.
- Leave a blank space above each heading.
- Keep them short, limited to one line.

Extracts/Block Quotes

- Prose quotations of 100 words or more should be set off from the text with an extra line before and after the extract. Indent block quotations one inch on the left side only.
- Quotations of fewer than 100 words should be run into the body of the text.
- If an extract/block quote includes multiple paragraphs, indent the first line of subsequent paragraphs by a half inch; do not add extra space between paragraphs of the quotations.
- Verse quotations of three lines or more should be set off from the text with an extra line before and after the extract. Verse quotations of fewer than three lines should be run into the text. For run-in quotations, line breaks should be indicated by a solidus (/) with a space on either side.
- When quoting material that originally appeared in a language other than English, it is not necessary to provide the quote in its original language, unless you are conducting a close contextual reading. In such instances, the non-English language version should appear first, followed by the translated version. If you are not conducting a close contextual reading but would like to include the quote in its original language, please do so in the notes.

Epigraphs

- Epigraphs are optional. They may be used at the opening of the book, the beginning of a part, or the beginning of chapters.
- Only one or two epigraphs of short length are permitted per instance. The total word count for epigraphs per instance should not exceed 150 words.
- The attribution for an epigraph need only include the name of the author or speaker and the title of the source (book, article, speech, etc.). Do not include a note with the complete citation.
- Indent the epigraph two inches on the left side only. The attribution should appear on its own line, below the quote, preceded by two hyphens or an em dash.

“Books are a uniquely portable magic.”
—Stephen King, *On Writing: A Memoir of the Craft*

- Permission is required when using poetry or song lyrics for epigraphs. Please see [Permissions](#).

Poetry

- Poetry passages should appear in the manuscript exactly as you wish them to look in your book. Your manuscript should follow the indentation and hard line breaks of the source. When necessary, use spaces and tabs to create the appropriate alignment and layout of poetry. When we typeset poetry, we will use your original digital manuscript as our guide.
- Permission is usually required when using poetry in the text. Please see [Permissions](#).

Notes

- All notes must be endnotes, not footnotes.
- **All notes should be embedded within the chapter text, using the endnote-insertion feature of Microsoft Word.** They should not be submitted as a separate section at the end of your manuscript.
- Submit complete notes with your manuscript. If your notes are not ready for copyediting, the manuscript will be returned to you for completion, which will delay the publication of your book.
- Begin note numbering with “1” for each chapter.
- Place endnote references at the ends of clauses or sentences. Do not use multiple note references in the same sentence. Do not affix endnote references to chapter titles, section headings, captions, or epigraphs.
- Use the same formatting (TNR, 12-point, double space) that is recommended for the main text.

Bibliography

- Use the hanging indent feature to format the bibliography. Do not insert tabs, hard returns, or spaces to achieve a hanging indent.
- Do not add hard returns before or after each entry or line.
- Use the same formatting (TNR, 12-point, double space) that is recommended for the main text.

Illustrations

- Number illustrations sequentially throughout the manuscript (1, 2, 3, 4; do not use 1.1, 1.2, etc., except for edited collections. Please see [Multiauthor/Contributed Volumes](#)).
- Use callouts in the text to suggest placement for figures, tables, maps, and other illustrations: <Figure 1 here>, <Table 1 here>. Do not insert them into the main text.
- Tables should be gathered in a separate Word document and numbered separately from any other illustrations or figures. Do not insert them into the main text.

- Provide table, figure, photo, and map captions, including source and credit lines, in a separate captions file.
- Aim for specific and concise captions: long captions may limit the space available for the illustrations.
- Create a list of illustrations (including all photos, maps, tables, etc.), to appear at the beginning of the book. (This is separate from your captions file and should be only a brief description of the image. **If you don't wish to include a list of illustrations in the book, please inform your editor and submit a list of illustrations that will be used for the ebook only.**)

Documentation Systems

UNP's preference is to use shortened citations in the notes linked to a comprehensive bibliography that is organized alphabetically. If you have used full citations throughout your notes, you do not need to include a bibliography. We also accept the author-date system (see below). If you are working on a trade title and don't want to use UNP's preference, please see the trade-only options below.

For access to the Chicago Manual of Style:

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

SHORT CITATIONS/COMPREHENSIVE BIBLIOGRAPHY

A short citation includes last name, title (without subtitle), and page number(s). Use shortened citations throughout the notes section, including first use of a source. Sources not included in the bibliography such as interviews, newspaper articles, letters, and other archival materials should receive a full citation in the notes.

Short cite example:

Source: Herbert Asbury, *The Barbary Coast: An Informal History of the San Francisco Underworld* (A. A. Knopf, 1933).

Short citation: Asbury, *Barbary Coast*, 66.

AUTHOR-DATE SYSTEM

The author-date system features in-text parenthetical citations that correspond to a reference list at the end of a book.

Text example 1: He returned to America and did succeed . . . in making a “whole new home in a new place” (Clifford 1997, 250).

Text example 2: He returned to America and did succeed, in the words Clifford (1997) uses to describe the immigrant experience, in making a “whole new home in a new place” (250).

Reference List: Clifford, James. 1997. *Routes: Travel and Translation in the Late Twentieth Century*. Harvard University Press.

