

# UNC PRESS GUIDE TO MANUSCRIPT PREPARATION

This guide will explain the fundamentals of preparing your final manuscript for submission to UNC Press. It's divided into four parts: editorial and style preferences, manuscript formatting, illustrations, and documentation.

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## SECTION ONE. EDITORIAL AND STYLE PREFERENCES

UNCP's style preferences are outlined here. They may be supplemented with *The Chicago Manual of Style*, 17th ed. (Chicago: University of Chicago Press, 2017). We follow the online dictionary Merriam-Webster.com and Merriam-Webster Unabridged (<https://unabridged.merriam-webster.com/>) for spelling and word division. Should your discipline use another style guide that you wish to employ, please consult with your acquisitions editor.

The more you can address the issues outlined in this guide early on, the less work you'll have in the weeks before you submit your final manuscript for copyediting and publication. That said, the guidance that follows is geared specifically to that final manuscript; manuscripts submitted for peer review are not required to follow all the standards below.

### Inclusive writing and language

The University of North Carolina Press is committed to equity and inclusion, and that commitment extends to the preparation of our books. We endorse the use of inclusive language as part of that commitment. Inclusive writers and publishers make their texts accessible to a wide audience by acknowledging and addressing the diversity of their audience and sources, by being sensitive to the historical and social context of their work, and by conveying respect to all people.

Because inclusive writing is sensitive to context, it can take a variety of forms depending on the subject and audience of the book. Accessible scholarly discourse remains technical and includes challenging, sometimes difficult to grasp, concepts and terminology. Like all things, usage evolves with time, and inclusive writing demonstrates awareness of that evolution.

What follows are broad guidelines that hold for most of our books.

- *Avoid making assumptions about people and communities based on race, age, religion, ethnicity, gender, trans or cis status, sexual orientation, economic status, or disability.* Where those are irrelevant to the discussion, convert specific language to neutral language except within quoted matter. When specific language is relevant, refer to individuals and communities as they wish to be referred to. Affirm trans and gender nonconforming people's capacity to identify their own gender with the appropriate gendered terminology, including but not limited to the correct gendered pronouns and nouns (e.g., a trans woman might be someone's daughter or sister and related to a nonbinary person who is her child or sibling).
- *When writing about historical subjects, guard against uncritically adopting the terminology of the period.* The fact that most of a book's sources make use of the word "Negro" or "homosexual," for example, is not a sound reason for reproducing those terms in the original text. Terms should, of course, be retained in quotations or in proper names, but in original text use inclusive terms (e.g., "Black" or "African American," "gay" or "lesbian") appropriate to contemporary scholarly discourse.
- *In a similar vein, when writing about Indigenous communities, guard against uncritically adopting settler-colonialist terminology.* Always follow contemporary Indigenous communities in the use of terms and political designations (e.g., the "Tohono O'odham Nation" rather than the "Papago tribe"). Wherever possible, do the same for historical Indigenous communities. Where a historical Indigenous community's designations are not known and an external designation must be used, make it clear that the community's self-designation is unknown.
- *Finally, take care with the use of material that includes dehumanizing slurs and graphic details of violence.* Consider whether quoting the slur or describing the violence in detail is necessary. When it is necessary, pre-

pare the reader for the graphic content they will encounter and affirm the dignity of the people who have been subject to it. Keep in mind that people who have been subject to that violence, whose communities have been subject to that violence, may be among the text's readers.

## Foreign Languages

Words and phrases derived from other languages that are now commonly used in English (as denoted by their inclusion in *Merriam-Webster*) are not italicized. For example: ancien régime, apparatus, de facto, gemütlich, raison d'être, per se, prima facie.

Less commonly used foreign-language words and phrases are italicized, but proper names of organizations, institutions, etc., in a foreign language are not (Vaterländischer Frauenverein, Frente Sandinista de Liberación Nacional, Opéra-Comique, the restaurant La Cupertina).

The division of foreign-language words into syllables when they must be broken at the ends of lines in typesetting can be problematic for compositors. Most compositors are capable of handling relatively familiar languages—French, German, Spanish, Italian, and Latin, for example—without special instructions. But if your manuscript contains a large number of names or terms derived from another language—and especially if these are transliterated (e.g., from Greek, Russian, Chinese, Japanese, or Arabic)—please provide a list of the most frequently used foreign-language names and terms showing proper syllabification for the compositor's reference.

