

WIPF *and*  
STOCK  
*P u b l i s h e r s*

CASCADE *Books*

PICKWICK *Publications*

WIPF & STOCK

RESOURCE *Publications*

STONE TABLE BOOKS

AUTHOR GUIDE

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# INTRODUCTION

Thank you for considering publication with Wipf and Stock Publishers. We are one of the fastest-growing trade and academic publishing houses in the United States. We are a company dedicated to publishing excellence and superior publisher-author relations. This Author Guide is the standard reference for authors and editors as they prepare for and move through the publishing process at Wipf and Stock Publishers.

Whether you are a first-time author or have already published a book here or elsewhere, it is important to be aware of the particular steps taken at Wipf and Stock Publishers to publish your book. Some of these steps are unique to our company, and some vary within our company from imprint to imprint. On the pages that follow you will find:

- an overview of our history and publishing model;
- a step-by-step guide to our publishing process, with detailed instructions outlining your specific responsibilities as an author;
- an overview of our marketing strategy and your role in the promotion of your book;
- several helpful appendices, including a Glossary of Publishing Terms and a list of Frequently Asked Questions.

This Author Guide was designed specifically to answer questions you may have about publishing a book with Wipf and Stock Publishers. A thorough reading of the Author Guide will inform you of how our company works, what steps are taken to publish your book, and what role you have in this process. **Please note:** this guide is subject to change without notification.

*We look forward to partnering with you to bring your work to publication.*

## HISTORY AND MISSION

Established in 1995, Wipf and Stock Publishers started as a joint venture between John Wipf of The Archives Bookshop in Pasadena, California, and Jon Stock of Windows Booksellers in Eugene, Oregon. As booksellers with over thirty years of industry experience between them, they noticed a number of changes in the academic book business. They observed an increase in both the price of new academic books and the rate they were going out of print. They also experienced an increased demand for books that were unable to meet publishers' requirements for remaining in print.

In an attempt to address these dilemmas, Wipf and Stock Publishers was created. By specializing in short book runs, John Wipf and Jon Stock were not only able to supply their own bookstores with the classic theology, biblical studies, and church history titles for which they continued to receive requests, they also found themselves fulfilling the requests of professors and textbook managers who needed out-of-print texts for classroom use. Today Wipf and Stock Publishers has over fifteen thousand titles in its inventory, adding over two hundred reprints per year.

Over the course of working with various authors and professors, Wipf and Stock Publishers also began to receive requests to publish new books. In the early 2000s, we began developing the editorial and acquisitions program into the thriving and successful venture it has become today—we publish over nine hundred new publications each year under our different imprints: Cascade Books, Pickwick Publications, Wipf & Stock, Resource Publications, Stone Table Books, and Front Porch Republic.

## OUR PUBLISHING MODEL

Located in the heart of downtown Eugene, Oregon, Wipf and Stock Publishers has established itself as a leader in publishing. With a staff of more than fifty employees, Wipf and Stock has consolidated every aspect of the publication process into one location. This means that every stage of your book's production—acquisitions, editing, typesetting, design, printing, binding, shipping, marketing, and customer service—is managed on-site. Furthermore, by utilizing digital imaging and printing technology, Wipf and Stock has developed an innovative method of short-run production that allows for the fulfillment of orders within two to five business days. The combination of this technological innovation with a full, on-site publication staff allows us to do things that more traditional publishing houses are not in a position to do. Our unique publishing model allows us to:

- accept book projects based on merit rather than a book's projected sales;
- ensure that your book will always be in print and available for ordering;
- have your book published and ready for ordering as early as nine to eighteen months from the time we receive your final manuscript.

In striving to combine a cutting-edge publishing model with traditional academic excellence, Wipf and Stock Publishers is able to expeditiously produce affordable books of enduring value.

## IMPRINTS

### CASCADE *Books*

Cascade Books publishes new works in religion that combine academic rigor with broad appeal and readability. Specializing in a wide array of disciplines, Cascade Books promotes conversation essential to the academy and the life of faith communities with books in theology, biblical studies, religious history, spirituality, ministry, cultural criticism, and more.

### PICKWICK *Publications*

Books written for and by the academy. The scholarly imprint of Wipf and Stock Publishers, Pickwick specializes in monographs, dissertations, and collections of conference papers in the fields of religion, philosophy, and related disciplines. (*Manuscripts accepted for Pickwick are subject to subvention fees. To learn more about this, please see Appendix J*).

### WIPF & STOCK

Established in 1995, Wipf and Stock Publishers has been publishing new books that serve the church and academy under our general imprint, Wipf & Stock. The publishing focus of Wipf & Stock is broad, offering titles in biblical studies, theology, ethics, church history, linguistics, history, classics, philosophy, preaching, and church ministry. Of course, the Wipf & Stock imprint is also well known for its wide range of essential reprints, including the work of some of the most substantial names in theology, biblical studies, and church history. (For more on reprints, see Appendix I, “Reprinting”).

### RESOURCE *Publications*

Since its inception, Resource Publications has been our imprint for both trade and academic works within a wide range of subject areas and target markets. Now listing over twenty-five hundred active titles, Resource Publications publishes within multiple genres including religion, psychology, fiction, poetry, memoir, biography, sermon collections, and more.

### STONE TABLE *Books*

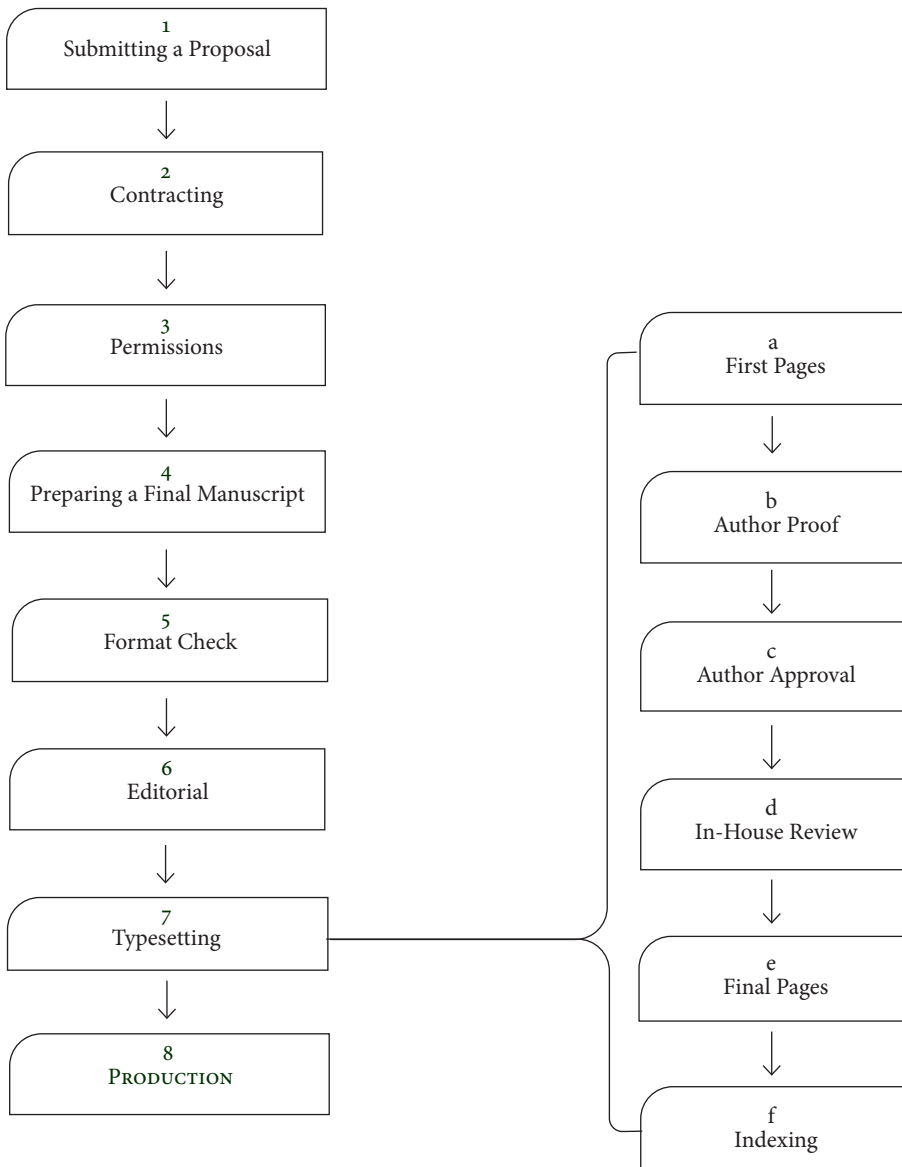
Stone Table Books had its start in Adelaide, South Australia, specializing in fantasy and science fiction books for all ages. It specializes in new authors and authors with unique story ideas. The imprint name is inspired by an image in C. S. Lewis’s *The Lion, the Witch and the Wardrobe* and indicates its interest in publishing books with spiritual themes and imagery, though it also publishes many mainstream novels.

*To learn more about these imprints, visit us at [wipfandstock.com](http://wipfandstock.com).*

# THE PUBLISHING PROCESS

Moving from proposal to final publication is a partnership between authors and a host of other characters: editors, copyeditors, marketing personnel, designers, proofreaders, managing editors, typesetters, printers, indexers, and customer service representatives. In order to better understand the different stages, roles, and responsibilities within our publishing workflow, please review the following charts and stage descriptions. (Throughout this guide, terms that may be new or unfamiliar are listed in the glossary and have been marked in **BOLD** in the text.)

## WORKFLOW OVERVIEW



## Stage 1

### Submitting a Proposal

The first stage of the publishing process is to submit a completed *Proposal Form* provided by our editorial department. The purpose of the proposal is to give our editorial department a succinct description of your book that allows them to make a decision about publishing it.

In addition to requesting proposals from potential authors, Wipf and Stock Publishers also welcomes unsolicited manuscripts.

A [\*Proposal Form\*](#) can be acquired directly from our website, [wipfandstock.com](http://wipfandstock.com), or by contacting us at [proposal@wipfandstock.com](mailto:proposal@wipfandstock.com)

Please email all completed proposal forms to [proposal@wipfandstock.com](mailto:proposal@wipfandstock.com).

## Stage 2

# Contracting

The second stage of the publishing process is contracting. This stage involves several back-and-forth exchanges between the author and Wipf and Stock Publishers.

When a proposal has been accepted, we will issue a **CONTRACTING DOCUMENT** and sample contract. First, please read through the sample contract to become familiar with the terms that will be included in your contract. Second, when you are ready to accept our offer of publication, please complete and submit the contracting document. Once we receive this document, we will issue you a contract, a W-9 form (if applicable), and **CONTRIBUTOR AGREEMENTS** when required. At this time we will also issue the Editorial (EQ) and Marketing (MQ) Questionnaires, which are to be submitted with the **FINAL MANUSCRIPT** files.

This stage is completed when the contract, W-9, and all contributor agreements have been signed and submitted to Wipf and Stock Publishers.

**CONTRIBUTOR AGREEMENTS:** If you are the editor of a multi-authored work, you will be responsible for sending, receiving, and returning all signed contributor agreements provided along with your contract. Missing contributor agreements will delay the publication of your project. *Please note that this can be a difficult and time-consuming task, one that is akin to “herding cats,” as they say.*

**NOTE: No work will be done on your manuscript until the contracting stage is complete.**

**Royalty Payment Schedule:** Royalties are distributed once per year. Our schedule is based on the author’s last name, or in the case of multi-authored works, on the last name of the author listed first.

A–E: February

F–L: April

M–R: July

S–Z: October

## Stage 3

# Permissions

The third stage of the publishing process is to ensure that any previously published material used in your book either falls within the standards of “fair use” or can be republished with permission. Materials that are likely to require permission include:

- extensive quotations of prose;
- poetry (quotations of any length);
- songs (quotations of any length);
- comic strips (images or quotations of any length);
- illustrations, photos, diagrams, or charts (including those obtained from the Internet).

As the author it is your responsibility to secure the necessary permissions for the publication of your manuscript. You can obtain permission to include previously published material in your book by contacting the publisher of the source from which you are quoting or have obtained photos or illustrations. We have provided a sample permissions letter for you to use as a template (see **Appendix A**). When acquiring permissions, please be sure to obtain rights for print *and electronic* editions.

## Quoting Previously Published Materials: Copyright, “Fair Use,” and Permission Fees

The doctrine of “fair use” articulates that there are limits to the protection of copyright. If your use falls within fair use (therefore not requiring permission), it still needs to be acknowledged and credited. If it goes beyond fair use and requires permission from the copyright administrator (usually a publisher), it is your responsibility to request (and often pay for) that permission. You also need to notify us, as your publisher, of your use of that copyrighted material, send us copies of the permissions you have requested and received, and indicate how it should be credited. If you have used such materials and want more guidance on fair use and copyright, read the principles below. If you have questions, feel free to contact your editor at Wipf and Stock Publishers.

Keep in mind that US copyright laws changed dramatically in 1998 with the Copyright Term Extension Act (also known as the Sonny Bono Law). Currently, any US work published in 1925 and earlier is in the public domain. Works published during the period of 1923–1963 needed to have their copyright renewed (to check this, refer to the Resources on Permission and Fair Use at the end of this section). Copyrighted works published in 1964 and after are protected for ninety-five years after the publication date.

While there are general principles of fair use, the gray areas are large. However, US law states that the use of copyrighted materials “for purposes such as criticism, comment, news

reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright” (US Code, Title 17, Chapter 1, §107).

Poetry and song lyrics are particularly problematic since the law is especially protective of them, and even a brief quotation generally represents a large percentage of the whole. These should be avoided at all costs. The estates of certain authors are particularly anxious to litigate to protect their rights—the estates of T. S. Eliot and W. H. Auden are the most famous examples.