TRADE-ONLY OPTIONS (If source documentation is necessary, trade authors can choose between the following two options or can use short citations/comprehensive bibliography.)

BIBLIOGRAPHIC ESSAY/NOTE ON SOURCES

A bibliographic essay or a note on sources is a narrative description of the main sources used in writing the book. The essay/note may be divided by chapter or be a single description for the entire book. Please see Appendix C for examples.

SELECTED BIBLIOGRAPHY

For a selected bibliography not all works consulted in writing the manuscript are included (only “selected,” generally the most important, ones). If using a selected bibliography you'll need to use full note citations. See below for examples.

Notes

- UNP does not allow footnotes. Please use only endnotes.
- UNP house style does not allow the use of “Ibid.,” “Op. cit.,” “passim,” and other similar abbreviations in a note. When citing the same source, utilize a short citation.
- Do not use more than one note marker (number) per sentence.
- Do not affix endnote references to chapter titles, section headings, captions, or epigraphs.
- Citations to newspaper articles, personal communications or interviews, or specific archival materials like letters should appear in the notes only, not in the bibliography. (The bibliography will include reference to collections used at archives but not list specific archival documents.)

Bibliography

Bibliographies, if divided into sections, should be divided into two sections only: **Archives and Manuscript Materials** (personal papers, typescripts, letters and other correspondence, speeches); and **Published Works** (including dissertations and published government documents). Citations of newspapers and newspaper articles should appear in the notes only.

[If more than the preferred two sections is absolutely necessary for the reader's understanding (e.g., a separate category for personal interviews and communications), please notify your editor.]

For Multiauthor /Contributed Volumes see Multiauthor/Contributed Volumes.

ARCHIVES AND MANUSCRIPT MATERIALS

When citing individual items from an archive, the full citation information should be included in the note; the item will not be listed separately in the bibliography. In an archive note, the main element is usually a specific item (a letter, a typescript, a memorandum, etc.), which should be given first, then the author or owner, followed by specific location information. The main element in the corresponding bibliography entry is usually either the collection in which the specific item may be found, the author(s) or owners of the items in the collection, or the repository for the collection. Specific items should not be included in a bibliography unless only one item from a collection is cited. (Please feel free to abbreviate archive or collection names in the notes if they are long or used frequently.)

Example archive bibliography entries

- AAA. Papers of the American Anthropological Association. National Anthropological Archives, Smithsonian Institution, Washington DC.
- CDBC. Cora Du Bois Papers (1961–72). Special Collections Research Center, University of Chicago Library, University of Chicago, Chicago IL. Permission granted by the trustees of the Cora Du Bois Revocable Trust.
- CDBH. Cora Alice Du Bois Papers (spec.coll.ethg.d 852c). Tozzer Library, Harvard College Library, Harvard University, Cambridge MA.
- New York State Library, Manuscripts and Special Collections, Albany. Warren, Gouverneur Kemble. Journal, SC10668.
- Welch Dakota Papers. “Oral History of the Dakota Tribes, 1800s–1945, as told to Colonel A. B. Welch, the First White Man Adopted by the Sioux Nation.” <http://www.welch-dakotapapers.com>.

Example archive note entries

15. “Statement of the Executive Board of the AAA,” AAA Bulletins, Annual Report, 1969.
17. Du Bois to Foster, May 14, 1970, AAA, Box 109.
22. An additional account of this incident can be found in the Welch Dakota Papers.
24. The journal of Army Corps of Engineers officer Gouverneur Kemble Warren at the New York State Library is especially interesting.
53. Du Bois to Seymour, March 26, 1976, CDBC.
65. Cora Du Bois to Pat and Gérard Du Bois, December 21, 1984, CDBH, Box 19.

PUBLISHED WORKS

“Published” includes any work with publication information (books, journals, dissertations, magazine articles, published government records or reports). Newspaper articles are included in the notes only.

Published articles or reports with a URL should be included in the bibliography (except newspapers). An individual webpage should be cited in the notes only.

Examples:

Book

Source: Herbert Asbury, *The Barbary Coast: An Informal History of the San Francisco Underworld* (A. A. Knopf, 1933).

Short: Asbury, *Barbary Coast*, 66.

Biblio: Asbury, Herbert. *The Barbary Coast: An Informal History of the San Francisco Underworld*. A. A. Knopf, 1933.

Edited Volume

Source: Andrew F. Smith, ed., *Oxford Companion to American Food and Drink* (Oxford University Press, 2007).

Short: Smith, *Oxford Companion*, 608.

Biblio: Smith, Andrew F., ed. *Oxford Companion to American Food and Drink*. Oxford University Press, 2007.

Book Chapter

Source: Aaron S. Klieman, "Israeli Diplomacy in the Thirtieth Year of Statehood: Constants and Discontinuities," in *Israel: A Developing Society*, ed. Asher Arian (Van Gorcum, 1980), 33–58.

Short: Klieman, "Israeli Diplomacy," 37.

Biblio: Klieman, Aaron S. "Israeli Diplomacy in the Thirtieth Year of Statehood: Constants and Discontinuities." In *Israel: A Developing Society*, edited by Asher Arian, 33–58. Van Gorcum, 1980.