## Quotations

The following guidelines for quotations are related to presentation and formatting only. Please keep in mind that citations are required for most quotations from other sources; see the section on documentation for details.

### Extracts

Prose quotations of fewer than 100 words should be run in to the text; quoted prose of 100 or more words should appear as a block quotation, or extract.

All extracts should be double-spaced in the manuscript and should be separated from the text above and below by an extra line space.

Extracts should not be enclosed in double quotation marks. Any quoted matter within a block quotation should be enclosed in double quotation marks, even if the source quoted used single quotation marks.

### Poetry

Poetry can be run in to the text when only one, two, or three lines are quoted (a solidus being used to indicate the break between lines) but should be set off as an extract when the quotation consists of four or more lines.

### Changes to quotations

The first word in a quotation should be either uppercase or lowercase depending on how the quotation fits the syntax of the sentence into which it is incorporated, regardless of how the word appeared in the original source (He said, "The troops might rebel under such circumstances." / He said that "the troops might rebel under such circumstances."). The initial letter of the first word should not be enclosed in brackets when the case is changed.

Ellipses signaling the omission of one or more words normally appear only in the middle of quotations; they are dispensed with at the beginning or end of quotations except when they are included at the end of a quote whose point is its inconclusiveness (Raising an eyebrow, she said, "If you don't stop . . .").

Four-dot ellipses are used when the preceding words of a quotation form a complete sentence, even if the sentence doesn't end there in the original text: "Four score and seven years ago our fathers brought forth . . . a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war. . . . We are met on a great battle-field of that war."

## Special Considerations

If it's important that a particular spelling or term that's not considered standard is used, please discuss this with your acquiring editor. When you submit the final manuscript, include a list of words and terms that need to be treated in a particular way so that we can let the copyeditor know.

For example, if you prefer "Harper's Ferry" to the traditional spelling of "Harpers Ferry," it will save time to let us know in advance so the copyeditor doesn't change it (and then you won't have to stet it everywhere when you review the copyedited manuscript).

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## SECTION TWO. MANUSCRIPT FORMATTING

Before you submit your final manuscript, it's important to make sure that it's set up and formatted correctly. This guide explains the parts of a manuscript and how they should be formatted—including font, margins, subheads, and so on—as well as how to organize and name your manuscript files. Manuscripts submitted for peer review are not required to follow all the standards below, but final manuscripts submitted to the press are.

### Front Matter

The front matter is composed of a title page, dedication (optional), table of contents, list of illustrations, and the acknowledgments (in some books, the acknowledgments appear in the back instead). For some heavily illustrated books, an illustrations list may not be necessary. Please consult your editor for advice, and see the section on illustrations for more on the list of illustrations.

Place all the front matter items in ONE file.

### Manuscript Body

Since the manuscript cannot be edited in piecemeal fashion, every part of it, including the illustrative materials, should be submitted together. You are welcome to submit your manuscript all in one document OR chapter by chapter.

#### Font, margins, and pagination

Please present your manuscript uniformly in Times New Roman, 12-point font, double-spaced with 1-inch margins (*including and especially the notes and bibliography*). The entire MS must be left justified (not full justification).

If you submit your MS all in one document, paginate your manuscript consecutively and consistently from beginning to end (not chapter to chapter). Start your page numbering with 1 in the front matter.

Eliminate all formatting that is not essential, and do not try to "style" the various elements of the manuscript. The plainer the Word files, the easier it will be for the editor and the designer to work with them.

#### Section breaks and subheads

To indicate a section break, insert "<section break>" on its own line between paragraphs. Highlight these notations.

If subheads are used in the text, they should be formatted consistently. Similarly, if there are subheads nested under other subheads (also called second-level and third-level subheads), they must be identified so as to be distinguished from the higher-level subheads. We prefer the following number system: first level: <1>Title of First-Level Subhead; <2>Title of Second-Level Subhead; <3>Title of Third-Level Head; etc. Bold, italics, or underlining used to distinguish subheads can get lost in translation.