In quoting copyrighted materials, *The Chicago Manual of Style (CMOS)* points to the fundamental fair use issue of “proportionality.” There is not a certain number of words that is the cut-off for needing permission; you need to gauge the proportion of your quotations to the size of the overall work from which you are quoting. If you quote 300 words from an essay that is 3,000 words, you are using 10 percent of the work, and this is generally unacceptable. But if you quote 300 words from a book that has 400 words per page and is 300 pages (120,000 words), you would be quoting .25 percent. The four factors listed in the US law for evaluating fair use (and thus not needing permission) are:

- 1 “The purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes.”
- 2 “The nature of the copyrighted work” (viz., poem, song, article, essay, book).
- 3 “The amount and substantiality of the portion used in relation to the copyrighted work as a whole.”
- 4 “The effect of the use upon the potential market for, or value of, the copyrighted work” (*CMOS* 4.84). In other words, if you have a substantial portion of the text of a poem by W. H. Auden, the reader of your book would not have to buy one of Auden’s books to have access to it.

The Stanford University website (see resources at the end of this section) suggests asking two questions relevant to the first point:

- 1 “Has the material you have taken from the original work been transformed by adding new expression or meaning?”
- 2 “Was value added to the original by creating new information, new aesthetics, new insights and understandings?”

*CMOS* also mentions the following principles of quotation and fair use:

- “Transcribe accurately and give credit to the original source” (*CMOS* 4.84).
- Do not quote out of context “in such a way as to make the author of the quoted passage seem to be saying something opposite to, or different from, what was intended” (*CMOS* 4.84).
- “Courts, not publishers, adjudicate fair use” (*CMOS* 4.85).
- “Use of any literary work in its entirety—a poem, an essay, an article from a journal—is hardly ever acceptable” (*CMOS* 4.86).
- “As a general rule, one should never quote more than a few contiguous paragraphs of prose or lines of poetry at a time or let the quotations, even if scattered, begin to overshadow the quoter’s own material” (*CMOS* 4.86).

- “Quotations or graphic reproductions should not be so substantial that they substitute for, or diminish the value of, the copyright owner’s own publication” (*CMOS* 4.86).
- “Proportion is more important than the absolute length of a quotation” (*CMOS* 4.86).
- “Traditional copyright doctrine treats extensive paraphrase as merely disguised copying” (*CMOS* 4.89).
- “The US Supreme Court has held that requesting permission should not be regarded as an admission that permission is needed” (*CMOS* 4.93).

The reason *CMOS* recommends not requesting permission for something you reasonably judge is fair use is that it diminishes the doctrine of fair use and bogs down the whole publishing process.

For a model of a letter requesting permission to use copyrighted material, see *CMOS* 4.96 and fig. 4.3. Publishers will generally require a fee of \$50–\$300 depending upon the word count of the quotations and the type of publication.

## Bible Translation Permissions

REVISED STANDARD VERSION (RSV) & NEW REVISED STANDARD VERSION (NRSV)  
500 verses or fewer, no permission required, but a notice of copyright must appear on the copyright page (for more details see <https://nrsvbibles.org/index.php/licensing>). More than 500 verses, permission required. Direct permissions requests to [NRSVcopyright@mosaicrights.com](mailto:NRSVcopyright@mosaicrights.com).

NEW INTERNATIONAL VERSION (NIV) & TODAY’S NEW INTL VERSION (TNIV)  
500 verses or fewer, no permission required, but a notice of copyright must appear on the copyright page (for more details see <https://www.zondervan.com/about-us/permissions>). Direct permissions requests to [ZPermissions@zondervan.com](mailto:ZPermissions@zondervan.com).

NEW AMERICAN STANDARD BIBLE (NASB)  
500 verses or fewer, no permission required, but a notice of copyright must appear on the copyright page (for more details see [www.lockman.org](http://www.lockman.org)).

NEW AMERICAN BIBLE (NAB)  
5000 words or fewer, no permission required, but a notice of copyright must appear on the copyright page (for more details see <http://www.usccb.org/nab/permissions>). Direct permissions requests to [nabperm@usccb.org](mailto:nabperm@usccb.org).

TANAKH: THE HOLY SCRIPTURES: THE NEW JPS TRANSLATION ACCORDING TO THE TRADITIONAL HEBREW TEXT (NJPS)  
250 words or fewer, no permission required, but a notice of copyright must appear on the copyright page (see <https://www.nebraskapress.unl.edu/rights-and-permissions> for details; downloadable permission form to be mailed or faxed).

## NEW JERUSALEM BIBLE (NJB)

All permissions must be secured in writing (see <http://www.randomhouse.com/about/permissions.html> and <http://www.randomhouse.com/about/contact.html>).

**NOTE: If you are using a translation other than those listed above, please perform an Internet search for the permissions for that translation in order to find out what your specific translation's publisher has deemed fair use and what will require permission, along with the specific notice of copyright.**

## Resources on Permission and Fair Use

### BOOKS

Banis, Robert J. *Copyright Issues for Librarians, Teachers & Authors*. Chesterfield, MO: Science & Humanities, 2001.

*The Chicago Manual of Style*. 17th ed. Chicago: University of Chicago Press, 2017.

Patry, William F. *The Fair Use Privilege in Copyright Law*. 2nd ed. Washington, DC: Bureau of National Affairs, 1995.

Strong, William S. *The Copyright Book: A Practical Guide*. 5th ed. Cambridge: MIT Press, 1999.

Wilson, Lee. *Fair Use, Free Use, and Use by Permission: How to Handle Copyrights in All Media*. New York: Allworth, 2005.

### WEBSITES

Copyright and Fair Use Overview (Stanford University Libraries),

[http://fairuse.stanford.edu/Copyright\\_and\\_Fair\\_Use\\_Overview/index.html](http://fairuse.stanford.edu/Copyright_and_Fair_Use_Overview/index.html).

Copyright Information Center (Cornell University), <https://www.copyright.cornell.edu>.

US Copyright Office: Copyright Monographs Database since 1978,

<https://cocatalog.loc.gov/cgi-bin/Pwebrecon.cgi?DB=local&PAGE=First>.

US Catalog of Copyright Entries (Renewals), <http://www.ibiblio.org/ccer>.

“Copyright Term and the Public Domain in the United States,”

<https://copyright.cornell.edu/publicdomain>.

“How Can I Tell Whether a Copyright Was Renewed?” (UPenn “Online Books Page”),

<http://onlinebooks.library.upenn.edu/renewals.html>.

Copyright Renewal Records 1950–1977 (UPenn “Online Books Page”),

<http://onlinebooks.library.upenn.edu/cce>.

Michael E. Lesk Copyright Renewal Search Engine,

<http://www.scils.rutgers.edu/~lesk/copyrenew.html>.

# Plagiarism

Copying content from a source without using quotation marks, or paraphrasing by reordering sentences / replacing only a few words with your own, counts as plagiarism, even if it is unintentional. The discovery of plagiarism in a manuscript calls the rest of the manuscript into question and can result in a canceled contract at the publisher's discretion. **Every quotation, paraphrase, or piece of information from a source must have a footnote, even if the source is a website or a source you have cited earlier in your manuscript.**

Plagiarism can occur whether the source being used is copyrighted or not. You cannot plagiarize sources that are in the public domain, **including Wikipedia.**

Paraphrases require footnote citations too, just like direct quotes, or you plagiarize by omitting the source. The paraphrase itself must be substantially different from the original—this means you must not only change the words used, but also the order in which the information is relayed and the sentence structures employed; it is not sufficient to copy/paste from a source and change a word here or there (that is plagiarism).

## Example:

This paragraph is copied verbatim from [Wikipedia's article on Goethe](#). **Even if this had a footnote to the Wikipedia article, it would still be plagiarism** if found in the body of a manuscript because there are no quotation marks:

Johann Wolfgang von Goethe (28 August 1749 – 22 March 1832) was a German polymath who is widely regarded as the most influential writer in the German language. His work has had a wide-ranging influence on literary, political, and philosophical thought in the Western world from the late 18th century to the present. A poet, playwright, novelist, scientist, statesman, theatre-director, and critic, his works include plays, poetry and aesthetic criticism, as well as treatises on botany, anatomy, and colour.

This version is edited slightly. **Even if this had a footnote to the Wikipedia article, it would still be plagiarism** because the changes are not nearly extensive enough to be considered a paraphrase:

Johann Wolfgang von Goethe [**dates removed**] was a German polymath who is widely **known** as the most influential writer in the German language. His work has had a **broad** influence on literary, political, and philosophical thought in the Western world from the late **eighteenth** century to the present **day**. A poet, playwright, novelist, scientist, statesman, **theater** director, and critic, his works include plays, poetry, and aesthetic criticism, as well as treatises on botany, anatomy, and color.

This is an acceptable paraphrase of the paragraph (it is entirely rewritten), though it still requires a footnote to avoid plagiarism:

The most influential German writer of all time is arguably Johann Wolfgang von Goethe. The effect of his works on trends in philosophy, literature, and politics since the eighteenth century should not be underestimated. In fact, this polymath's poetry, plays, scientific treatises, and critical writings still influence ours today.

## Stage 4

### Preparing a Final Manuscript

Now that your book is under contract, you have secured all of the necessary permissions, and you have completed the writing of your manuscript, it is time to submit a **FINAL MANUSCRIPT** to Wipf and Stock Publishers. Before this can happen, however, there are several steps you need to take to ensure that your manuscript has been properly prepared and is ready to submit to us.

**Step #1:** Formatting your manuscript

**Step #2:** Conforming the manuscript to our **HOUSE STYLE**

**Step #3:** Inserting tags for the typesetter (“**TAGGING**” the manuscript)

**Step #4:** Preparing any tables and charts; images and illustrations

**Step #5:** Properly organizing and naming your final files for submission

**Step #6:** Guidelines for multi-authored works

### Before You Begin

In what follows we have provided in-depth instructions for each step of this preparation process. However, before you begin we ask that you consider the following notes:

**NOTE 1:** **Once a final manuscript has been submitted, it is complete.** After receipt of your files, substantive changes to your manuscript will not be accepted unless solicited by and coordinated with your editor. You will receive **FIRST PAGES** of your book after it has been typeset; *this will not be a time to make changes to the writing of your manuscript.*

**NOTE 2:** The formatting directions that follow assume authors are using Microsoft Word. If you are using another program and are unable to convert your files into a .doc or .rtf file format, contact our Managing Editor, Matt Wimer, at [mwimer@wipfandstock.com](mailto:mwimer@wipfandstock.com).

**NOTE 3:** In order to aid you in following these steps, we recommend that you turn on the “Reveal Formatting” feature that allows you to see hidden characters in your word processor. In Microsoft Word you can do this by selecting “Reveal Formatting” under the View menu or by selecting the “Show” button in the Standard Toolbar:



**NOTE 4:** Please be sure to fill out the Manuscript Preparation Overview in the provided Editorial Questionnaire that was sent to you in the same email that included the Marketing Questionnaire. This is where you will catalog information on essential components of your manuscript such as typesetting tags, images, special words and phrases, and any unique layout issues. The Editorial Questionnaire is meant to be an aid to both the editorial and typesetting departments as they work with your manuscript.

## NOTE 5: HOUSE STYLE REFERENCES

For matters of style and documentation we follow:

- *The Chicago Manual of Style*. 17th ed. Chicago: University of Chicago Press, 2017. Hereafter cited as *CMOS*. (Please note we do not use the 18th ed.)

For matters of ancient and modern abbreviations, including biblical references, we follow:

- Alexander, Patrick, et al., eds. *The SBL Handbook of Style: For Biblical Studies and Related Disciplines*. 2nd ed. Atlanta, GA: SBL, 2014. Hereafter cited as *SBLHS*.

For general matters of spelling we follow:

- *Webster's Third New International Dictionary* and its chief abridgment, *Merriam-Webster's Collegiate Dictionary*. Merriam-Webster's online dictionary is quite useful as well: <http://www.merriam-webster.com>.

**Note to non-US authors: please use American spellings rather than British spellings throughout your manuscript (e.g., summarize, not summarise).**

## Special Instructions for Works of Poetry and Fiction

Works of Poetry and Fiction may not include some of the more complex elements noted in the next few pages. However, please do read through Steps #1–6 to ensure your manuscript is formatted correctly. Essential components are:

### WORKS OF POETRY

- Insert page break between poems (Step #1)
- Tag poem titles with [A] (Step #3)
- Tag and format images (*if necessary*, Step #4)
- Submitting final files (Step #5)

### WORKS OF FICTION

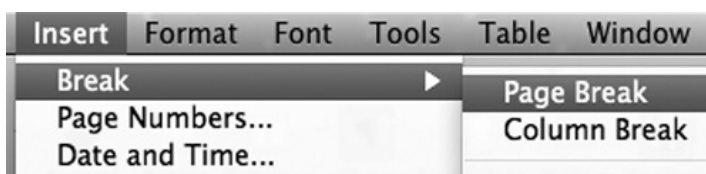
- Insert page break between chapters (Step #1)
- Tag and format images (*if necessary*, Step #4)
- Submitting final files (Step #5)

## Step #1: Formatting of Your Manuscript

Because the typesetter needs to extract the raw, unformatted text from your manuscript files and place it within a typesetting program, the following steps will ensure that all unnecessary formatting will be removed. If there are specific formatting elements you want to appear in your book (numbered lists, block quotations, images, etc.), these should be communicated to the typesetter through the insertion of typesetting tags, which is explained in Step #3: Inserting Typesetting Tags.

### 1. MANUSCRIPT FILE STRUCTURE:

- **Create one file for the front matter** (see Step #5 for the order)
- **Compile all chapters into one file**
  - a. You must insert a *Page Break* between chapters (for works of poetry, insert a *Page Break* between poems). (**Please note: do not be concerned with your footnote numbering and whether it restarts at each chapter or is continuous; this will be corrected at typesetting.**) To do this, please use the following method:
    - i. Insert page breaks between chapters by using the drop-down menu **insert > break > page break**.