Journal or Magazine Article

Source: Robert L. McGrath, "The Endless Trail of the End of the Trail," *Journal of the West* 40, no. 1 (Fall 2000): 8–15.

Short: McGrath, "Endless Trail," 9.

Biblio: McGrath, Robert L. "The Endless Trail of the End of the Trail." *Journal of the West* 40, no. 1 (Fall 2000): 8–15.

Dissertations

Source: Choi Mihwa, "Contesting Imaginaires in Death Rituals during the Northern Song Dynasty," PhD diss., University of Chicago, 2008.

Short: Mihwa, "Contesting Imaginaires," 24.

Biblio: Mihwa, Choi. "Contesting Imaginaires in Death Rituals during the Northern Song Dynasty." PhD dissertation, University of Chicago, 2008.

Newspaper (cites appear in notes only)

Source: Mike Royko, "Next Time, Dan, Take Aim at Arnold," *Chicago Tribune*, September 23, 1992.

Short: Royko, "Next Time, Dan."

*If there is no byline, it is acceptable to list article title, newspaper and/or news service, and date. This is often the case with older articles.

Government Document

Source: U.S. War Department, *Annual Report of the Secretary of War, 1872*.

Short: U.S. War Department, *Annual Report of the Secretary of War*, 1872, 52.

Biblio: U.S. War Department, *Annual Report of the Secretary of War*, 1872. Washington DC: GPO, 1872.

See <https://library.bowdoin.edu/research/chicago-gov.pdf> for more examples of citing government documents.

Citing from the Web

Online periodicals and ebooks are cited exactly the same as their print versions with the addition of a URL for the specific content accessed. If the page is no longer accessible, indicate that the site has been modified or deleted.

11. Beau Jaynes, "The General's Way," *Marching Chronicles* 4, no. 2 (September 1918): 28–31, <http://www.johndoe.org/mcweb/archive/showDoc.do?docId=4291918&PageId=28> (site discontinued).

URLs indicate the location of material only and do not constitute a reference by themselves. The author (or organizational author), title, and approximate date the material was posted must be included with the URL. An access date indicating the month and year the author viewed the material is needed if no posting or publication date is apparent.

12. BBC News, "Mystery over Ghost Ship Migrants," May 30, 2006, <http://news.bbc.co.uk/2/hi/africa/5029230.stm>.
13. U.S. Department of State, *Trafficking in Persons Report* (Washington DC: Office to Monitor and Combat Trafficking in Persons, June 4, 2008), URL.

Author-Date System

Whereas a notes-and-bibliography system uses notes to convey source information, the author-date system features in-text parenthetical citations that correspond to a reference list at the end of a book. A reference list differs from a bibliography only in that the date is placed immediately after the author name, not at the end of an entry. Otherwise, all formatting is the same. In the in-text parenthetical citations, only the author's last name and year of publication are listed; page numbers appear when applicable for direct quotes. If the author's name is mentioned in the text, only the year need appear in the parenthetical cite.

IN-TEXT PARENTHETICAL CITATIONS AND REFERENCE LIST

With in-text parenthetical citations, only the author's last name and year of publication are listed; page numbers appear when applicable for direct quotes. If the author's name is mentioned in the text, only the year need appear in the parenthetical cite:

Text example 1: He returned to America and did succeed . . . in making a "whole new home in a new place" (Clifford 1997, 250).

Text example 2: He returned to America and did succeed, in the words Clifford (1997) uses to describe the immigrant experience, in making a "whole new home in a new place" (250).

Reference List: Clifford, James. 1997. *Routes: Travel and Translation in the Late Twentieth Century*. Harvard University Press.

No Known Author

Please use the shortened title of a work, as well as publication year and page number.

Text: Influenced by advice from artist Mary Cassatt, the Havemeyers were avid collectors of impressionist paintings ("World's Columbian" 1973).

Reference List: "World's Columbian Exposition." 1973. *The Knoedler Library of Art Exhibition Catalogues on Microfiche: Major National and International Expositions and Worlds' Fairs*. Chadwyck-Healey.

Multiple Authors

For a book authored by three or fewer authors, list all last names in the text or citation. For books authored by more than three, only use the first author's last name followed by "et al."

Text: However, as legal scholars demonstrate, "the virtual universality of married women's property acts did not mean . . . that uniformity reigned in America" (Shammas, Salmon, and Dalin 1987, 83).

Reference List: Shammas, Carole, Marylynn Salmon, and Michel Dalin. 1987. *Inheritance in America: Colonial Times to the Present*. Rutgers University Press.

Book with an Editor

Include the abbreviation for editor in the reference list. For the parenthetical citation, however, only the last name and year of publication are needed.

Text: “Boas’s museum anthropology was naturally predicated upon a conception of what he took to be the aims of ethnology. These were two-fold. The first was to document the Native worldview. . . . His second goal was to reconstruct cultural history, which was largely responsible for creating such worldviews” (Stocking 1974, 8–9).

Reference List: Stocking, George W., Jr., ed. 1974. *The Shaping of American Anthropology: A Franz Boas Reader, 1883–1911*. Basic.

Indirect Sources

To cite an indirect source, usually a quote within a work you’re referencing, in the text use “quoted in” and the last name and page number of the source cited. This practice should be avoided, however; please attempt to locate the original source.