#### New lines and indentation

Hard returns (starting a new line by using the Enter key) should be used only where you want a new line to begin in the printed book. In other words, they should occur only at the ends of paragraphs, before and after extracts, and at the ends of items in lists and lines of poetry.

If you indent extracts, epigraphs, etc., use your software’s method of changing the left margin. (In MS Word, for example, you can move the arrow on the ruler over to where you want the line to begin or set the indent in the Layout menu.) Do not hit the hard return or insert extra spaces or tabs to achieve the effect of an indentation.

Align all poetry passages so that they appear on the manuscript printout exactly as you want them to appear in the printed book. If necessary, you may use spaces and tabs, in addition to setting the line’s indent, to achieve the appropriate alignment of poetry. If the indentions in a poem are irregular and/or have many different levels, please provide us with a scan of the poem in its previously published form so that it will be typeset accurately.

### **Mechanics and typography**

Use only one space after colons and after periods at the ends of sentences.

For hyphenated words, use a single hyphen (-), closed up. For dashes indicating breaks in thought, use an em dash (which can be typed as two hyphens [--]), with no space before, between, or after the hyphens. Use a 3-em dash (which can be typed as six hyphens) to indicate the repetition of an author’s name in the bibliography.

Words, phrases, and titles that will be italic in the printed book can be either italic or underlined in the manuscript, but they should be one or the other consistently, not both.

All diacritic marks (é, ö, ñ, ç, ø, š, etc.) and special characters (œ, £, ¢, º, §, etc.) that should appear in the printed book must appear in the manuscript files submitted for editing. If your manuscript contains diacritics that are especially complex or require a special font—ancient Greek, for example, or Cherokee, or transliterated Arabic—you should consult with your project editor.

### **Parts of the book**

Please number and title all chapters. Chapter titles should match the table of contents exactly.

Introductions, conclusions, prologues, and epilogues should not be assigned chapter numbers.

If you have divided your manuscript into parts/sections, be sure to

- indicate the parts/sections on the table of contents (as shown on facing page), and
- insert a page in the manuscript that stands as a placeholder for the part/section title.

## **Illustrations**

Please do not embed any illustrations in the text. Instead, insert a callout at the end of a paragraph (“<Figure 1.1 here>”) to indicate the location of each piece of artwork that will appear in your book. Please highlight all callouts. See the Guide to Illustrations for more on organizing and submitting your art files.

## **Notes and Bibliography**

See the Guide to Documentation for much more information about notes. While our preferred house style is Chicago style short-form endnotes followed by a full bibliography, we will consider a style that conforms to other acceptable guides. Our main concerns with regard to style are clarity and consistency in presentation. But please consult with your acquiring editor before using a different documentation style.

### **Inserting notes**

We ask that you use an endnote function that creates notes “linked” to the text (such as the “Insert Reference” function in Word). The advantage of doing this is that if notes are added or deleted during your writing process and our review of the final manuscript, any renumbering of notes will be done automatically.

All notes should be set as endnotes, not footnotes. No note callouts should appear in chapter titles, author’s names, headings and subheadings, or epigraphs.

## **Contents**

Introduction 1

Part I. Mobtown

Chapter 1. Rioters and Vigilantes 00

Chapter 2. Policemen and Prisons 00

Part II. Black Liberty, White Power

Chapter 3. Securing the Workplace 000

Chapter 4. Protecting the Household 000

Chapter 5. Policing the Black Criminal 000

Part III. Emancipation and Its Discontents

Chapter 6. The Rights of Men 000

Chapter 7. The Crime of Freedom 000

Epilogue 000

Acknowledgments 000

Notes 000

Bibliography 000

Index 000

### **Numbering notes**

Note numbers must begin anew with 1 for each chapter. Note numbers must be consecutive, and no notes can be missing or incomplete.

The number of notes called out in the text must match the number of notes in the notes section.

### **Naming Manuscript Files**

To submit the MS all in one file, use your last name followed by an underscore and “FinalMS,” like this: Lewis\_FinalMS. Remember to include a separate captions and credits document, named this way: Lewis\_Captions. (See the Guide to Illustrations for more on captions and credits.)