- **Create one file for all of the back matter** (*appendixes, glossary, etc. if necessary*)
- **Create one file for the bibliography**

### 2. FONTS:

- Use Times New Roman for main body text.
- For Greek or Hebrew please use the SBL Greek or SBL Hebrew\* fonts provided by the Society of Biblical Literature. These are available online and may be downloaded for free (<http://www.sbl-site.org/educational/biblicalfonts.aspx>).
- If the book is intended for general readership, transliterate Hebrew, Greek, and other alphabets, and set transliterations in italics.

\*NOTE: Greek and Hebrew fonts must be unicode. Another acceptable font is Times New Roman. BibleWorks, SP Legacy fonts, and other non-unicode fonts *cannot* be used in eBook formats and will result in your book being left out of Amazon Kindle, iBooks, etc. For manuscripts with Syriac, use the Serto Jerusalem font which can be downloaded at <http://www.bethmardutho.org/index.php/resources/fonts.html>

3. **SPACING:**

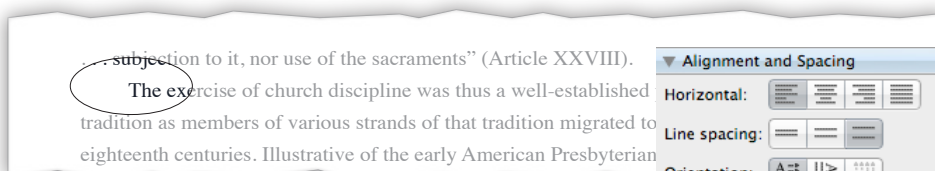
- Set the line spacing to 1.5.
- Do not leave extra space (blank lines) between paragraphs unless a break must appear in the printed version.
- Do not leave extra space (blank lines) at the end of chapters or poems.

4. **SPECIAL CHARACTER FORMATTING:**

- If you have used underlining or **boldface** for emphasis or to set apart foreign words, change all these to *italics*. Underlining is acceptable only for purposes of textual criticism and translation comparison. **Please consult with your editor.**
- Do not use ALL CAPS in the text for emphasis or to format your chapter titles, headings, or elements of your front matter. ALL CAPS or SMALL CAPS are only to be used for certain words that require this format (e.g., LORD, AM, PM, YHWH, etc.). **Please list these words in your Editorial Questionnaire.**

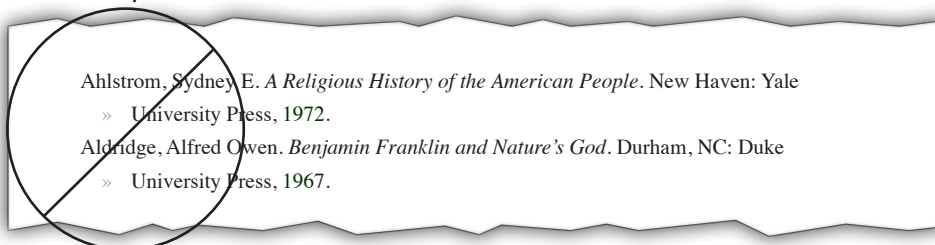
5. **PARAGRAPH INDENTATION, TABS, AND HARD RETURNS:**

- To properly indent paragraphs, either use tabs or use the formatting palette in Word to set a first line indentation value to .5in. **Do not use a mix of tabs and indentation.**



Note: paragraphs after extracts that are a continuation of paragraphs before extracts should not be indented.

- Do not use tabs to indent runover lines in flush-and-hang (hanging indentation) style.



Instead, leave it in paragraph form. The typesetter will set the hanging indent format.

## Step #2: House Style Guidelines

### 1. Footnote and Bibliography Style:

Our house style is to use short-form footnote citations with a comprehensive bibliography. Notes should be shortened to: author's last name, short title, and page numbers.

**Example: Smith, *Smith's Book of Reverent Reflections*, 113.**

The various forms of documentation are covered in *The Chicago Manual of Style* (17th ed.), but see **Appendix B** for guidance on footnotes and bibliographic entries, including the basic forms and a sample bibliography.

**NOTE: Use the Insert Footnote function in your word processor to create footnotes.**

**NOTE: The use of endnotes or in-text citations must be approved by your editor.**

### 2. Serial comma or Oxford comma:

Items in a series are normally separated by commas. When a conjunction joins the last two elements in a series, a comma—known as the serial comma or Oxford comma—should appear before the conjunction. Note that if the last element in the series consists of a pair joined by “and,” the pair should still be preceded by a serial comma. See the following examples:

I had lunch with my parents, my sister, and my niece.

The meal consisted of soup, salad, and macaroni and cheese.

### 3. Use en-dashes (–) between page numbers (146–56), verses (vv. 13–26), and dates (1938–1945). Mac keystroke: option + hyphen.

Use em-dashes (—) rather than two hyphens between phrases where appropriate. Mac keystroke: shift + option + hyphen.

**Examples (note size differences):** Hyphen - | En-dash – | Em-dash —

**NOTE: PC users should consult their version of MS Word Help or word processor manual for instructions on creating en- and em-dashes.**

4. If there are any ellipses in your manuscript, please use three periods with one space before and after each period ( . . . ) rather than the ellipsis character or three unspaced periods.
5. Please abbreviate inclusive numbers according to the conventions outlined in *CMOS* 9.61 and *SBLHS* 4.2.4. The following scheme, borrowed from *SBLHS*, illustrates the preferred way to abbreviate inclusive numbers:

10–11, 35–38, 98–99	1000–1004
100–102, 200–252	1002–8
101–2, 204–11, 309–56	1002–16
(but 294–307)	1003–135

6. Whole numbers from one through one hundred, round numbers, and any number beginning a sentence should be spelled out with the following two exceptions:
  - a. Percentages, which should be written as “10 percent.”
  - b. Chapter numbers, which should be written as “chapter 1.”
7. British vs. US spelling:
 

Please use American spelling rather than British spelling (e.g., *colour* should be changed to *color*, *analyse* to *analyze*; visit the website <http://www.tysto.com/uk-us-spelling-list.html> for more examples). In quoted material, however, spelling should be left unchanged.
8. British vs. US punctuation:
 

Use the American standard for punctuation as explained in *CMOS* rather than the British standard (e.g., periods and commas should precede closing quotation marks, quotations should be enclosed in double quotation marks, single quotation marks should enclose quotations within quotations).
9. Quotation marks with other punctuation:
 

Periods and commas precede closing quotation marks, whether double or single. Colons, semicolons, question marks, and exclamation points, however, all follow closing quotation marks unless they are part of the quoted material.
10. It is the author’s responsibility to check all quotations and references for accuracy.
11. It is the author’s responsibility to eliminate hate speech of any kind: language that is meant to denigrate, defame, or injure others. While some language may not constitute libel or slander in a technical sense, the publisher reserves the right to determine what is unacceptable.
12. Citations of Scripture and other ancient sources:
 

If your book includes biblical citations, they should be cited by book, chapter, and verse. The words “First” and “Second” should be spelled out when the first word of a sentence. Spell out the name of the book when the whole book is cited, but abbreviate when followed by a chapter or chapter and verse. Use an en-dash (–) between verses and between whole chapters; use an em-dash (—) between chapter + verse citations.

- Examples:**
- a. Matt 13:3b–8; Mark 4:3–8; Luke 8:5–8a; Gos. Thom. 9 (en-dashes)
  - b. 1 Kgs 17:1—18:35 (em-dash)
  - c. Neh 7–9 (en-dash)
  - d. First Samuel 10 narrates the anointing of Saul.
  - e. The book of Acts manifests a complex literary structure.

**NOTE:** See Appendix C for a list of Scripture abbreviations and more examples.

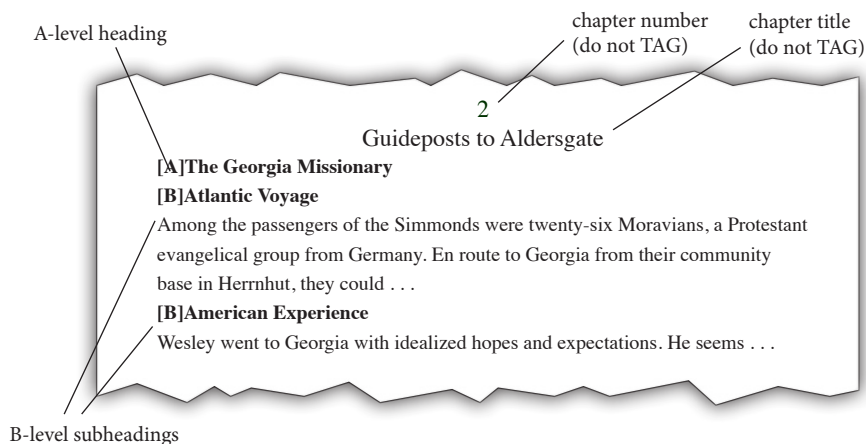
For the most common issues we see with manuscripts we receive, see Appendix K.

## Step #3: Inserting Typesetting Tags

Before you submit your final electronic files, we ask that you prepare them for the typesetter. To do so, insert bracketed instructions for the typesetter regarding the following items (your manuscript may not have some of the items below, like tables or lettered lists; feel free to skip over what doesn't pertain to you).

### 1. CHAPTER TITLES / HEADINGS AND SUBHEADS / POEM TITLES

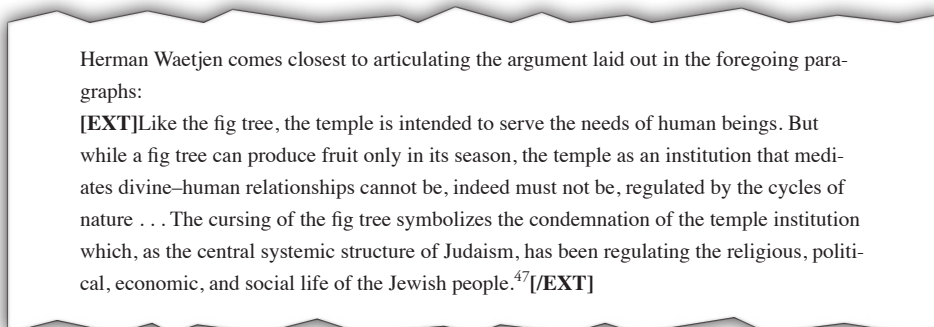
Mark **HEADINGS** and **SUBHEADS** in each chapter by level: [A], [B], [C], etc. DO NOT include these in the Table of Contents or tag chapter numbers and titles. **Example:**



**NOTE:** For works of poetry, tag all poem titles with [A].

### 2. BLOCK QUOTATIONS

Mark block quotations (extracts) with [EXT] (at the beginning of the quote) and [/EXT] (at the end of the quote). **Example:**



**NOTE:** Do not run extracts into the surrounding text; rather, use a hard return to set them off as in the example above. *CMOS (13.10)* recommends that any quoted text eight lines in length or one hundred or more words should be a block quotation. You can, however, include block quotations that are shorter than this length.

**Reminder:** paragraphs after extracts that are a continuation of paragraphs before extracts should not be indented.

### 3. EPIGRAPH TAGS

If you use an epigraph (a short quotation or saying at the beginning of a book or chapter, intended to suggest its theme), mark it with **[EPI]** (at the beginning of the quote) and **[/EPI]** (at the end of the quote). **Example:**

2  
Guideposts to Aldersgate

**[EPI]**“Travel is fatal to prejudice, bigotry, and narrow mindedness, and many of our people need it sorely on these accounts.”—Mark Twain**[/EPI]**

**[A]The Georgia Missionary**  
**[B]Atlantic Voyage**

Among the passengers of the Simmonds were twenty-six Moravians, a Protestant evangelical group from Germany. En route to Georgia from their community

### 4. DIACRITICAL MARKS

If you use any special characters or diacritical marks in your book (*ĥ*, *ō*, *š*, etc.), list the diacritical characters used in your Editorial Questionnaire. Please refer to **Appendix E** to see which of these marks require noting. Please ensure that any special characters or diacritical marks in your book are set to the same style (italic or roman) as the rest of the word.

**Example:**

**[C]The Sheep and the Goats**

Matthew 25:31–46 is the classic text, as far as establishing the eternity of hell goes. Jesus sets two fates in parallel: “eternal life” (*zōēn aiōnion*) and “eternal punishment” (*kolasin aiōnion*) (25:46). If the “eternal life” is everlasting, then, it is argued . . .

### 5. LETTERED, BULLETED, AND NUMBERED LISTS

Mark lettered lists, for example: **[LL a–z]** and **[/LL a–z]**.

Mark bulleted lists, for example: **[BL 1–9]** and **[/BL 1–9]**.

Mark numbered lists, for example: **[NL 1–9]** and **[/NL 1–9]**.

**Example:**

will be helpful to outline some hermeneutical observations by Christian philosopher Thomas Talbott. Talbott asks us to consider three propositions: **[NL 1–3]**

1. It is God’s redemptive purpose for the world (and therefore his will) to reconcile all sinners to himself.
2. It is within God’s power to achieve his redemptive purpose for the world.
3. Some sinners will never be reconciled to God, and God will therefore either consign them to a place of eternal punishment, from which there will be no hope of escape, or put them out of existence all together. **[/NL 1–3]**

## Step #4: The Use of Tables and Charts; Images and Illustrations

Extensive use of tables, charts, or images must be discussed with your editor prior to manuscript submission. We request that all graphic elements be submitted in electronic format.

### 1. TABLES

- a. Tables should be set up within the text of your manuscript and not submitted as separate files.
- b. Tables should be created by using the Table menu in Microsoft Word, and content inserted into the appropriate field.