Text: Such an idea connects to Cather’s comment, noted earlier, regarding assimilationist efforts to turn immigrants into “stupid replicas of smug American citizens” (quoted in Ryan 2003, 278).

References: Ryan, Melissa. 2003. “The Enclosure of America: Civilization and Confinement in Willa Cather’s *O Pioneers!*” *American Literature* 75, no. 2 (1997): 275–303.

Index

Not all books require an index. If you are unsure whether your book needs an index, please talk with your acquiring editor.

Indexing at the University of Nebraska Press is an author responsibility by contract. However, we can provide you with a list of trusted freelance indexers who have worked for UNP on many projects. You will contract directly with a freelance indexer and render payment directly to them.

You may also create an index yourself. We have basic instructions on how to generate an index. Please also reference the instructions on indexing and the letter-by-letter system of alphabetization in the *Chicago Manual of Style*, 18th edition, since these indexing rules also follow UNP's house style.

If you do not submit an index within four weeks of receiving your final page proofs, UNP will hire a freelance indexer to create an acceptable index at your expense (a cost that will be much higher than originally estimated because the index will need to be created on a highly expedited schedule).

If you submit an index that UNP deems unacceptable, the press will return the index to you with specific revisions to be made. If the changes cannot be completed within one week, the press will hire a freelance indexer to create an acceptable index at your expense (a cost that will be much higher than originally estimated because the index will need to be created on a highly expedited schedule).

FREELANCED INDEX

Indexing is a time-consuming and detailed process of reading every page, word for word, to develop a comprehensive list of terms and also to extract the general and underlying themes of the text. A typical freelanced index includes all relevant entries, subentries, and cross-references in order to be a useful tool for the reader, rather than simply a concordance of the text. No indexing software is used. A professional indexer approaches the text as a reader would but also with the added benefit of understanding how an index should be constructed for greatest utility. It can be beneficial for the author to provide a word list as a starting point for the indexer, but a professional indexer can produce a quality index without such a list. Because the press does not employ proofreaders, an added benefit of hiring a freelance indexer is the indexer's ability to identify typos and inconsistencies in the text that may have been missed in copyediting or during proof review.

Freelance indexers must follow UNP house style for indexes, which is based upon *Chicago Manual of Style* recommendations for letter-by-letter indexing, and specific house styles explained in UNP's guidelines for formatting the final index.

The indexer will share the index with the author, and there will be time for the author to make revisions. The indexer will invoice the author directly for the index.

Your department or university may have funds available to help with the cost of your index. Such assistance might come from a faculty member's research budget, departmental discretionary funds, or a university's formal program of internal grants for research. If your institution does have funds to which you can apply, we will happily provide any information or assistance that may be helpful to a dean, department chair, or other individual who acts as a liaison to professional development funds. You may direct your questions to our grants and development coordinator, Erika Kuebler Rippeteau (erippeteau1@unl.edu).

Costs: Freelance index costs can vary, depending on the density of the text and other elements included in the book. Costs range from \$5.00 to \$6.00 per indexable page, and an estimated total cost can be determined fairly early on in the process. Indexable pages include prose material in the front matter, the chapters, and any attending discursive notes. An index for an average 400-page scholarly manuscript (which equates to approx. 300 final book pages) costs approximately \$1,500.00.

AUTHOR-CREATED INDEX

Some authors have experience in creating indexes and are willing to devote the many hours required to create a quality index. Once page proofs are ready, the author will be sent a link to a PDF of the page proofs; this file should be used to review the text during the normally allotted time (three to four weeks) and to create the index (one additional week). It is never a wise idea to try to review the proofs and create the index simultaneously, but creating an index in one week is a huge challenge. If you choose to create your index, please ask your editor for UNP's guidelines for formatting the final index. Authors must follow UNP house style for indexes, which is based upon *Chicago Manual of Style* recommendations for letter-by-letter indexing, and specific house styles explained in UNP's guidelines.

Illustrations

All illustrations must be supplied with the final manuscript. All images will be printed in black and white, unless previously discussed with and approved by your editor.

For permissions, see Illustrations for more information.

Placement

Illustrations can either be scattered throughout the text or gathered in one or two galleries. For trade/general audience books, the industry standard is a gallery.

If you would like your illustrations scattered, please use callouts in the text to suggest approximate placement for figures, tables, maps, and other illustrations: <Figure 1 here>, <Table 1 here>. Number illustrations sequentially throughout the MS.

If two illustrations should appear together and are captioned together, place an “a” or “b” after the number, for example 1a and 1b or 2a and 2b.

Create separate files for tables and diagrams. Do not insert them into the main text.

DIGITAL IMAGES

File Formats. Digital images may be submitted as a TIFF or JPEG. Do not embed digital photographs into a Microsoft Word document.

Size and Resolution. Digital images must be at least 5 inches wide at 300 ppi (pixels per inch) or dpi (dots per inch) resolution.

- Photographs that are blurry, are extremely light or dark, or will require extensive cropping are best avoided.
- If some of your images have extraneous detail that you would like cropped away, please submit a separate document with instructions regarding desired cropping or design requests.
- Even though an image may appear to be large enough when viewed on a computer monitor, it will not be adequate for reproduction in print unless the specifications above are met. Most images downloaded from web pages have a resolution of just 72 ppi. Thus, an image that is 5 inches wide at 72 ppi must be reduced to about 1.2 inches if the resolution is increased to 300 ppi.