To submit the MS as separate chapter files, please number and name the files in this manner:

01\_FrontMatter\_Lewis

02\_Introduction\_Lewis

03\_Chapter1\_Lewis

04\_Chapter2\_Lewis

05\_Chapter3\_Lewis

06\_Conclusion\_Lewis

07\_Appendix\_Lewis

08\_Bibliography\_Lewis

09\_Captions\_Lewis

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## SECTION THREE. GUIDE TO ILLUSTRATIONS

All illustrations and their permissions must accompany submission of the final manuscript for copyediting. The Press cannot proceed with copyediting until these pieces are in place.

Submit your art files to us via either (a) a file-sharing service like Dropbox or GoogleDrive or (b) a thumb drive you send to us. If you have hard copies of art that need professional scanning, please send the art to your editor and editorial assistant, and we will scan them for you. We will return the materials to you after scanning.

### Organizing the Art

#### Numbering Pieces of Art

Art should be numbered consecutively by chapter throughout the manuscript (map 6.2 would be the second map in chapter 6, e.g.). The different kinds of art—figures, color plates, maps, tables, and graphs (see “Kinds of Art” below)—are numbered independently; for example, figure numbers do not affect map numbers.

The file naming and numbering system for art should look like this. Please do not use long file names/descriptors, and do not use spaces.

Fig\_1.1\_Lewis

Fig\_1.2\_Lewis

Graph\_1.1\_Lewis

Map\_3.1\_Lewis

Table\_3.1\_Lewis

Table\_3.2\_Lewis

If you want two or more pieces of art to be grouped together on the printed page, give them the same figure number and append a letter: “Figure 1.1A,” “Figure 1.1B,” etc. Figures grouped like this generally share a single caption.

#### Callouts

Please do not embed any illustrations in the text. Instead, insert a callout at the end of a paragraph (“<Figure 1.1 here>”) to indicate the location of each piece of artwork that will appear in your book. The callout should always follow the paragraph in which the illustration or the subject of the illustration is mentioned. Make sure the callout formatting and language is consistent throughout the manuscript. Highlight all callouts.

We generally assume that the illustrations will be scattered throughout the text of a book, but there are circumstances in which grouping many illustrations together may be desirable (a central gallery of chronologically arranged photos in a biography, e.g., or a set of figures gathered as an appendix). If you intend to use such a grouping, please include a callout like this: “<Gallery of Figures 1.1 through 1.15 here>”

giving her money, he loaned sums to her, ranging anywhere from fifty to six hundred dollars.

The act of lending implies that Corinna had her own income with which to repay him, plus interest.

<Figure 1.1 here>



Hinton was not alone in her position as female boardinghouse keeper. With few employment opportunities open to them, women often took their domestic skills to the urban market, hoping to sell what husbands, fathers, brothers, and other male family members counted

## List of Illustrations

The list of illustrations, which appears in the front matter (usually right after the table of contents), offers a short description of each piece of art for the reader's benefit. The description of each item is brief and does not repeat the caption.

If the figure numbers are for internal reference only and will not appear in the printed book, enclose them in angled brackets to indicate that they should not be typeset.

Separate the list by kinds of art and include a heading for each kind included in the manuscript: figures, tables, maps, etc. (see "Kinds of Art" below).

## Sample List of Illustrations

### **Illustrations**

#### Figures

<1.1.> Stockade Redan, 1899 000

<1.2.> Charles Ewing 000

<2.1.> Thomas Kilby Smith 000

#### Map

<1.1.> Los Angeles–Mexico investment borderlands 000

#### Tables

2.1. Maryland Penitentiary population, mid-nineteenth century 00

2.2. Average annual Baltimore almshouse admissions, mid-nineteenth century 00

4.1. Value of property held by Baltimore's blacks 000

4.2. Percentage of men in the House of Refuge, mid-nineteenth century 000

4.3. Men in the Maryland Penitentiary, mid-nineteenth century 000

5.1. Black share of Baltimore city jail commitments, mid-nineteenth century 000

5.2. Maryland Penitentiary inmate population by race, mid-nineteenth century 000

## Captions and Credits

The captions and credits column of the art and permissions log (available at <https://uncpress.org/author-guide/acquisitions>) includes more details about each piece of art than the list of illustrations. It also includes information about the work's provenance and the granting of rights by copyright holders and licensors.