**NOTE: Do not use tabs or the space bar to set up a table.**

- c. Do not use hard-returns for side-by-side text comparison. Create additional empty Table cells to align your content. For example, columns structured like this:

Matt 17:14–21	Mark 9:14–29	Luke 9:37–43; 17:6
<p><sup>19</sup> Τότε προσελθόντες οἱ μαθηταὶ τῷ Ἰησοῦ κατ’ ἰδίαν εἶπον· διὰ τί ἡμεῖς οὐκ ἠδυνήθημεν ἐκβαλεῖν αὐτό;</p> <p>¶</p> <p><sup>20</sup> ὁ δὲ λέγει αὐτοῖς διὰ τὴν ὀλιγοπιστίαν ὑμῶν ἀμὴν γὰρ λέγω ὑμῖν, ἐὰν ἔχητε πίστιν ὡς κόκκον σινάπεως, ἐρεῖτε τῷ ὄρει τούτῳ· μετάβα ἐνθεν ἐκεῖ, καὶ μεταβήσεται καὶ οὐδὲν ἀδυνατήσῃ ὑμῖν</p>	<p><sup>28</sup> Καὶ εἰσελθόντος αὐτοῦ εἰς οἶκον οἱ μαθηταὶ αὐτοῦ κατ’ ἰδίαν ἐπηρώτων αὐτόν· ὅτι ἡμεῖς οὐκ ἠδυνήθημεν ἐκβαλεῖν αὐτό;</p> <p><sup>29</sup> καὶ εἶπεν αὐτοῖς· τοῦτο τὸ γένος ἐν οὐδενὶ δύναται ἐξελεθεῖν εἰ μὴ ἐν προσευχῇ.</p> <p>¶</p> <p>¶</p> <p>¶</p>	<p>¶</p> <p>¶</p> <p>¶</p> <p>¶</p> <p>¶</p> <p><sup>17:6</sup> εἶπεν δὲ ὁ κύριος· εἰ ἔχετε πίστιν ὡς κόκκον σινάπεως, ἐλέγετε ἂν τῇ συκαμίνῳ [ταύτῃ] ἐκκριζώθητι καὶ φυτεύθητι ἐν τῇ θαλάσῃ· καὶ ὑπήκουσεν ἂν ὑμῖν</p>

should be converted to look like this:

Matt 17:14–21	Mark 9:14–29	Luke 9:37–43; 17:6
<p><sup>19</sup> Τότε προσελθόντες οἱ μαθηταὶ τῷ Ἰησοῦ κατ’ ἰδίαν εἶπον· διὰ τί ἡμεῖς οὐκ ἠδυνήθημεν ἐκβαλεῖν αὐτό;</p>	<p><sup>28</sup> Καὶ εἰσελθόντος αὐτοῦ εἰς οἶκον οἱ μαθηταὶ αὐτοῦ κατ’ ἰδίαν ἐπηρώτων αὐτόν· ὅτι ἡμεῖς οὐκ ἠδυνήθημεν ἐκβαλεῖν αὐτό;</p>	
<p><sup>20</sup> ὁ δὲ λέγει αὐτοῖς διὰ τὴν ὀλιγοπιστίαν ὑμῶν ἀμὴν γὰρ λέγω ὑμῖν, ἐὰν ἔχητε πίστιν ὡς κόκκον σινάπεως, ἐρεῖτε τῷ ὄρει τούτῳ· μετάβα ἐνθεν ἐκεῖ, καὶ μεταβήσεται καὶ οὐδὲν ἀδυνατήσῃ ὑμῖν</p>	<p><sup>29</sup> καὶ εἶπεν αὐτοῖς· τοῦτο τὸ γένος ἐν οὐδενὶ δύναται ἐξελεθεῖν εἰ μὴ ἐν προσευχῇ.</p>	<p><sup>17:6</sup> εἶπεν δὲ ὁ κύριος· εἰ ἔχετε πίστιν ὡς κόκκον σινάπεως, ἐλέγετε ἂν τῇ συκαμίνῳ [ταύτῃ] ἐκκριζώθητι καὶ φυτεύθητι ἐν τῇ θαλάσῃ· καὶ ὑπήκουσεν ἂν ὑμῖν</p>

- d. Keep in mind that the final book size will not be 8.5 x 11 inches like your manuscript. Complex tables should be simplified. If the table consists of many columns, consider breaking it into multiple tables. A table like this may result in appearing small or being rotated to fit.

	MT	MK	TW	TA	TG	CW	IW	EW	TA%	TG%	CW%	IW%	EW%
7. John the Baptist	3:1–6	1:2–6	101	59	50	48	2	9	58%	50%	48%	2%	9%
12. Introduction of the Galilean Ministry	4:12–17	1:14–15	81	12	8	5	3	4	15%	10%	6%	4%	5%
14. Jesus' Ministry in Galilee	4:23–25	1:35, 37–39	74	7	2	0	2	5	9%	3%	0%	3%	7%

## 2. IMAGES, CHARTS, AND ILLUSTRATIONS

- These should be submitted as separate files, not embedded in your manuscript.
- Acceptable file formats are: .pdf, .eps, .tif, and .jpeg/.jpg. If you created a chart or illustration in Microsoft Word, export the document as a PDF.
- Images may be sent in color, but please note that **they will be printed in black and white**. Color printing must be discussed with the publisher and is at the publisher's discretion. If you wish to have your book in color, please contact our Managing Editor, Matt Wimer, at [mwimer@wipfandstock.com](mailto:mwimer@wipfandstock.com).
- Images and illustrations should be set to resolution of no lower than 300 dots per inch (**DPI**).
- The file names should be labeled as follows: figure01.eps, figure02.tif, etc.
- Indicate the placement of the image within the manuscript by tagging as follows: **[insert figure01.eps]**
- Note: all text in any charts or illustrations must be a minimum of 8pt.
- Keep in mind that the final book size will not be 8.5 x 11 inches like your manuscript. Charts can only be a maximum of 4.4 x 7.4 inches to fit on the printed page.

## 3. CAPTIONS

In cases where a caption is to accompany an image, mark with **[CAPTION]** (at the beginning of the quote) and **[/CAPTION]** (at the end of the quote). **Example:**

"I must go, Dr. West. We will talk of this later. The IAA police have just shown up." Kahlil rang off abruptly.

[insert figure01.eps]

[CAPTION]The mausoleum of a famous businessman named Flavius in Hierapolis.[/CAPTION]

## Step #5: Sending Your Final Files

Whether you are new to publishing or have authored multiple books, we encourage and remind you to take the time you need to bring your manuscript to completion. It is essential that the final manuscript is completed to your satisfaction before turning it over to us. Once we have received the manuscript and begun work on our end, making numerous changes to the pages can be time consuming, involve multiple parties, and run up the costs of production. Therefore, once your manuscript is delivered, taking the opportunity to revise, rewrite, or add content is strongly discouraged and limited strictly to your editor's discretion. Your editor may or may not suggest changes before it will be published, but authors are not given an opportunity to re-edit their manuscript once it has been delivered to the publisher.

1. As instructed at Step #1, you should have a separate file for each of the following elements:
  - One for all of the **FRONT MATTER** (see below)
  - One to include all the chapters with page breaks between chapters
  - One for all of the back matter (if applicable: appendixes, glossary, etc.)
  - One for the bibliography
2. The **FRONT MATTER** file should contain some or all of the following elements (italicized items are optional). Separate each element with a page break rather than multiple hard returns. Please note that this is the order in which they should appear:
  - Half-title page (title only)
  - Title page (title, subtitle, author/editor name)
  - Copyright page/*Copyright notices* (if you obtained special permissions, for instance)
  - *Dedication*
  - *Epigraph*
  - Table of Contents (do not include page numbers or tabs)
  - *Lists of Illustrations or Tables*
  - *Foreword* (please include the foreword in the final files sent for submission)
  - *Preface*
  - *Acknowledgments*
  - *(List of) Abbreviations*
  - *Introduction* (An Introduction of fewer than ten pages should be included in the front matter file. If your Introduction is longer than ten pages, please include it within the file for your chapters.)
3. An **INDEX**, when applicable, is to be created when your typesetter clears you to do so. Please refer to **Appendix H** for more information.

4. Save copies of your electronic files in one of two formats:
  - a. Microsoft Word (.doc or .docx)
  - b. Rich Text Format (.rtf)

**NOTE: You do not need to change your format to .doc if already in .docx.**

**NOTE: If you use a word processor other than Microsoft Word and are unable to convert your files to either .doc or .rtf formats, please contact our Managing Editor, Matt Wimer, at [mwimer@wipfandstock.com](mailto:mwimer@wipfandstock.com).**

5. Name your files clearly, and please use the following format:
  - 00.smith.frontmatter.doc
  - 01.smith.chapters.doc
  - 02.smith.backmatter.doc (*if applicable*)
  - 03.smith.bibliography.doc
6. Submit grayscale illustrations or photographs as .pdf, .eps, .tiff, or .jpeg files at 300 dpi.
7. Complete your **Editorial Questionnaire (EQ) and Marketing Questionnaire (MQ)** (these were sent to you electronically with your contract).
8. Your final manuscript files and questionnaires must be submitted electronically. We prefer email attachments, but authors may also submit electronic files stored on flash drives (please note that these will not be returned). Electronic files should be emailed to [formatcheck@wipfandstock.com](mailto:formatcheck@wipfandstock.com), or you may contact us to upload files to a digital dropbox. Flash drives should be mailed to:

Wipf and Stock Publishers  
Attn: Editorial  
199 W. 8th Avenue, Suite 3  
Eugene, OR 97401

**NOTE: Do not send your only copy of the files!**

## Step #6: Guidelines for Multi-Authored Works

Multi-authored works, such as Festschriften and conference papers, present particular challenges for the editorial process. It is important that the volume editor(s) deliver the complete manuscript to Wipf and Stock Publishers in conformity with our guidelines; failure to do so will slow down publication considerably. What follows is a supplement to the general manuscript preparation guidelines.

1. Include a List of Contributors in the front matter, and list it in the Table of Contents. Entries may be in either short form or longer form:
  - *Short Form:* Margaret R. Miles, Professor Emerita of Historical Theology at the Graduate Theological Union, Berkeley.
  - *Longer Form:* Margaret R. Miles, Professor Emerita of Historical Theology at the Graduate Theological Union, Berkeley. Her publications include *Rereading Historical Theology*, *A Complex Delight*, *The Word Made Flesh*, and *Plotinus on Body and Beauty*.
2. Make sure that all essays:
  - conform to the manuscript guidelines (see Steps #1–#5);
  - are fully tagged: headings, extracts, lists, tables, etc.;
  - use the short-form notation format (see Appendix B);
  - contain their own bibliography at the end of the essay;
  - use the same form of transliteration of Hebrew and Greek or the same foreign language font (but not both).
3. Check each essay for copyrighted material that requires permission for inclusion; permissions must accompany the submission of the manuscript.
4. Identify Bible translations or other materials that need to be noted for permission in the front matter.

## Stage 5

### Format Check

Now that you have submitted your final manuscript files, **EDITORIAL QUESTIONNAIRE**, and **MARKETING QUESTIONNAIRE** to [formatcheck@wipfandstock.com](mailto:formatcheck@wipfandstock.com), your manuscript files will be assessed to ensure that they conform to our formatting and house style guidelines. If your manuscript does not pass our format-check stage, it will be returned to you for correction. Please review the checklist provided in your Editorial Questionnaire. This will help ensure that you meet the necessary requirements prior to submission.

At this stage we will also copyedit the synopsis and author bio that you have provided in your Editorial Questionnaire. *Please do not submit a synopsis and bio in a separate document.* Please note that once we have copyedited this content it will be set for the back cover of your book. No future revisions to this content will be accepted without the approval of your editor.

**PLEASE NOTE: In order to review your manuscript at our format-check stage, your contracting must be complete and we must have received your Editorial and Marketing Questionnaires.**

## Stage 6

### Editorial

Now that your manuscript has passed our format check, it will be submitted to our editorial department. At this time, your editor will review your manuscript and schedule it for any necessary editorial work prior to **TYPESETTING**. This work will vary depending upon the imprint within which your book is being published. Below is a description of what you can expect to happen with your manuscript during the editorial stage.

#### Cascade Books

At this stage your manuscript will be fully copyedited, and any questions about the manuscript will be resolved in conversation with the author. Your editor may also make suggestions to further develop sections of your manuscript or to make more substantial editorial revisions.

#### Pickwick Publications

Pickwick authors are expected to deliver a clean manuscript, as we do not provide a line-by-line copyedit for books published under this imprint. If the publisher or author feels that a heavier copyedit is necessary for the project, we can arrange for that to be done at the author's expense.

#### Wipf & Stock

Your manuscript must receive a professional copyedit from one of our copyeditors at the author's expense. We will provide you with an estimate for the cost of this work. *Copyediting done by an author is not considered a professional copyedit.*

If you have already had your manuscript professionally copyedited prior to submitting your final manuscript files, the work of your copyeditor will be assessed during this stage. If it is determined that your copyeditor has not met our editorial and house-style standards, we may insist that the manuscript undergo further copyediting by an approved Wipf and Stock copyeditor at the author's expense.

#### Resource Publications

At this stage we will review your manuscript and schedule it for typesetting. Manuscripts within this imprint are not *required* to be professionally copyedited, though we highly recommend it. If you have elected to pay to have your manuscript professionally copyedited, we will schedule that work to be done with one of our copyeditors. We will provide you with an estimate for the cost of this work.

## Stage 7

# Typesetting

Once your book has passed format check and has been fully edited, it will be scheduled to be typeset. Once the manuscript has been typeset, your typesetter will email you with a **PDF** of your book. At this point you will have an opportunity to proofread the typeset pages before we print the book. The purpose of this proofreading is to a) correct errors in the typesetting of the book (see the **Appendix F** for a checklist of the things to look for during this **PROOFING** stage); and b) catch any small typos that may have slipped past the copyediting of your manuscript. To complete this process, the author will carefully proof each page of the PDF and compile a list of corrections for the typesetter to make.