*Images that contain text (maps, tables, graphs, etc.) must be scanned at a minimum of 1200 ppi/dpi in order to reproduce the type smoothly.

**Images scanned from newspapers must be scanned at a minimum of 1200 ppi.

PPI or DPI (AT LEAST)	MINIMUM WIDTH OF SHORTEST SIDE (IN INCHES)
72	20"
150	10"
300	5"
600	3"
1200	2"

Color versus Black and White. When color originals are to be reproduced in black and white, the digital image should be submitted in color; conversion to grayscale will be handled by UNP. Do not scan color originals as grayscale or convert digital color images to grayscale before submitting to your editor.

Screen Captures. Screen captures of cinema stills, video games, and web pages must be at least 12½ inches wide at 72 ppi. The size of a screen grab depends on the size of your monitor. Use the largest, highest-quality monitor you can. To create a screen grab to our specifications, you will need a minimum screen size of 17 inches (measured diagonally). The image to be grabbed must fill as much of the monitor's width as possible—12½ inches wide at minimum.

MAPS (created for the book)

[If you are planning to create map(s) for the book or hire a cartographer, please contact your editor for more information.]

Maps created specifically for your book should be labeled as maps (rather than a figure; images of historical maps should be labeled as figures). Consult your editor or editor's assistant if you are unsure whether an illustration should be labeled a map or a figure.

Requirements

General

- Map files must be sent as .eps files. The cartographer must be available to promptly provide a corrected version after copyediting.
- Maps must be readable and not too crowded. **Simpler is better.**
- Do not use graphics other than basic cartography symbols.

- The title should not be included on the map. The title and credit line will be typeset as a caption. Please include the list of map captions with your captions file.

Size/Layout

- Maps rendered at 100 percent size must fit a minimum width of 4½ inches (27 picas). This means the shortest side of any map must be at least 4½ inches. Maps made at a larger size will be scaled down, meaning the fonts will decrease in size. Please ensure that any map element's text size will be no less than 8 points when the map is sized down to 4½ inches on the shortest side.

ORIGINAL MAP SIZE	MINIMUM FONT SIZE	RULE THICKNESS
4½" on shortest side	8-point Helvetica	0.5 point
8½" on shortest side	16-point Helvetica	1 point

- Either portrait or landscape orientation may be used.
- No map should be more than one page.

Type

- Please use Helvetica for all lettering. We recommend 8-point Helvetica Light (and title-style capitalization) for most names. For other degrees of emphasis, use 8-point Helvetica Light (all capitals); 8-point Helvetica Bold (title-style capitalization); 8-point Helvetica Bold (all capitals); and italics (for rivers and bodies of water). Do not use a serif font. Examples below.

Lincoln — Title-style capitalization for names

N E B R A S K A — Degrees of emphasis (using small caps and letterspacing)

Lincoln — Title-style capitalization

N E B R A S K A — Degrees of emphasis (using small caps and letterspacing)

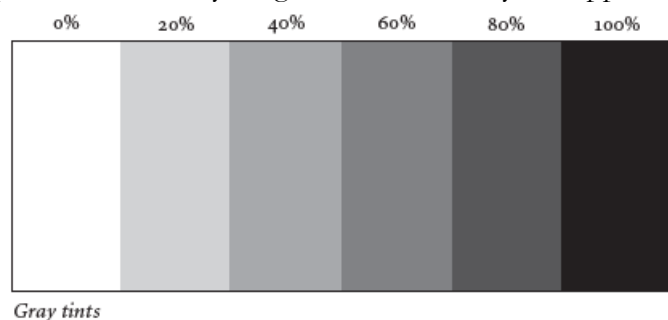
Platte River — Rivers and bodies of water

- If all types of features cannot be distinguished with the above guidelines, and the type size must be varied, keep in mind that label type size must be at least 8 points and have at least a 2-point size difference to be set apart from one another. Do not use overly large type.
- When map type falls on state lines, rivers, tints, or other underlying features, a white layer (not unlike a piece of opaque white paper) must be inserted under the label so that it is readable. Another solution for reading a label against a tint is to use large- or medium-size bold type.
- When setting something in all caps, use SMALL CAPS rather than FULL CAPS with letterspacing.
- Do not include captions or titles within the map itself.

- Consider whether a key or legend will be useful for readers.
- We prefer to avoid abbreviations. However, if they are necessary, do not include periods (e.g., Mississippi R).

Design

- Map must be in grayscale (not color).
- Thickness of box rules around the map must be set at 0.5 point (stroke weight).
- Use no more than five levels of shading (different tints of gray), with no less than 20 percent difference between gray tints. A minimum gray tint must be no less than 20 percent black. Anything less than this may not appear in print.