All captions and credit information should appear in the art and permissions log, and the information you enter into that log should match the order and labels used in your list of illustrations and in your file names. Captions usually do not include figure numbers in the printed book, although, of course, they should if the text refers to any



figures by number (e.g., “see Plate 7” or “as shown in Table 2.1”). Placing angled brackets around figure numbers and headings indicates that they are for reference only and should not be typeset.

Make sure credit lines match the necessary language outlined in permissions documents.

### Sample Captions and Credits

A	B	C	D	E
Chapter /Section	Type	No.	Item Description	Caption and Credit Line
1	Map	1.1	Los Angeles–based investments in Mexico	Map of the locations of Los Angeles–based investments in Mexico, 1865–1941. Data from incorporation records of approximately 150 companies incorporated in Los Angeles County to do business in Mexico between 1886 and 1931. Seaver Center for Western History Research, Natural History Museum of Los Angeles County. Map by David Deis.
1	Figure	1.1	Bradbury Building interior	Interior of the Bradbury Building, undated. Security Pacific National Bank Collection, Los Angeles Public Library.
1	Figure	1.2	Bradbury mine workers	Workers constructing a mill at the Bradbury mine in Sinaloa, Mexico, 1908. Bradbury Family Papers, courtesy Special Collections, UC Davis Library, Bradbury Family Papers D-449.
2	Figure	2.1	Griffith Park and Observatory	Griffith Park and Observatory shortly after the completion of the observatory, 1935. Ernest Marquez Collection, the Huntington Library, San Marino, Calif.
3	Figure	3.1	Bankers and railroad executives in front of a train	Bankers and railroad executives in front of a special train chartered to transport them from Los Angeles to investment properties on the California–Baja California border in the early twentieth century. Colorado River Land Company Collection, Sherman Library.

## Kinds of Art

### Figures

These include black-and-white photographs, line drawings, and historical materials, including historical maps, artifacts, etc. Our Digital Art Guidelines give instructions for submitting digital files of art. Please contact your editor and editorial assistant with any questions about these guidelines; doing so will save you a great deal of time later on.



## Color Plates

If your book will include full-color images, please see the Digital Art Guidelines for instructions on obtaining and submitting these files.

## Graphs

Each graph requires (a) an Excel file of data and (b) a mock-up of what you envision the graph to look like. Since graphs will print in grayscale, mock-ups using color lines will be redrawn with symbols (e.g., dotted lines, dashed lines, starred lines).

## Tables

*Preparing tables:* Tables should be saved in Word, not Excel. Bear in mind that because book pages are in “portrait” rather than “landscape” format, very wide tables are difficult to reproduce. If you are reproducing a table from a copyrighted source, as opposed to compiling the table yourself, permission of the copyright holder is required.

Tables should be prepared in a consistent format (see the “Tables” chapter of *The Chicago Manual of Style* for detailed recommendations). Sufficient space should be left within and around the tables to allow for a copyeditor’s marks in case we edit the tables on paper. We prefer that tables be created without vertical rules or full grids marking the individual cells in which data is presented.

When keyboarding the tables, please separate the data/information for the individual columns in each row (i.e., on each line) by using a tab and then defining the tab spaces to make the columns align rather than by hitting the space bar multiple times to create the desired alignment.

*Notes and numbering:* If there are more than ten tables in a manuscript, they should be numbered consecutively by chapter, utilizing the common double-number system, in which “Table 4.2” signifies the second table in chapter 4. If there are fewer than ten, they should be numbered consecutively (Table 1, Table 2, etc.) throughout the manuscript.

Notes to a table should never be numbered in sequence with the notes to the surrounding text. Table notes should be numbered separately within each table (never sequentially across multiple tables), and the source of each table should be provided below the table in an unnumbered note.

## Sample Manuscript for Tables

With tables, the title is at top of table and sources follow:

Year	Total residents	Male residents	Percentage male
1857	173	156	90.2
1858	219	212	96.8
1859	281	258	91.8
1860	318	281	88.4

*Source:* Calculated from table 1, Superintendent’s Report, Seventh (1857), Eighth (1858), Ninth (1859), and Tenth (1860) Annual Reports of the Managers of the House of Refuge, EPFL.