**NOTE: The proofing of the typeset PDF is not an occasion for the author to edit or revise his or her book. If an author submits a set of corrections to his or her typesetter that has substantial editorial rather than typesetting corrections, those corrections will be made at a rate of \$80.00 per hour.**

### 1. First Pages

This is the first draft of your typeset book. Here, the typesetter generates an electronic PDF of your book and sends it to you to proofread.

At the same time, the design of the book cover and the soliciting of endorsements will be initiated. Endorsements will be solicited from the list you provided in the Editorial Questionnaire.

### 2. Author Proof

Once you have received the **FIRST PAGES** of your book from the typesetter, you will need to take time to carefully proofread them in their entirety, checking specifically on the work the typesetter has done converting your text into book form. We have provided a proofing checklist and specific instructions on how to compile a list of corrections for your typesetter in **Appendix F**. Please note that you should only submit **one list** of corrections to your typesetter.

### 3. Author Approval

The typesetter will incorporate your corrections and email you an updated PDF of the book. At this time you will confirm that the corrections have been made. When the corrections have been made, you will sign off to indicate that your review is complete.

**NOTE: This is not a second proof stage. You should not compile a new list of corrections for your typesetter during this stage but should rather only be checking to see if the typesetter successfully incorporated the changes from your proofread.**

### 4. In-House Review

After you have signed off on the typesetting of your book, the PDF will be given a final review by an in-house editor.

### 5. Final Pages

Changes from the in-house review are incorporated and a final PDF is generated. At this point the book is either sent into production, scheduled for indexing, or, if published under our Cascade Books imprint, sent to a proofreader. *(Please note that any substantial corrections made to your manuscript by our editorial department will be brought to your attention by an editor or typesetter.)*

### 6. Indexing

Indexing is not required for all books. If in collaboration with your editor it is decided that your book requires an index, it will be done at this point in the typesetting process. See **Appendix H** for our house style guidelines for indexes. Please note that indexing is the responsibility of the author. You can either compile your own index or pay to have Wipf and Stock Publishers compile an index for you.

Once an index is complete, it will be incorporated in the **FINAL PAGES**. Authors will be given an opportunity to proof the typesetting of the index before the Final Pages are sent into production.

**NOTE: Do not attempt to index your book prior to the completion of all the previous typesetting stages. Indexes submitted prior to the completion of Final Pages will be discarded, and the indexing will need to be redone in order to ensure correct pagination. You will be notified by your typesetter when it is appropriate to begin indexing.**

## Stage 8

### Production

When the Final Pages are sent into production, we schedule the initial print run, which consists of one in-house copy and author presentation copies as stipulated in your contract. This initial print run will come off press within three to five business days after being sent into production. Your presentation copies will be mailed soon after the books come off press.

Once this initial print run is completed, the title becomes active and is set up for further print runs to supply distributors. At this point the publication process is complete, and your book is ready for ordering.

**NOTE: We do not work with set publication dates and schedules. Instead, we use a queue-based system, which means that your project will move through the various stages of publication once it comes up in the queue. Because there are so many contingencies in the publication process, it is all but impossible to provide specific publication dates.**

# MARKETING

## The Role of Marketing

Wipf and Stock publishes new works within each of our imprints. Our publishing program for new books continues our original vision of publishing based on merit rather than sales potential. Understanding that most books are not bestsellers, especially in the academic market, Wipf and Stock Publishers provides an alternative to the traditional marketing-based model in which acceptance of a manuscript is contingent upon projected sales.

While we stand by our vision to publish on merit, we do care about the role of marketing in the publication process. Marketing is the means by which we make your book visible and available to your intended audience. In our Marketing Questionnaire, which is sent at the same time as the publishing contract to authors of accepted manuscripts, we ask you to answer a number of questions designed to assist our marketing staff in both identifying and reaching your audience. *Your participation is essential.*

Wipf and Stock's primary channels of promotion are: social media platforms (i.e., Facebook, Twitter, Instagram), conference exhibits, [www.wipfandstock.com](http://www.wipfandstock.com), digital catalogs, journal advertising (print and digital), review and desk copy distribution, and online newsletters. Most importantly, our main contribution to the marketing of your title is outreach via publication/new title email announcements. These announcements are sent around 2–10 weeks after publication and offer the contacts/journals that you listed on your Marketing Questionnaire the opportunity to request a review copy of your book. Upon their request, we will then send along a complimentary review copy of your book to anyone that qualifies for a copy. **Review copies are *not* automatically sent to those listed on your MQ. The review recipient must qualify and first request a review copy.\*\*** We can also offer the design of marketing materials such as flyers, bookmarks, social media posts, print ads, etc. Outside of this, it is up to the author to organize speaking events, book signings, etc.

Important note: Our marketing team does not organize book signings or launch events, nor are they able to generate comprehensive lists of contacts/journals interested in your book. While we can provide a list of journals that we have worked with, we rely on an actively participating author and their MQ contributions to complete a good strategy for promoting interest in and stimulating sales of your book.

*\*\*We are not in the practice of sending unsolicited copies to journals since many journals do not accept them, and we have rarely seen a review produced from unsolicited submissions. If you would like to send an unsolicited review copy regardless of a request, you will be billed at your 50% discounted rate plus shipping; this would be at cost to you, the author.\*\**

## Distribution and Availability

### DISTRIBUTION

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# Appendix A

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# Appendix B

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1. Morrison, *Beloved*, 3.
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  3. Morrison, *Beloved*, 18.
  4. Morrison, *Beloved*, 24–26.
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- 6 When citing multiple sources by a single author, use three em dashes in place of the author's name, beginning with the second entry. E.g., ———.
 

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E.g., Schreiner, Thomas R. *not* Schreiner, T. R.  
Wright, N. T. *not* Wright, Nicholas Thomas.

- 12 Chapters in multi-authored books can be cited in one of the following two ways. (Whichever system you adopt, please apply it consistently throughout the manuscript.)
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Bibliography:

Kannengiesser, Charles. "The Interrupted *De doctrina christiana*." In *De doctrina christiana: A Classic of Western Culture*, edited by Duane W. H. Arnold and Pamela Bright, 3–24. Christianity and Judaism in Antiquity 9. Notre Dame: University of Notre Dame Press, 1995.

Footnote:

15. See Kannengiesser, "Interrupted," 8.

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Arnold, Duane W. H., and Pamela Bright, eds. *De doctrina christiana: A Classic of Western Culture*. Christianity and Judaism in Antiquity 9. Notre Dame: University of Notre Dame Press, 1995.

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- 13 Include cities and publishers for all sources, regardless of publication date, per CMOS 17.

# Footnote and Bibliography Style

## One Author

### Footnote

1. Spinks, *Bible and Crisis*, 5–7.

### Bibliography

Spinks, D. Christopher. *The Bible and the Crisis of Meaning: Debates on the Theological Interpretation of Scripture*. London: T&T Clark, 2007.

## One Editor

### Footnote

2. Burnett, *John Calvin, Myth and Reality*, 65–67.

### Bibliography

Burnett, Amy Nelson, ed. *John Calvin, Myth and Reality: Images and Impact of Geneva's Reformer. Papers of the 2009 Calvin Studies Society Colloquium*. Eugene, OR: Cascade, 2011.

## Two Authors

### Footnote

14. Hanson and Oakman, *Palestine*, 131–59.

### Bibliography

Hanson, K. C., and Douglas E. Oakman. *Palestine in the Time of Jesus: Social Structures and Social Conflicts*. 2nd ed. Minneapolis: Fortress, 2008.

## Two Editors

### Footnote

15. Bird and Sprinkle, *Faith of Jesus Christ*, 24–28.

### Bibliography

Bird, Michael F., and Preston M. Sprinkle, eds. *The Faith of Jesus Christ: Exegetical, Biblical, and Theological Studies*. Milton Keynes, UK: Paternoster, 2010.

## Three or More Authors

### Footnote

17. Pelikan et al., *Religion and the University*, 175–85.

### Bibliography

Pelikan, Jaroslav, et al. *Religion and the University*. York University Invitation Lecture Series. Toronto: University of Toronto Press, 1964.

## Book with Translator

### Footnote

22. Nöldeke, *Compendius*, 307.

### Bibliography

Nöldeke, Theodor. *Compendius Syriac Grammar*. Translated by James A. Crichton. 1904. Reprint, Ancient Language Resources. Eugene, OR: Wipf & Stock, 2003.

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### *Footnote*

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### *Bibliography*

Tannehill, Robert C. “The Magnificat as Poem.” In *The Shape of Luke’s Story: Essays on Luke–Acts*, 31–47. Eugene, OR: Cascade, 2005.

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### *Footnote*

54. Rummel, “Ninth Day,” 313–14.

### *Bibliography*

Rummel, Stan. “The Ninth Day of Creation.” In *Problems in Biblical Theology: Essays in Honor of Rolf Knierim*, edited by Henry T. C. Sun et al., 295–314. Grand Rapids: Eerdmans, 1997.

## Book in a Series

### *Footnote*

32. Oakman, *Jesus and the Peasants*, 123–25.

### *Bibliography*

Oakman, Douglas E. *Jesus and the Peasants*. Matrix: The Bible in Mediterranean Context 4. Eugene, OR: Cascade, 2006.

## Article in a Periodical

(when the journal title is listed in the List of Abbreviations)

### *Footnote*

43. Ellul, “Technology,” 116–17.

### *Bibliography*

Ellul, Jacques. “Technology and the Gospel.” *IRM* 66 (1977) 109–17.

## Article in an Encyclopedia or Dictionary

(when the reference work is fully listed in the List of Abbreviations)

### *Footnote*

62. Bassler, “God,” 1054–55.

### *Bibliography*

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## Unpublished Dissertation

### *Footnote*

65. Collier, “Nonviolent Augustinianism?,” 22–26.

### *Bibliography*

Collier, Charles M. “A Nonviolent Augustinianism? History and Politics in the Theologies of St. Augustine and John Howard Yoder.” PhD diss., Duke University, 2008.

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### Footnote

78. Bultmann, Review of *Gnosis*, 12–13.

### Bibliography

Bultmann, Rudolf. Review of *Gnosis*, by Jacques Dupont. *JTS* 3 (1952) 10–26.

## Multiple Works by the Same Author in a Bibliography

(alphabetical order; works written with someone else must list both authors' full names)

Hedrick, Charles W. *The Apocalypse of Adam: A Literary and Source Analysis*. 1980.

Reprint, Ancient Texts and Translations. Eugene, OR: Cascade, 2005.

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Hedrick, Charles W., and Paul Allan Mirecki. *Gospel of the Savior: A New Ancient Gospel*. Santa Rosa, CA: Polebridge, 1999.

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2. Sirosh et al., *Lateral Interactions*, §2.

### Bibliography

Sirosh, J. R., et al. *Lateral Interactions in the Cortex: Structure and Functions*. Austin, TX: UTCS Neural Networks Research Group, 1996. <http://www.cs.utexas.edu/users/nn/web-pubs/htmlbook96/>.

**Other Freestanding Source Online** (web page, online article; if no author, use website in place of author)

### Footnote

15. Alcorn, “Can Cancer Be God’s Servant?” para. 5.

### Bibliography

Alcorn, Randy. “Can Cancer Be God’s Servant? What I Saw in My Wife’s Last Four Years.” *Eternal Perspective Ministries*, Dec. 19, 2022. <https://www.epm.org/blog/2022/Dec/19/cancer-servant>.

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### Footnote

12. Dowd and Malbon, “Significance,” 274.

### Bibliography

Dowd, Sharyn, and Elizabeth Struthers Malbon. “The Significance of Jesus’ Death in Mark: Narrative Context and Authorial Audience.” *JBL* 125 (2006) 271–97. [http://www.sblsite.org/Publications\\_Journals\\_JBL.aspx](http://www.sblsite.org/Publications_Journals_JBL.aspx).

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31. Avila, “*Diary*,” para. 6.

### Bibliography

Avila, Wanda. “*The Diary of a Country Priest*: The Transcendent on Film.” *Journal of Religion and Film* 10 (October 2006). [http://www.unomaha.edu/jrf/Vol10No2/Avila\\_CountryPriest.htm](http://www.unomaha.edu/jrf/Vol10No2/Avila_CountryPriest.htm). 43

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## Appendix C

### Abbreviations of Scripture and Other Ancient Sources

#### Scripture Abbreviations

##### *Hebrew Bible / Old Testament:*

Gen	Judg	Neh	Song	Hos	Nah
Exod	Ruth	Esth	Isa	Joel	Hab
Lev	1–2 Sam	Job	Jer	Amos	Zeph
Num	1–2 Kgs	Ps ( <i>pl.</i> Pss)	Lam	Obad	Hag
Deut	1–2 Chr	Prov	Ezek	Jonah	Zech
Josh	Ezra	Eccl (or Qoh)	Dan	Mic	Mal

##### *New Testament:*

Matt	Acts	Eph	1–2 Tim	Heb	1–2–3 John
Mark	Rom	Phil	Titus	Jas	Jude
Luke	1–2 Cor	Col	Phlm	1–2 Pet	Rev
John	Gal	1–2 Thess			

##### *Apocryphal / Deuterocanonical Books:*

Tob	Wis	1–3 Esd	Sg Three	Bel	3–4 Macc
Jdt	Sir	Ep Jer	Sus	1–2 Macc	Pr Man
Add Esth	Bar				

#### Other Ancient Sources

##### Examples:

- a. Mishnah: m. Ketub. 3:6
- b. Babylonian Talmud: b. B. Bat. 24b
- c. Jerusalem Talmud: y. Bik. 17b
- d. Josephus: Josephus, *War* 3:121–32; *Ant.* 19:12
- e. Philo: Philo, *Spec. Laws* 2:1–2
- f. Dead Sea Scrolls: 1QS 9:17–19
- g. Nag Hammadi Codices: Gos. Thom. 68–69 (NHC II, 2)

For a more comprehensive list of abbreviations, please refer to *SBLHS* §8. Be sure to include all abbreviations you use in a List of Abbreviations.