LINE ART (charts, graphs, and drawings)

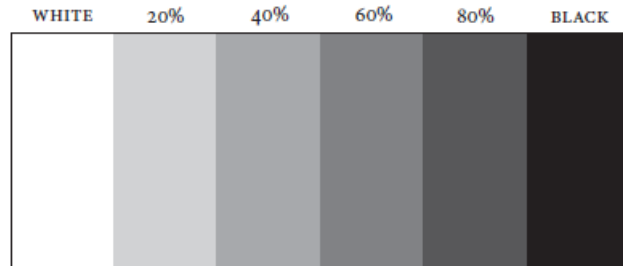
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TEXT POINT SIZE (AT LEAST)	MINIMUM WIDTH OF SHORTEST SIDE (IN INCHES)
9 pt	5"
12 pt	8"
14 pt	10"

- Please do not use color or varying shades of light gray. Shades of gray that are too similar will not print with enough contrast. If using gray tints, they must be used in increments of 20 percent. For example: white, 20 percent black, 40 percent black, 60 percent black, 80 percent black, and solid black.



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- Do not label simple lists as tables. A table must have a minimum of three columns.
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- Submit tables as an editable Microsoft Word document. [Excel tables are not acceptable.]
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- [If applicable] Each essay/chapter should have its own set of notes and bibliography. Be sure that the contributors have all used the same note and citation style.
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- Illustrations should be numbered 1.1, 1.2, 2.1, etc.
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Appendixes

Appendix A

Sample Permission Request Letter for Illustrations

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Proposed date of publication: Spring/Fall 20XX

Use: Interior, black and white

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Full credit will be given to the source. If you wish to specify the exact wording of the credit, please do so in your response.

If you are willing to grant permission, sign the release form below and return it to me. Your prompt consideration of this request is greatly appreciated.

Sincerely,
[Author Name]

Credit Line (provide exact wording):

I grant permission requested on the terms stated in this letter.

Name:

Digital signature:

Date:

Appendix B

Sample Permission Request Letter for Text

Dear [Copyright Holder]:

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[Describe the text here; attach a sample of the text included in the manuscript if necessary].

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Full credit will be given to the source. If you wish to specify the exact wording of the credit, please do so in your response.

If you are willing to grant permission, sign the release form below and return it to me. Your prompt consideration of this request is greatly appreciated.

Sincerely,
[Your Name]

Please provide the following information:

Credit Line (provide exact wording)

Original Publisher

Date of first copyrighted publication

I grant permission requested on the terms stated in this letter.

Name:

Digital signature:

Date:

Appendix C

Bibliographic Essay/Note on Sources Examples

Bibliographic Essay

What initially drew me to the topic of America's U-boats was learning that a World War I German submarine rested at the bottom of Lake Michigan. It seemed so very far from home and so very improbably deep in the American heartland. In the way that obsessions have of taking a grip on your imagination, this U-boat and the other German submarines surrendered to the United States after the war drew me into a long investigation to discover their story.

Although many books exist about submarines in World War I, the story of the surrendered subs lay scattered in many sources. The few official accounts seemed to only touch the surface. Not until reading newspaper articles about the public display of these war trophies did I feel I had stumbled upon the real story that waited telling. I used this rich lode of eyewitness reporting as the colorful backdrop across which these U-boats sailed during neutrality, war, and the tumultuous postwar years.

1. The First U-Boats in America

There is no better source of information on the visits of *Deutschland* to America than Dwight R. Messimer's *The Merchant U-Boat: Adventures of the Deutschland 1916–1918* (Annapolis: Naval Institute Press, 1988). The *Deutschland's* captain, Paul König, published his own account of his voyage in 1923 as *The Voyage of the Deutschland: The First Merchant Submarine* (New York: Hearst's International Library). For Adm. Albert Gleaves's recollections of the visit of U-53, see his memoir *The Admiral: The Memoirs of Albert Gleaves, Admiral, USN* (Pasadena: Hope Publishing, 1985).

To convey the public reaction to having German submarines visit a neutral America during wartime, I relied chiefly on articles from the *Washington Post*, *Boston Daily Globe*, and the *New York Times*.

2. They Are Here at Last

The official Navy Department report on U-boat attacks *German Submarine Activities on the Atlantic Coast of the United States and Canada* (Washington: Government Printing Office, 1920). Other volumes on the topic include William Clark Bell's *When the U-boats Came to America* (Boston: Little, Brown, 1929), James J. Henry's *German Subs in Yankee Waters: First World War* (New York: Gotham House, 1940), and Peter Ericson's *The Kaiser Strikes America* (Morrisville NC: Lulu Enterprises, 2008).

The *Evening Public Ledger* (Philadelphia) ran extensive coverage June 3–6, in the wake of "Black Sunday." James M. Merrill also wrote about public reaction in his wonderful article "Submarine Scare, 1918" (*Military Affairs* 17 [October 1953]: 181). For additional information on how the British read German naval codes to warn the United States about U-boat attacks, see Patrick Beesly's *Room 40: British Naval Intelligence, 1914–1918* (New York: Harcourt, Brace, Jovanovich, 1982).

3. Fighting the U-Boats

Edward H. Hurley's *The Bridge to France* (Philadelphia: J. B. Lippincott, 1927) tells of America's frenzied transportation of troops and war materials to the war zone in 1918. James B. Connolly's *The U-boat Hunters* (New York: Charles Scribner's Sons, 1918) and Irvin S. Cobb's article on the sinking of the troopship *Tuscania* ("When the Sea-Wasp Stings," *Saturday Evening Post*, March 9, 1918) give eyewitness accounts of those traveling the Atlantic during what naval historian Edwyn A. Gray described as "the killing time." Thirty-nine years after the surprise attack of U-156 at Orleans, the *Daily Boston Globe* published a detailed recap of the event in "Vivid, Blow-by-Blow Account of One of Strangest War Episodes," by Albert E. Snow, July 19, 1959.