## Maps

This section refers to maps created specifically for your book—not a previously published map or a historic map found in an archive. Map creation can be tricky. Please work with your editor and editorial assistant ahead of time on these materials.

*If you hire someone to draw a map for you, make sure you share our Digital Art Guidelines with your mapmaker. All too often, we receive maps that are not usable or require many revisions because the mapmaker was not aware of our specifications. Please work with your editor and editorial assistant ahead of time to ensure that your mapmaker's work will be acceptable.*

*If you give us instructions and the Press draws the map, you'll need to provide us with two things:*

1. A base map and any instructions for drawing—for example, whether to include or exclude topographical features, or add or delete an inset. The base map can be a jpg, tif, or pdf. It should NOT be embedded in a Word document. When selecting a base map, please do not use Google Maps. Choose instead a map that demonstrates clear boundaries as you want them represented on the final map.
2. Map copy that includes all the labels you would like to appear on the map. This should be a Word document.

### Sample Base Map and Map Copy



## Map 1.1 – Map Copy for National Map of Peru

### **Countries**

Peru

Ecuador

Colombia

Brazil

Bolivia

Chile

### **Natural features**

Andes Mountains *<Note to map maker: Please translate it from the “Cordillera de los Andes” on the map. And if you can, show the topography of the mountainf.>*

Pacific Ocean

Lake Titicaca

### **Cities/sites**

Lima

Trujillo

Arequipa

Mollendo

Machu Picchu

Cusco

## **Art Permissions**

For a complete overview of illustration permissions, see the UNC Press Guide to Permissions. This guide also outlines the required documentation for permission submission.

Place all art permissions in a folder titled “Permissions” and match the permissions file names to the art file names. That is, a permission for Figure 1.1 should be labeled “Figure 1.1.” If a permission applies to more than one piece of art, indicate multiple numbers by separating those numbers with an underscore: “Figures 1.1\_2.3\_5.6”

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## SECTION FOUR. GUIDE TO DOCUMENTATION

Creating and formatting source citations is a critical and often-overlooked part of manuscript preparation. This guide explains our preferred style for documentation and provides many examples of notes and bibliography entries for different kinds of sources.

Following these guidelines will save time and headaches during copyediting, and the earlier you start, the easier it is to follow them consistently. While manuscripts submitted for peer review are not required to follow all the standards below, we urge you to begin adopting the style outlined here as soon as possible.

### General Guidelines

Our preferred house style for documentation is the *Chicago Manual of Style* notes and bibliography system, in which *short-form notes are followed by a full bibliography of all notes cited*. (The Chicago author-date system is an accepted variation. See below.)

When a book features a complete bibliography of all sources cited—which we prefer—note citations need not repeat all of the information provided in the bibliographic entries. In this case, all note citations should be given in a short form consisting, for most sources, of the following:

- the author's last name
- the title of the work, shortened in a logical way if it is lengthy (but not shortened to a single adjective or participle)
- the page number(s), preceded as necessary by the volume

When a book has no bibliography or a bibliography that does not list all sources cited in the notes, note citations should include full bibliographic information the first time a given source is cited in each chapter. Subsequent citations within a single chapter then take the short form described above.

### How to Structure the Bibliography

While you can choose whatever sections work best for your book, most UNC Press books use a structure similar to this:

#### Primary Sources

Archives (a list of all the archives and manuscript collections as well as their locations)

Periodicals (a list of the magazines and newspapers whose articles are cited in the notes)

Books

#### Secondary Sources

Books

Journal Articles and Dissertations

### What to Omit from the Bibliography

#### Newspaper and magazine articles

These are cited in full in the notes. The bibliography contains a list of the periodicals cited in the notes but not the articles themselves.

#### Items in archives

Individual items located in archives are cited in full in the notes. The bibliography contains a list of the archives consulted but not the actual items in those archives (unless only one item in an archive is cited, in which case it may be included in the bibliography if desired). See *The Chicago Manual of Style* 14.222.

## Website material

This includes organizations' websites, blog posts, and social media posts, as well as comments on those posts. All may be cited in full in the notes. See *The Chicago Manual of Style* 14.207–14.209.