# Appendix D

## Abbreviations of Reference Works

It is permissible for an author to abbreviate commonly cited reference works in footnotes, but only if the full citation for the work is in the bibliography or the List of Abbreviations. Note that works cited by authors' initials are not italicized. Commonly cited abbreviations include:

- ABD*     *The Anchor Bible Dictionary*. 6 vols. Edited by David Noel Freedman. New York: Doubleday, 1992.
- ANET*     *Ancient Near Eastern Texts Relating to the Old Testament*. 3rd ed. Edited by James B. Pritchard. Princeton: Princeton University Press, 1969.
- BDAG*     Walter Bauer, Frederick W. Danker, W. F. Arndt, and F. W. Gingrich. *Greek-English Lexicon of the New Testament and Other Early Christian Literature*. 3rd ed. Chicago: University of Chicago Press, 2000.
- BDB*     Francis Brown, S. R. Driver, and Charles A. Briggs. *Hebrew and English Lexicon of the Old Testament*. Oxford: Clarendon, 1907.
- BDF*     Friedrich Blass and Albert Debrunner. *A Greek Grammar of the New Testament and Other Early Christian Literature*. Translated and revised by Robert W. Funk. Chicago: University of Chicago Press, 1961.
- CD*     Barth, Karl. *Church Dogmatics*. Translated by G. T. Thomson et al. Edinburgh: T&T Clark, 1936–77.
- ER*     *The Encyclopedia of Religion*. 16 vols. Edited by Mircea Eliade. New York: Macmillan, 1987.
- IDB*     *The Interpreter's Dictionary of the Bible*. 4 vols. Edited by George Arthur Buttrick. Nashville: Abingdon, 1962.
- IDBSup*   *The Interpreter's Dictionary of the Bible, Supplementary Volume*. Edited by Keith Crim. Nashville: Abingdon, 1976.
- LSJ*     Henry George Liddell, Robert Scott, and Henry Stuart Jones. *A Greek-English Lexicon*. 9th ed. Oxford: Clarendon, 1996.
- MM*     James Hope Moulton and George Milligan. *The Vocabulary of the Greek Testament: Illustrated from the Papyri and Other Non-Literary Sources*. 1930. Reprinted, Peabody, MA: Hendrickson, 1997.
- TDNT*    *Theological Dictionary of the New Testament*. 10 vols. Edited by Gerhard Kittel and Gerhard Friedrich. Translated by Geoffrey W. Bromiley. Grand Rapids: Eerdmans, 1964–76.

- TDOT* *Theological Dictionary of the Old Testament*. 14 vols. Edited by G. Johannes Botterweck and Helmer Ringgren. Translated by Geoffrey W. Bromiley et al. Grand Rapids: Eerdmans, 1974–2004.
- TLOT* *Theological Lexicon of the Old Testament*. 3 vols. Edited by Ernst Jenni and Claus Westermann. Translated by Mark Biddle. Peabody, MA: Hendrickson, 1997.
- TWNT* *Theologische Wörterbuch zum Neuen Testament*. 10 vols. Edited by Gerhard Kittel and Gerhard Friedrich. Stuttgart: Kohlhammer, 1932–79.

## Sample Note and Bibliographic Citations:

### SINGLE AUTHORED WORKS:

- N: Barth, CD 1/1:236–37.  
 B: Barth, Karl. *Church Dogmatics*. 1/1: *The Doctrine of the Word of God*. Translated by G. T. Thomson et al. Edinburgh: T&T Clark, 1936.

### MULTI-AUTHORED WORKS:

- N: Collins, “Dead Sea Scrolls,” 89–90.  
 B: Collins, John J. “Dead Sea Scrolls.” In *ABD* 2:85–101.

### SINGLE-VOLUME WORKS THAT USE PAGE NUMBERS:

- N: BDB 122.  
 B: Brown, Francis, S. R. Driver, and Charles A. Briggs. *Hebrew and English Lexicon of the Old Testament*. Oxford: Clarendon, 1907

### SINGLE-VOLUME WORKS THAT USE SECTION NUMBERS:

- N: BDF §156.  
 B: Blass, Friedrich, and Albert Debrunner. *A Greek Grammar of the New Testament and Other Early Christian Literature*. Translated and revised by Robert W. Funk. Chicago: University of Chicago Press, 1961

### WORKS WITH FOREIGN LANGUAGE TITLES:

- N: Bultmann, “πιστεύωμ, πίστις, κτλ.” 176–77.  
 B: Bultmann, Rudolf. “πιστεύωμ, πίστις, κτλ.” In *TDNT* 6:174–228.

### WORKS CITED WITH BOTH ORIGINAL PUBLICATION AND TRANSLATION

- N: Bultmann, “πιστεύωμ, πίστις, κτλ.” in *TWNT* 6:176–78 = *TDNT* 6:177–79.  
 B: Bultmann, Rudolf. “πιστεύωμ, πίστις, κτλ.” In *TWNT* 6:174–230 = *TDNT* 6:174–228.

# Appendix E

## Common Diacritical Marks

Below is a list of common diacritical markings and some keyboard shortcuts available. Please note in the Editorial Questionnaire all the markings you use.

Markings	Key Shortcuts
( é ) acute accent	Option “e” + letter
( è ) grave accent	
( ê ) circumflex	Option “i” + letter
( ñ ) tilde	Option “n” + letter
( ō ) macron	
( ˘ ) breve	
( č ) hacek (caron)	
( ü ) diaeresis/umlaut	Option “u” + letter
( ç ) cedilla	Option “c”
( ʾ ) aleph	
( ʿ ) ayin	
( ˙ ) dot (above or below characters)	
( ø ) bar, slash, or stroke	Option “o”
( ű ) double acute accent/ hungarumlaut	
( ą ) ogonek	
( å ) ring	Option “a” : å
<u>abc</u> underline/underscore	
superscript “h” as in “ <i>ʿemûnā<sup>h</sup></i> ”	

# Appendix F

## Working with Your Typesetter

In facilitating the typesetting of your book, you as the author have three responsibilities. First, you will proofread your entire set of First Pages. Second, you will compile a single list of corrections. Finally, you will need to give final approval (sign off) before your book can be sent into production.

### Checking Proofs

The following is a checklist of the kinds of things to pay attention to when you proof the typeset pages of your book:

#### *Front matter*

- Is the title correct on the **HALF-TITLE**, **TITLE**, and **COPYRIGHT PAGES**?
- Is the subtitle correct (if applicable)?
- Are your name and the name(s) of any contributors spelled correctly?
- If you have already seen your cover proof, does your name inside the book match the name on your cover?
- Are any main contributor names missing from the title page? (**for example**: the writer of a foreword, preface, or introduction; translator or illustrator, etc.)

#### *Copyright page*

- Do the title, subtitle, and series name (if applicable) listed on the copyright page match the way they are listed on the title and half title pages?
- Is your name spelled correctly?

#### *Table of contents*

- Do the chapter titles listed here match the titles at the beginning of each chapter?
- Are the page numbers correct?

#### *Individual pages*

- Do **RUNNING HEADERS** correspond to their respective **chapter titles**?
- Are there any bad breaks (words or ellipses split incorrectly at the end of a line)?
- Are there any cross-references for you to locate? (They'll show up in the text in brackets like so: **[x-ref]** .)
- If your book includes any foreign language fonts, please check to see that all instances of such fonts show up correctly.
- Are all block quotations properly formatted?
- Do any of your chapters end mid-sentence? (Yes, it does happen.)

#### *Bibliography*

- Are the titles listed correctly in alphabetical order?

## Compiling a List of Changes

Once you have completely proofed your entire set of **FIRST PAGES**, you will have one opportunity to submit a **single annotated PDF** of changes to the errors you have found. This is the last stage at which you will be able to make any corrections, but please note *this is not an occasion for the author or editor to edit or revise his or her book*. If an author submits a set of changes to his or her typesetter that has substantial *editorial* rather than *typographical* (*typos*) or *typesetting* (*layout*)\* changes, they may be subject to fees. You will be sent three important documents:

1. **The PDF of your typeset book:** Although you will be making corrections directly within the PDF using the Annotations tool in Adobe Acrobat Reader (see below, #3), we encourage you to print out your book from this file, because it is often easier to spot errors on a printed page.
2. **Proofing Checklist:** This document includes General Guidelines, a Proofing Checklist, and our Corrections and Billing Policies. It is absolutely critical that you carefully read through this document, review our policies for making corrections, and follow the provided instructions.
3. **An Annotation Instructions Document:** This document supplies instructions on how to employ the annotation tools within Acrobat Reader (and Acrobat Professional) to indicate corrections within the book. Note: You will need either Acrobat Reader (which can be downloaded [here](#) for free) or Acrobat Professional.

## Signing Off

Once all the corrections have been made, and once any questions that may have come up have been resolved, the typesetter will email you a revised PDF. At this point the typesetter will ask you to verify that all the corrections were made and to indicate whether or not you are prepared to “sign off” on the revised PDF as final and ready to go into print. Once you do sign off, there will be no further opportunities to make changes.

## Changes after Signing Off

Changes requested by an author after they have a signed off on Final Pages prior to publication must be approved by your editor and will be billed to the author at a rate of \$80 an hour. Wipf and Stock Publishers reserves the right to refuse changes.

## Changes Requested after the Book Has Been Published

Changes or corrections requested by the author after a book has been printed and published (post-publication) is subject to a \$250.00 flat fee, and additional charges may apply.† Wipf and Stock Publishers reserves the right to refuse post-publication changes.

*\*Editorial changes are defined as: the re-editing, revising, improving, replacing of content, and/or restructuring of your book. Typographical changes are defined as: typos or missing words that are essential to making a sentence coherent. Typesetting changes are defined as: corrections to the page layout and presentation of your book.*

*†After your book has been published by us, the files are converted into other formats for off-site printing and eBooks (when applicable), and these files are then sent to third parties for distribution. Any change to your book file after it has been published is a complex and time-consuming process.*

# Appendix G

## Revising and Publishing Your Dissertation

Wipf and Stock Publishers publishes quality dissertations in religion and related disciplines. Most of these have limited sales potential, and we are only able to facilitate these when the author: a) shares in the typesetting costs; b) provides a manuscript prepared to our specifications; c) understands that we will provide only the lightest of copyediting; and d) does not have inflated expectations of marketing these works.

If the author desires the book to have a wider readership, then some serious work is usually involved. Some of the key things that will help the transition of your manuscript from a dissertation (addressed to a small committee of specialists) to a book (aimed at a larger reading audience) are the following:

- limit specialist jargon
- limit repetition
- limit the review of literature
- limit footnotes to what is necessary
- limit bibliographic entries to what is necessary
- limit subheadings
- make chapter titles concise and clear
- keep the larger picture of implications in view

Some resources to help you think through these issues and provide more specific advice are:

Harman, Eleanor, et al., eds. *The Thesis and the Book: A Guide for First-Time Academic Authors*. 2nd ed. Toronto: University of Toronto Press, 2003.

Luey, Beth. *Handbook for Academic Authors*. 4th ed. Cambridge: Cambridge University Press, 2002.

———, ed. *Revising Your Dissertation: Advice from Leading Editors*. Updated ed. Berkeley: University of California Press, 2008.

**NOTE: If you have questions about the specifics of your manuscript and these issues, please discuss them with your editor.**

# Appendix H

## Indexing

Indexes provide added value to a book. You might consider whether your volume would be enhanced by including a subject index, author (or name) index, and/or Scripture index. Since you know your book better than anyone, it is usually most efficient and practical for you to do the indexing yourself. If you want us to hire someone to do it for you, please consult with your editor about current fees.

You may prepare the indexes even before submitting your files to Wipf and Stock Publishers, but **do not include page numbers until you have the FINAL PAGES and your typesetter notifies you that you are cleared to do so.**

### Subject Index

This type of index contains all the relevant terms, subjects, and persons that would help the reader navigate the book. For example:

- Aquinas, Thomas. *See* Thomas Aquinas.
- Augustine, Saint, ix–x, 56–63, 210–20
- authority, ecclesial, 13, 123–25, 246–301
- Moltmann, Jürgen, 14–15, 23–27, 101–5
- pax romana*, 100–101, 108–9
- Rad, Gerhard von, 67–68
- so[set macron over o]te[set macron over e]r, 123
- Thomas Aquinas, 221–22, 315–17

Please note: capitalization of indexed terms should match the capitalization used in the manuscript.

### Author (or Name) Index

An index of names may be limited to authors cited and discussed or include all persons named, ancient and modern. Names are listed last name first; but if you are in doubt about which part of a foreign name should come first, check an online catalog (e.g., Library of Congress at [www.loc.gov](http://www.loc.gov)) to see how that person's name is alphabetized. The basic rule for separable parts of the name is that European names are alphabetized under the main term, with the separable parts treated as if they were middle names. For example, the German author Gerhard von Rad is alphabetized under “R” for “Rad” and “von” is treated like a middle name; and the same is true of Roland de Vaux (French) and Karel van der Toorn (Dutch); but Americans John Van Seters and James VanderKam are alphabetized under “V.”