A Note on Sources with Bibliography

A Note on Sources

I imagine that a modern reader coming to this book will recognize only a few of the names. Edith Wharton's reputation has survived the passage of a century. Nellie Bly has embedded herself in popular culture. Mary Roberts Rinehart's mystery novels are still in print. Others linger as readings in women's studies courses because they also wrote about and campaigned for suffrage or various social causes. A few have attracted scholarly attention, an autobiography, an occasional journal article. Others are forgotten. But one hundred years ago the Great War animated all of them.

Alice Rohe (United Press) and Mary Boyle O'Reilly (Newspaper Enterprise Association) wrote for news syndication agencies. Their war articles appeared in the hundreds of newspapers that subscribed to these services, from major urban dailies to the smallest weekly papers. That explains why the bibliography contains citations from smaller newspapers, such as the *Bismarck Tribune*, the *Richmond Palladium*, the *Vicksburg Evening Post*, and the *Winnipeg Evening Tribune*. Other veteran newspaperwomen, such as Bessie Beatty (*San Francisco Bulletin*), Mildred Farwell (*Chicago Tribune*), and Peggy Hull (*El Paso Morning Times*), made one or more trips to warring Europe to give their papers fuller coverage of the war. Thanks to online archives, such as the Library of Congress's Chronicling America and Newspapers.com, their many articles are easy to locate.

The same can be said for the many magazines that thrived during the war years. From the dusty shelves of university libraries, they have been brought to the computer screen by such services as Google Books, HathiTrust, Internet Archive, and Project Gutenberg. Many women who wrote about the war did so for magazines, for large circulation, general interest magazines such as *Collier's*, the *New Republic*, the *Saturday Evening Post*, and *Scribner's Magazine*; for women's magazines; or for special interest publications devoted to social causes.

Especially during the period of American involvement, many women's magazines ran war articles that explored the role of women in the warring countries and the experiences of American soldiers. *Good Housekeeping* sent its associate editor Clara Savage to France in July 1918 to tell readers "the things we all want to know about our boys." The *Delineator* ran a yearlong series of articles detailing how donations from its readers were helping to rebuild a devastated France. *Ladies' Home Journal*, *Pictorial Review*, and *Woman's Home Companion* sent well-known writers on assignment.

Writers who wrote numerous articles from the war zone often collected them into books. The series of articles written by Jessica Lozier Payne for the *Brooklyn Daily Eagle* proved so popular that the *Eagle* reprinted them as a booklet, *What I Saw in England and France*. Elizabeth Frazer (*Saturday Evening Post*), Mabel Potter Daggett (*Delineator*), and others republished their articles as books. So, too, did well-known writers who covered the war, such as Gertrude Atherton (*Delineator*), Mary Roberts Rinehart (*Saturday Evening Post*), and Edith Wharton (*Scribner's Magazine*).

The greatest amount of detail and immediacy appears in the memoirs some of the women wrote about their experiences reporting the war. They reveal behind-the-scene adventures and anecdotes and convey a better sense of how they did what they did. Such books as Bessie Beatty's *The Red Heart of Russia*, Louise Bryant's *Six Red Months in Russia*, Mabel Potter Daggett's *Women Wanted*, Madeleine Zabriskie Doty's *Short Rations: An American Woman in Germany 1915 . . . 1916*, and Maude Radford Warren's *The White Flame of France* were of great help in filling in the picture of these women war correspondents.

Lingering memories of their war experience showed up in autobiographies many years after the fact. Gertrude Atherton, *Adventures of a Novelist*, Rheta Childe Dorr's *A Woman of Fifty*, Corra Harris's *As a Woman Thinks*, Mary Roberts Rinehart, *My Story*, and others set their war adventures into the larger context of their lives. Sometimes reliving the experience added new insights; sometimes the accounts diverged from the original experience or from reality.

Collectively, these sources lift from the murky past a missing story element in the history of World War I.

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Appendix D

Final Submission Checklist

Review these items to ensure that you have included each element with your final manuscript. Doing so enables the press to move your manuscript into production as quickly as possible. If you have additional questions, please contact your editor or editor's assistant.

ALL MANUSCRIPTS

Manuscript files

- Chapters are saved as separate electronic files. Notes should be embedded in each file (if applicable).
- Front matter (dedication, table of contents, list of illustrations, acknowledgments) is saved as a separate electronic file.
- Other applicable supplementary materials for the manuscript (appendixes, bibliography) are saved as separate electronic files.
- Captions are saved as a separate electronic file (Be sure captions give both a description of the figure and the source to be credited.)

Please include the following with your manuscript:

- Completed Author Information form (AIF) and Author Jacket Design form (ADF).
- Completed Previously Published Work form (PPW).
- Author photo. Please see the AIF for more details. (If you do not wish to include an author photo, please let your editor or editor's assistant know.)

Other items to include (if applicable):

- Completed index form.
- High resolution illustrations numbered consecutively.
- Electronic copies of all necessary written permissions for use of images or text from copyrighted sources.