## Abbreviations, Symbols, Numbers, and Typography

### Latin abbreviations

Please do not use “op. cit.,” “loc. cit.,” or “id.” Likewise, as recommended by the *Chicago Manual of Style*, we are avoiding the use of “ibid.” Please repeat the short citation of the intended source instead.

### Page numbers

In citing page numbers, please omit “p.” and “pp.” (“page” and “pages”) before page numbers. The one exception to this rule would be for a publication whose arrangement necessitates a more explicit citation (bk. 2, pt. 4, p. 37). Page numbers should be elided following these patterns: 1–5; 48–49 (not 48–9); 225–42 (not 225–242); 200–201.

### Online sources

URLs should not be italicized or enclosed in brackets, and they should not contain an embedded hyperlink. If Word adds a hyperlink automatically (usually shown with an underline), remove it by right-clicking on the link and selecting “Remove hyperlink.”

Providing web access dates is now widely considered unnecessary. We recommend that you provide access dates only if the webpage does not indicate a date of publication.

### Repeated author name (bibliography only)

In the bibliography, for repetition of an author's name when there are two or more works by the same author, substitute a 3-em dash (which can be typed as six hyphens) followed by a period.

When the author of a book is the editor of another book, you can use a 3-em dash for the author's name, but “ed.” is then added after the 3-em dash for the first edited work. The author's name should be repeated, however, when a coauthor (or coeditor) is also being listed. See examples below.

## Sample Entries and Citations for the Notes and Bibliography System

Shown below for different types of sources are examples of Press house style bibliography entries (B), full citations for notes when a complete bibliography is lacking (F), and short citations (S).

### Single Author

(B) Neely, Mark E., Jr. *Lincoln and the Triumph of the Nation: Constitutional Conflict in the American Civil War*. Chapel Hill: University of North Carolina Press, 2011.

(F) Mark E. Neely Jr., *Lincoln and the Triumph of the Nation: Constitutional Conflict in the American Civil War* (Chapel Hill: University of North Carolina Press, 2011), 25.

(S) Neely, *Lincoln and the Triumph of the Nation*, 151–52.

### Several Authors

(B) Bishir, Catherine W., Charlotte V. Brown, Carl R. Lounsbury, and Ernest H. Wood III. *Architects and Builders in North Carolina: A History of the Practice of Building*. Chapel Hill: University of North Carolina Press, 1990.

(F) Catherine W. Bishir, Charlotte V. Brown, Carl R. Lounsbury, and Ernest H. Wood III, *Architects and Builders in North Carolina: A History of the Practice of Building* (Chapel Hill: University of North Carolina Press, 1990), 90.

(S) Bishir, Brown, Lounsbury, and Wood, *Architects and Builders*, 54–57. [Note: If there are five or more authors, cite the source as by “Bishir et al.” in a short citation.]

### Article in a Scholarly Journal

(B) Freedman, Stephen. “The Baseball Fad in Chicago, 1865–1870: An Exploration of the Role of Sport in the Nineteenth-Century City.” *Journal of Sport History* 5 (Summer 1978): 42–64.

(F) Stephen Freedman, “The Baseball Fad in Chicago, 1865–1870: An Exploration of the Role of Sport in the Nineteenth-Century City,” *Journal of Sport History* 5 (Summer 1978): 50.

(S) Freedman, “Baseball Fad,” 49–50. [Note: If the entire article rather than a portion of it is being cited, no page numbers are needed in the citation, since they are provided in the bibliography.]

### Newspaper Articles

Generally, a list of newspapers cited in the notes is included in the bibliography. Individual articles need not be cited in the bibliography.

In the notes, the first citation of a newspaper article in each chapter should be a full citation. Please remember to include the article title; it is not sufficient to supply only the newspaper title and date. Short citations can be used thereafter in that same chapter.

In addition, because a newspaper’s issue of any given day may include several editions and items may be moved or eliminated in various editions, page numbers are best omitted.

(B) *Charleston (W.Va.) Gazette*

*New York Times*

*Sun Reporter* (San Francisco)

*Washington Post*

(F) Randy Kennedy, “Saving Nina Simone’s Birthplace as an Act of Art and Politics,” *New York Times*, March 2, 2017.