LaCocque, André  
Rad, Gerhard von  
Toorn, Karel van der  
VanderKam, James  
Van Seters, John  
Vaux, Roland de

## Scripture (or Ancient Document) Index

If works in addition to Scripture are included, it should be labeled “Ancient Document Index.” Scripture indexes are organized following the canonical order of the books, with the Old Testament/Hebrew Bible first and the New Testament second. The passages are listed on the left with a tab to the first page reference. The larger units are listed first, with each descending smaller unit following. **NOTE: This style differs from *SBLHS*.** For example:

2 Samuel	
1-7	2, 23-24, 145-46
1-2	3, 15
1	14
1:1-6	22, 24
1:1-3	22
1:1	24
1:1a	25, 27
2-6	3, 17-18
4-6	156-66
6	175-85
7	196-207

Our preferred sequence of headings when including additional writings is:

Ancient Near Eastern Documents (with additional subcategories if necessary)  
Old Testament/Hebrew Bible  
Apocrypha  
Pseudepigrapha  
New Testament  
Dead Sea Scrolls  
Rabbinic Writings  
Greco-Roman Writings  
Early Christian Writings

# Appendix I

## Reprinting

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—Iain Torrance

President of Princeton Theological Seminary  
Author of *Christology after Chalcedon*

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## Appendix J

### Subvention Fees for Pickwick Volumes

Pickwick Publications is the Wipf and Stock imprint for volumes aimed solely or primarily at an academic readership. These projects include revised dissertations, scholarly monographs, translations of historical documents, and multi-authored volumes (Festschriften, conference papers, and other collaborations). By their nature, most of these volumes have limited sales potential, no matter how brilliantly written and no matter how popular the topic.

Because of limited market potential, the financing of volumes published in academic imprints is handled in different ways by publishers. One way is to pay the author no royalties; the key problem with this is that the author has no stake in the success of the book. A second way is to charge very high retail prices; the key problem is that this limits sales solely to libraries, and the author cannot have their own students order it. And a third is for authors to handle typesetting themselves; this results in unevenly produced books, and authors have to invest time they don't have and learn skills for which they have no further need. Some publishers employ all three of these strategies. A revised dissertation published by a European academic publisher typically is only available in hardback, has a retail price of \$150 to \$200, and the author receives no royalties.

We have adopted a policy of charging a typesetting fee based on the page count of the typeset pages. For monographs this fee is \$2.50/page (thus \$625 for a 250-page volume), and for multi-authored volumes the fee is \$4/page (thus \$1,000 for a 250-page volume). The higher price for the multi-authored volumes is based on the extra time and effort it takes to deal with multiple contributors, different levels of proficiencies among the essays, and inexperienced volume editors. In addition, the \$4.00 per page will cover the cost for a certain number of additional presentation copies for contributors. This strategy has the author sharing a small part of the typesetting costs with the publisher. This does not cover our costs for editing, cover design, printing, binding, marketing, advertising, and other costs. Some academic publishers have employed this subvention policy *in addition* to the three strategies listed above.

This subvention strategy allows us to pay royalties to the author on all copies sold (not including those sold to the author or contributors at the author-discount rate), keep the retail prices reasonable (approximately \$30 for a 250-page volume), and insure the quality of presentation by having our professional typesetters handle each volume.

# Appendix K

## House Style Guide

The following lists some of the most common issues we see within manuscripts we receive. This list is not meant to be exhaustive, as we defer to *The Chicago Manual of Style* and the *SBL Handbook of Style* as our style authorities. However, please refer to this list as an addition to those sources.

### SERIAL OR OXFORD COMMA

- WRONG** “She stood, looked and listened.”  
**CORRECT** “She stood, looked, and listened.”

### ELLIPSES

An ellipsis should have three periods beginning, followed by, and separated by single spaces. Do not use auto-formatted ellipses.

- WRONG** period-period-period (...)  
**CORRECT** space-period-space-period-space-period ( . . . )

### EM DASH

An em dash should be inserted between words or phrases and before the source of an epigraph, rather than using single or double hyphens. There should be no spaces separating the em dash from the words or phrases on either side of it (see *CMOS* 6.87–6.94).

- WRONG** My friends--that is, my former friends – ganged up on me.  
**CORRECT** My friends—that is, my former friends—ganged up on me.  
**AND** —Herman Melville, *Moby Dick*

(—, keyed with SHIFT+OPTION+HYPHEN on a Mac;  
ATL+CTRL+HYPHEN or MINUS KEY on a PC.)

### EN DASH

Use an en dash between numbers, not a hyphen (see *CMOS* 6.83–6.85).

- WRONG** Johnson, *She Who Is*, 123-30; John 6:35-51  
**CORRECT** Johnson, *She Who Is*, 123–30; John 6:35–51

(–, keyed with OPTION+HYPHEN on a Mac; CTRL+HYPHEN or MINUS KEY on a PC.)

## USE OF COLONS, SEMICOLONS, AND EM DASHES

- A. Colons are used (1) to set off an element or set of elements that illustrates or amplifies what precedes it (unless the series is introduced by a verb or preposition); (2) at the end of a sentence that introduces a series of related sentences (replacing the period); (3) to set off speech when it comprises an independent clause or clauses (see *CMOS* 6.63–69).
- B. Semicolons are “stronger than a comma but weaker than a period,” but can be used in place of either where appropriate. They are mainly used (1) before an adverb (such as “however,” “therefore,” and “indeed”) that separates independent clauses; (2) sometimes before a conjunction (usually “but,” “yet” “although,” and similar) or formula (such as “that is”) that introduces an independent clause; (3) to separate elements in a series when one or more elements contains internal punctuation (see *CMOS* 6.57–62).
- C. Em dashes are used singularly or in pairs (1) to set off “an amplifying or explanatory element”; (2) “to separate a subject or subjects from a pronoun that introduces the main clause”; (3) to set off a sudden break; (4) before a closing quotation mark to indicate interrupted speech (see *CMOS* 6.87–92).

## QUOTATION MARKS WITH OTHER PUNCTUATION

When used with quotation marks at the ends of clauses or sentences, periods and commas fall inside the quotation marks (before the closing quotation marks). However, unless it is part of the quoted material, other punctuation, such as colons and semicolons, follow the quotation marks.

**WRONG** “When Christ calls a man, he bids him come and die.”

**CORRECT** “When Christ calls a man, he bids him come and die.”

**WRONG** “When Christ calls a man, he bids him come and die;” a truth Bonhoeffer confirmed in his martyrdom.

**CORRECT** “When Christ calls a man, he bids him come and die”; a truth Bonhoeffer confirmed in his martyrdom.

## SCARE QUOTES

Use double quotation marks, not single, for “scare quotes”—but this device should be used sparingly (see *CMOS* 7.58).

**WRONG** Radical Orthodoxy is attempting to go beyond ‘secular reason.’

**CORRECT** Radical Orthodoxy is attempting to go beyond “secular reason.”

## SLASH (FORWARD SLASH)

A slash signifying an alternative or replacing the word “and” should have no space on either side of the slash unless the slash is separating one or more open compounds or is being used to separate lines of a poem (see *CMOS* 6.112–6.113; 6.118).

**WRONG** he / she; knowledge / power; human / divine

**CORRECT** he/she; knowledge/power; human/divine

**BUT** World War I / First World War; so much depends / upon / a red wheel / barrow

## NUMBERS

Numbers one to one hundred, all round numbers, and numbers that begin a sentence should be in written form. Here are two common exceptions. For an exhaustive discussion of the treatment of numbers see *CMOS* chapter 9.

### A. Percentages.

**WRONG** ten%; 50%; 100%

**CORRECT** 10 percent; 50 percent; 100 percent.

### B. Chapters numbers.

**WRONG** Chapter One; Ch. Five; chapter nine

**CORRECT** chapter 1; chapter 5; chapter 9.

## NUMBER RANGES

When a number range is introduced with the word “from” or the like, do not use a dash in place of the word “to” except in the case of page numbers

**WRONG** From 1920-1940; from 1996-1999

**CORRECT** From 1920 to 1940; from 1996 to 1999

## CENTURIES (SPELLED OUT)

Centuries should be spelled out.

**WRONG** 21<sup>st</sup> century; 8<sup>th</sup> century, 1<sup>st</sup> century

**CORRECT** twenty-first century; eighth century; first century

## CENTURIES (SPELLED OUT) AS ADJECTIVES

When used as an adjective, there should be a hyphen between the last number and the word “century.”

**WRONG** Twenty-first century design; eighth century manuscript

**CORRECT** Twenty-first-century design; eighth-century manuscript

## CENTURIES (NUMERICAL)

Centuries should not include an apostrophe.

**WRONG** 1900's, 1990's

**CORRECT** 1900s, 1990s

## DECADES (NUMERICAL)

Decades should be spelled out.

**WRONG** 50's, 80's

**CORRECT** fifties, eighties

## ERA ABBREVIATIONS

Era abbreviations should not have periods.

**WRONG** B.C. & A.D.; B.C.E. & C.E.

**CORRECT** BC & AD; BCE & CE

## ABBREVIATIONS: STATES AND PROVINCES

Except for in bibliographic citations, do not use abbreviations for the names of states and provinces.

**WRONG** Eugene, OR; Chicago, IL; Vancouver, BC

**CORRECT** Eugene, Oregon; Chicago, Illinois; Vancouver, British Columbia

**EXCEPTION** Washington, DC

## ABBREVIATIONS: DEGREES

Abbreviations for degrees should not have periods.

**WRONG** Ph.D., D.Min., M.Div., Th.M., M.A., B.A., M.D.

**CORRECT** PhD, DMin, MDiv, ThM, MA, BA, MD

## ABBREVIATIONS: RELIGIOUS ORDERS

Abbreviations for religious orders do not need periods, but should be set off with a comma.

**WRONG** Henri de Lubac S.J., Herbert McCabe O.P.

**CORRECT** Henri de Lubac, SJ, Herbert McCabe, OP

## SUFFIXES

Suffixes such as Jr. should have a period, but should not be set off with a comma.

**WRONG** Martin Luther King, Jr.

**CORRECT** Martin Luther King Jr.

## POSSESSIVES ENDING IN “S”

Possessive forms for names ending in “s” should include an apostrophe plus another “s.”

**WRONG** Davis’; Williams’; Myers’

**CORRECT** Davis’s; Williams’s; Myers’s

## POSSESSIVE: JESUS AND MOSES

The possessive forms for Jesus and Moses can either include or not include a second “s.”

**EITHER** Jesus’; Moses’ or Jesus’s; Moses’s

*CMOS* prefers to include the ending “s,” but we allow for either so long as the author is consistent throughout the manuscript.

## COMMON CAPITALIZED WORDS

Do not capitalize the adjectival forms of capitalized terms, except in the case of proper names

**CORRECT** “Scripture,” “scriptural”; “Bible,” “biblical”; “Christology,” “christological”; Trinity,” “trinitarian.”

**EXCEPTION** “Augustine,” “Augustinian”; “Yoder,” “Yoderian”

## CAPITALIZING *CHURCH*

The word *church* should be lowercased unless it is referring to a particular local church or is in the title of a denomination.

**WRONG** The purpose of the Church is to be the Church.

**CORRECT** The purpose of the church is to be the church.

**EXCEPTION** The United Methodist Church; The Evangelical Church.

## PRONOUNS FOR THE GODHEAD

Avoid using gender-specific pronouns in reference to the Godhead. If they must be used they should not be capitalized (see *SBLHS* 4.3.1).

**WRONG** God sent His son into the world; Jesus calls us to Himself

**CORRECT** God sent his son into the world; Jesus calls us to himself

## I.E., E.G., VIZ.

The abbreviations “i.e.,” “e.g.,” and “viz.,” are preceded by a punctuation mark (e.g., commas, semicolons, dashes, or parentheses) and are always followed by commas (see *CMOS* 6.44).

**WRONG** . . . biblical “hermeneutics” i.e. interpretation, . . .

**CORRECT** . . . biblical “hermeneutics,” i.e., interpretation, . . .

CF.

The abbreviation “cf.” should be used only where “see, by way of comparison” is meant, not where “see” suffices. It is not followed by a comma (see *CMOS* 16.58).

**WRONG** For further discussion of the issue, cf., Spinks, *Meaning*, 61.

**CORRECT** Others disagree with my position; cf. Spinks, *Meaning*, 61.

ET AL.

The abbreviation “et al.” is not preceded by a comma except in bibliographies when it immediately follows a name in last, first order. Note that “et” is not an abbreviated word and so is not followed by a period (see *CMOS* 5.202; 16.44).

**WRONG** Robert N. Bellah, et. al. *Habits of the Heart*

**CORRECT** Robert N. Bellah et al., *Habits of the Heart*

F., FF., *PASSIM*

Do not use the abbreviations “f.” or “ff.” or the term *passim*. If possible, always specify the ending page or section number of citations.

**WRONG** Rom 12:1f; Reed, *Active Faith*, 78ff.

**CORRECT** Rom 12:1–2; Reed, *Active Faith*, 78–102.

FOOTNOTE MARKERS

Footnote numbers follow all punctuation marks, including closing quotation marks. The only exception is the em dash, which a footnote number can precede. Footnote numbers also generally fall outside parentheses, except if, say, a single sentence including a footnote falls within parentheses.

**WRONG** . . . which is in agreement with Moltmann<sup>23</sup>.

**CORRECT** . . . which is in agreement with Moltmann.<sup>23</sup>

**EXCEPTION** . . . which is in agreement with Moltmann<sup>23</sup>—a position gaining traction in North America.

# Appendix L

## Wipf and Stock Publishers AI Usage Policy

Last updated 5/5/2026. This policy is subject to updates and changes without notice.

At Wipf and Stock Publishers, we understand that artificial intelligence is an exciting and ever-developing new technology that can be helpful for efficiently completing some tasks. However, we believe artificial intelligence tools and services must be used with great caution in relation to manuscripts. This usage policy provides clarity on the uses of AI Tools that we consider acceptable and unacceptable for our authors. In this policy, “AI Tool(s)” refers to generative AI and AI-assisted technologies, including but not limited to Grammarly, ChatGPT, Copilot, Grok, Gemini, Google AI Overviews, and Midjourney.