EDITED COLLECTIONS ONLY

Include all of the above items as well as:

- A single Microsoft Word document that includes all contributors' biographies.
- A list of contact information (addresses, phone numbers, and email) for all contributors.

Appendix E

Author Promotion Guidelines and Marketing Tips

Publishers are increasingly finding grassroots marketing undertaken by their own authors is often a powerful means of increasing discoverability and spurring sales.

- If you have social media accounts with Facebook, X (formerly Twitter), LinkedIn, Instagram, etc., please share news of your new book and where to buy it with your friends and followers. Also consider posting on any professional listservs or sending an email to your contact list. When sharing the news via these means, we encourage you to include the flyer we have provided to offer your colleagues and peers 40 percent off when they buy from UNP directly. Your book is also available at independent bookstores and online retailers.
- Encourage your contacts to write reader reviews online and recommend your book to others on social media and online retailers.
- Ask the head of acquisitions at your host institution's research library to purchase a hardcopy of the book for their permanent collection and ask the manager of your host institution's student bookstore (if applicable) to stock the book as well.
- If your book is an edited volume consisting of chapters by different contributors, email them copies of the flyer we have supplied you along with the instructions for steps one, two, and three above—and ask them to do the same.
- Contact the communications department at your host institution and ask them how they might help spread the news of your book's publication through their newsletters, social media, or other forms of publicity they may have. Similarly, you may contact your alumni association at your alma mater(s) and ask them to do the same.
- Create your own account on Amazon's Author Central: <https://authorcentral.amazon.com/>. At Author Central, you can share the most up-to-date information about yourself and your works with millions of readers. Add your biography, photos, blog, video, lectures, and bookstore events to this Author Page—essentially your homepage on Amazon.com.
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- If you are active on social media continue to share book events, news, or media coverage of your book and interact with those interested in your work and share other authors' works as well as your own—social media is “social” for a reason! And continue to tag UNP or your UNP imprint as applicable (@UnivNebPress, @BisonBooksUNP, @PotomacBooks, @BackwatersPress).

Appendix F

Blurb Information for Authors

Authors are responsible for seeking blurbs for their books. **A maximum of three blurbs will fit on most book jackets.**

When requesting a blurb, please ask for a brief sentence addressing the quality of the work (with a limit of about forty words). It is up to you to provide a copy of the manuscript to the potential blurb-provider, since typeset page proofs are available too late in the process for this purpose. We reserve the right to edit blurbs for length, syntax, or grammar.

For copyright and confidentiality purposes, we recommend that you watermark the manuscript and when sending it by email, save it as a PDF (instructions below).

Keep in mind that anyone who blurbs a book prior to publication will not be eligible to write a book review following publication.

We must receive any blurbs by the seasonal deadline date in order to include them in our seasonal catalog and on the cover of your book.

BLURB DEADLINES

To be included in the catalog:

- For books published in the Spring/Summer season (March–August) blurbs are due to the press by **July**.
- For books published in the Fall/Winter season (September–February) blurbs are due to the press by **December**.

When you have received a blurb for your book, please forward it to our marketing associate, Rebecca Jefferson, at rjefferson3@unl.edu and include the quoter's attribution, email, and shipping address, so that the press can follow up with clarification if needed and send a gratis copy upon publication.

If you have additional questions, please contact Rebecca Jefferson.

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To create a “watermark” on your manuscript from Word

Go to the “Insert” tab and click on “Header”, then add this line: **“Copyright [year], by [name of author]. Not for resale or redistribution.”** After inserting the header, you should save the Word document as a PDF (instructions below) so that it cannot be easily altered.

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For your protection when sending your manuscript to someone for the purpose of soliciting a blurb, we recommend using the following language: “I am sending you this manuscript for the express purpose of soliciting a promotional quote. Your acceptance of this manuscript indicates your agreement to use the file for review purposes only; please remove the manuscript from your computer [or if a hard copy, discard the printed manuscript] when you have finished reviewing it and writing a blurb. Thank you for your cooperation.”

SAMPLE LETTER

The following is a sample blurb request letter you can modify as needed.

Dear **[Potential Blurber]**:

In the **[seasonal date]** the University of Nebraska Press will publish my book, **[title]**. **[Provide one-line description]**. My publisher has asked that I seek advance promotional quotes. We believe that your good opinion about this book would positively influence book review editors, bookstore buyers, and individual customers.

If you are interested in taking a look at the manuscript, I would be happy to send you a copy. If you like the book and care to comment with a sentence or two about the quality of the book, the press will use your quote in its promotional materials (advertisements, catalog, cover copy, etc.). The press cannot pay you for your time and expertise but will send you a gratis copy of the book upon publication. Please limit your blurb to 40 words.

Please send your comments to me by **[deadline]**, and indicate how you would like your attribution to read (i.e. please specify which book you wish to be cited as “author of” or if you prefer to use a professional title or academic affiliation, please indicate the exact wording, including capitalization and punctuation).

Please include your name, email address, street address, and phone number so that the press can follow-up if with any questions, and so you can receive a copy of the book upon publication.

Thank you for taking time from your busy schedule to consider this request.

Sincerely,
[Author’s Name]