(S) Kennedy, “Saving Nina Simone’s Birthplace.”

(F) “Senate Sets Decision on DC Voting,” *Washington Post*, August 22, 1978.

(S) “Senate Sets Decision on DC Voting.”

### Essay in an Edited Collection

(B) McCurry, Stephanie. “Women Numerous and Armed: Gender and the Politics of Subsistence in the Civil War South.” In *Wars within a War: Controversy and Conflict over the American Civil War*, edited by Joan Waugh and Gary W. Gallagher, 1–26. Chapel Hill: University of North Carolina Press, 2009.

(F) Stephanie McCurry, “Women Numerous and Armed: Gender and the Politics of Subsistence in the Civil War South,” in *Wars within a War: Controversy and Conflict over the American Civil War*, ed. Joan Waugh and Gary W. Gallagher (Chapel Hill: University of North Carolina Press, 1994), 16.



(S) McCurry, “Women Numerous and Armed,” 16–18. [Note: As for a journal article, no page numbers are included if the essay as a whole is being cited.]

### Government Publications

(B) U.S. Senate. Committee on Irrigation and Reclamation. *Colorado River Hearings and Miscellaneous Documents*. Vol. 1. 68th Cong., 1st sess., 1924. Washington, D.C.: Government Printing Office, 1924.

(F) U.S. Senate, Committee on Irrigation and Reclamation, *Colorado River Hearings and Miscellaneous Documents*, vol. 1, 68th Cong., 1st sess., 1924 (Washington, D.C.: Government Printing Office, 1924), 123–26.

(S) U.S. Senate Committee on Irrigation and Reclamation, *Colorado River Hearings*, 87–88.

### Websites

(B) Yale University. “About Yale: Yale Facts.” Accessed May 17, 2017. <https://www.yale.edu/about-yale/yale-facts>.

(F) “About Yale: Yale Facts,” Yale University, accessed May 17, 2017, <https://www.yale.edu/about-yale/yale-facts>.

(S) “About Yale.”

### More than One Work by an Author in the Bibliography

For repetition of an author’s or editor’s name in the bibliography when there are two or more works by the same author:

Benstock, Shari. *Textualizing the Feminine: On the Limits of Genre*. Norman: University of Oklahoma Press, 1991.

———. *Women of the Left Bank: Paris, 1900–1940*. Austin: University of Texas Press, 1986.

———, ed. *The Private Self: Theory and Practice of Women’s Autobiographical Writings*. Chapel Hill: University of North Carolina Press, 1988.

Benstock, Shari, and Barbara Grossman. *No Gifts from Chance: A Biography of Edith Wharton*. New York: Macmillan, 1994.

### Author-Date Style

Use of the author-date documentation style is often employed in the social and natural sciences, and of course this variation is fine. But the author-date approach can be complicated, and we’ve discovered it frequently presents challenges for authors. So if you are planning to use the author-date approach, please read and follow this section carefully, and see *The Chicago Manual of Style*, 17th ed., 15.5, for a full overview of the author-date system. A few of the most fundamental points are here:

- Parenthetical citations within the text take the place of notes when you’re citing a source.
- If you want to add a discussion of a source or a point made in the text, put that discussion in a note. We ask that you use an endnote function that creates notes “linked” to the text (such as the “Insert Reference” function in Word). All notes should be set as endnotes, not footnotes.
- The bibliography takes the form of a reference list in which the date of publication directly follows the author’s name and multiple works by a single author are arranged in chronological order.
- In the bibliography/reference list, multiple works by an author published in the same year are arranged alphabetically by title and differentiated by sequenced letters following the date.

### Sample Reference List Entries for the Author-Date System

- Merchant, Carolyn. 1980. *The Death of Nature: Women, Ecology, and the Scientific Revolution*. San Francisco: Harper and Row.
- . 1983a. *Reinventing Eden: The Fate of Nature in Western Culture*. New York: Routledge.
- . 1983b. "Shades of Darkness: Race and Environmental History." *Environmental History* 8, no. 3 (July): 380–94.
- . 2010. *Ecological Revolutions: Nature, Gender, and Science in New England*. 2nd ed. Chapel Hill: University of North Carolina Press.