### KEY POINTS\*

- We do not publish any work written by AI Tools.
- AI Tools can be used for some specific supportive tasks in manuscript preparation.
- All uses of AI Tools must be fully reviewed and double-checked by the author or another human contributor.
- All uses of AI Tools must be disclosed to Wipf and Stock in the Editorial Questionnaire (EQ).

\*See details below.

### WRITING VERSUS EDITING

We cannot publish any work **written** by AI Tools because AI-generated content is not copyrightable. If you have written your manuscript by putting prompts into an AI Tool and using the generated content as the basis of your manuscript, we cannot publish the result, even if you edit it after it is generated. The only situation in which it is permissible to include material generated by AI Tools is for critique of AI Tools in practical use cases, for example, a chapter that compares the responses of a chatbot when given different prompts on the same topic.

Using AI Tools to **edit** something that you have already written—checking grammar and spelling; suggesting changes for clarity, flow, and length—is acceptable! However, be aware that using tools like Grammarly to rephrase passages can make the writing more likely to be flagged for plagiarism and AI-written content because of the way they phrase their suggestions.

### RESEARCH AND CITATION

You may not quote any AI Tool’s summaries of ideas, events, statistics, or published works in lieu of fully cited research. **AI Tools are known to plagiarize, misattribute or invent quotations, and fabricate sources; as a result, consulting them cannot stand in for real research.** The only situation in which it is permissible to include material produced by AI

Tools is for critique of AI Tools in practical use cases, for example, a chapter that compares the responses of a chatbot when given different prompts on the same topic.

You may not ask AI Tools to provide quotations or citations without verifying them yourself as well. If you yourself cannot locate a source for a quotation or claim, you will need to remove that material from the manuscript.

You may use reference management software like Zotero and EndNote for organizing your citations. You may not use related AI Tools like Zotero-GPT and EndNote Research Assistant in lieu of reading cited sources yourself.

## IMAGE GENERATION

Cover:

We generally do not recommend or accept AI-generated images for cover use. However, limited exceptions may be considered under the following conditions:

- The AI Tool must follow the ethical practice of compensating artists whose works were used in training their models.
- The image must be free of common AI artifacts (such as incorrectly placed shadows, incorrect number of fingers on a hand, etc.).
- The final image must meet professional design and production standards. We reserve the right to reject any AI-generated content based on quality, ethics, or licensing concerns.

Examples of AI Tools that compensate creators include:

- Getty Images AI
- Bria AI

If you wish to use another AI Tool, you must provide verification that it follows comparable ethical practices when you submit your images and final manuscript.

Interior:

If images are absolutely necessary to communicate what you need, and AI Tools are the only option you have for creating them (e.g., you want to include something that there are no photographs of, and you are not financially able to hire an illustrator), you may use images generated by AI Tools. However, these images are subject to review and approval or rejection by the publisher like any other interior images. We recommend using the two AI Tools above for interior images as well, given their ethical practices.

Images may be adjusted using AI Tools to add or remove elements, modify contrast, brightness, color balance, etc., as long as the author has permission from the original creator to modify their work in these ways.

We discourage the use of AI-generated images in our Cascade Books and Pickwick Publications imprints in particular.

## TRANSLATION

We will not publish any work translated in whole or in part by an AI Tool unless a qualified human translator, fluent in both the original and target languages, verifies the accuracy of the translation by thoroughly reviewing both the source and the AI Tool's translation. Using AI Tools occasionally while translating something in whole on your own is fine (in this situation, you know both languages involved).

## INTERACTING WITH WIPF AND STOCK AND YOUR FINAL MANUSCRIPT

You may not use any AI Tools in your interactions with Wipf and Stock or on your manuscript after your final manuscript has been delivered. This includes responding to your copyeditor's queries and annotating your typeset PDF. The unpredictability of AI Tools with regard to the written word often does more harm than good in these situations.

## HUMAN OVERSIGHT

It is acceptable to use AI Tools for support in preparing your final manuscript. However, this use must always take place with complete human control and oversight, and authors must make a disclosure as detailed below. In the same way that authors are responsible for ensuring that their work is original, has not been previously published, does not violate copyright, etc., authors are also responsible for the accuracy and integrity of the material that they produce, including anything done with the assistance of AI Tools.

Authors should research the terms and conditions of any AI Tools (including services or apps) they decide to use to ensure the confidentiality and privacy of their unpublished manuscript. You should use only AI Tools that do not train their models on user submissions (see list below for some examples). This is for the protection of the author's intellectual property (your original ideas) and of Wipf and Stock as the publisher.

- **Do not** submit your entire manuscript to an AI Tool unless it provides the security and privacy required to preserve the confidentiality of your manuscript.
- **Do not** upload any content from a previously published source such as a prior edition of your book; this would likely be a violation of copyright, depending on the AI Tool.

If we discover an unacceptable use of AI Tools relating to your project, we may cancel the project and hold you financially responsible for the work we have put into the manuscript.

## DISCLOSURE

Use of AI Tools strictly for checking grammar and spelling does not require disclosure, but all other uses discussed here do. There is a section of the Editorial Questionnaire (EQ) for this purpose.

## FAQS

*Could I use AI Tools to check my grammar and spelling?*

Yes! However, be aware that using tools like Grammarly to rephrase passages can make the writing more likely to be flagged for plagiarism and AI writing because of the way it phrases its suggestions.

*Could I use AI Tools after I have submitted my final manuscript?*

No!

*How do I disclose my uses of AI Tools to Wipf and Stock?*

There is a section in the Editorial Questionnaire (EQ) for this purpose.

*What if I'm not sure whether my use of AI Tools is allowed according to this policy?*

Email the details of your use to [editorial@wipfandstock.com](mailto:editorial@wipfandstock.com) for assistance.

*My language skills are rusty! Could I use AI Tools to help me translate passages from the Bible and other sources?*

Yes, but you should disclose in the manuscript that AI Tools were used as an aid for translation.

*Could I use AI Tools to edit photos, charts, and images, such as replacing a word or changing the brightness?*

Yes, as long as you have permission from the original creator to modify their work. Note that we do not recommend using AI Tools to raise an image's resolution because they cannot actually do what we need them to do in that regard; a low-resolution image cannot be made high resolution.

*Could I use AI Tools to organize references or check my citations?*

Yes, but you must thoroughly and completely verify all output provided by the AI Tools. Programs like EndNote when used without their generative AI features do not require disclosure.

*I don't have a citation for a quote that I used in my book; could I use AI Tools to help me find one?*

Only if you verify that the source given by the AI Tool is accurate by consulting the source yourself. AI Tools are known for making errors while providing information like this, sometimes inventing sources that do not exist. If you cannot find a source yourself through your own research, you will have to remove the quotation.

*If I've forgotten the exact wording of a quote, could I use AI Tools to find it?*

No. AI Tools are generative and do not accurately provide exact quotes from sources. You must verify the accuracy of the quote before adding it to your manuscript. Not verifying risks misrepresenting another author's ideas.

*Could I use AI Tools to answer my copyeditor's queries?*

No. This requires your personal attention, as all parts of the publication process do after you have submitted your final manuscript.

*I used an AI Tool to generate my first draft, but I've done a lot of work on it since; is this allowed?*

No. AI Tools are to be used for critiquing text that has already been written by a human.

*Could I use AI Tools to determine whether I need permission to use an image, chart, song lyrics, etc. in my manuscript?*

We suggest you do not rely on AI Tools in this case. Authors often receive incorrect or misleading answers to these types of questions.

*I am not familiar with CMOS 17th ed and SBL 2nd ed; could I consult AI Tools instead?*

We strongly advise against it. AI Tools are known to give incorrect or opposite answers to questions about style guides. These tools do not have access to the paid subscription or the full style guide in most cases, so their information comes from internet forums and blog posts. This is not authoritative whatsoever. If you are not sure about a style rule, please purchase those style guides, hire a copyeditor, or reach out to us at [editorial@wipfandstock.com](mailto:editorial@wipfandstock.com).

#### EXAMPLES OF AI TOOLS THAT PROTECT USER DATA

- **Anthropic Claude:** By default, Claude does not train on user data, and they use prompts only with express permission.
- **OpenAI (Enterprise/Team):** ChatGPT Team and Enterprise plans guarantee that user data is not used for model training.
- **Self-hosted models:** Using models like Llama 3 or Mistral locally ensures data never leaves your machine.
- **Substack:** Offers a setting to block AI training on your content.
- **X (Grok):** Users can turn on “private mode” to prevent data from being used in training.

# GLOSSARY OF PUBLISHING TERMS

- AUTHOR QUERIES (AQs).** Questions sent to the author at the editing and typesetting stages.
- BACK MATTER.** The various elements of a book that come at the end, after the main body of text. These include the acknowledgments (if not included in the front matter), appendix(es), chronology, abbreviations (if not included in the front matter), glossary, and index. Few books contain all of these elements, and some contain elements not listed here.
- CONTRACTING DOCUMENT.** The form used by Wipf and Stock Publishers to collect all the information necessary to draft contracts and contributor agreements.
- CONTRIBUTOR AGREEMENT.** A simplified contract between Wipf and Stock Publishers and a third-party contributor for a book project. Examples of contributors are: chapter writers, essay contributors, the writer of a foreword or introduction, or any other material not written by the primary author or editor.
- COPYEDITING.** Before a manuscript can be professionally typeset for publication it must be copyedited. Copyediting involves reading a text with an eye for mistakes in basic grammar, syntax, and word usage. It also involves making sure the work is consistent throughout in terms of capitalization, spelling, hyphenation, table format, use of abbreviations, and so forth; correctness of punctuation, including ellipsis points, parentheses, and quotation marks; the way numbers are treated; citation format; and other matters of style as described in this manual (see Stage 4: Preparing a Final Manuscript).
- DPI (DOTS PER INCH).** A measurement of linear resolution for a printer or scanner. A higher number of dots creates a higher resolution.
- EDITORIAL QUESTIONNAIRE.** A document designed to provide your editor with all necessary details pertaining to the submission of a final manuscript. This also includes your synopsis and bio for the back cover of your book.
- FINAL MANUSCRIPT.** A manuscript that meets the formatting and house-style guidelines as established in this Author Guide.
- FINAL PAGES.** The final round of typeset pages. These will be used for the production of the book.
- FIRST PAGES.** The first round of typeset pages, which are proofread by the author.
- FOREWORD.** A statement about a book by someone *other* than the author.
- FRONT MATTER.** The various elements of a book that come before the main text. These include the half-title page, series title page, frontispiece, title page, copyright page, dedication, epigraph, table of contents, lists of illustrations and tables, foreword, preface, acknowledgments, and abbreviations. Few books contain all these elements, and some books contain elements not listed here. Sometimes the introduction is included as part of the front matter, but we typically include it with the main text of the book.
- FRONTISPIECE.** An illustration that appears in the front matter, either facing the title page of the book or on the title page itself.

- HALF-TITLE PAGE.** This is the first page of the book (p. i) and it includes only the main title (no subtitle).
- HOUSE STYLE.** The preferred standard established by a publishing house, or an imprint within a publishing house, for all matters of formatting and grammatical style.
- MARKETING QUESTIONNAIRE.** A document designed to provide the marketing department with all necessary details that will assist in the sales and distribution of your book.
- PDF.** An abbreviation for *Portable Document Format*. Document sharing between Wipf and Stock Publishers and its authors frequently involves Adobe Acrobat PDFs. To read PDF files you must have either Adobe Acrobat or Adobe Acrobat Reader installed on your computer. Adobe Acrobat Reader is free. To learn more go to [www.adobe.com](http://www.adobe.com).
- PREFACE.** Usually a statement about a book by the author (this is different from a foreword, which is written by someone other than the author).
- PROOFING (OR PROOFREADING).** Before a typeset manuscript can be published it must be carefully proofed for any remaining errors. The proofreader goes through the typeset pages checking for problems like spelling errors missed by the computer spell-checker or by the copyeditor; errors in hyphenation; and inconsistencies in titles between the Table of Contents, chapter intro pages, and running headers. The proofreader should also look to see that all material in italics, boldface, or any font change from that of the regular text starts and stops as intended. **NOTE: Since proofing is undertaken once typeset pages are produced, it does not involve substantive changes such as rewriting, adding new material, or rearranging existing materials.**
- RECTO.** Recto pages are always odd-numbered pages. In an open book they lie to the right.
- RUNNING HEADERS.** Text set at the top of a book's pages, usually containing the title of the book on verso pages (even numbered) and the title of the chapter on recto pages (odd numbered).
- SUBHEADS.** Headings within a chapter that divide its contents into sections and serve as guides for the reader.
- TAGGING.** The term used to describe the insertion of directions for the typesetter using bracketed comments to alert him or her to specific formatting elements within a manuscript that the author wishes to appear in the printed form.
- TITLE PAGE.** The title page displays the full title of the book, the subtitle, the name of the author or editor, and the name of the publisher (p. iii of the book).
- TYPESETTING.** The process of arranging or "setting" text in preparation for printing. This includes the choice of fonts, size and style of headings, design and positioning of graphics, etc.
- VERSO.** Verso pages are always even-numbered pages. In an open book the verso pages lie to the left. Sometimes the word *verso* is used to refer specifically to the copyright page.
- X-REFS.** An abbreviation for "cross-references." An [x-ref] note is inserted in the text of your manuscript wherever cross-references occur, because page numbers cannot be provided until the manuscript is typeset. At the first-pages proof stage, the author is responsible for providing cross-references.

# FREQUENTLY ASKED QUESTIONS

## Editorial Questions

*How long will I wait before I hear whether or not my proposal has been accepted?*

Please allow six to eight weeks for your proposal to be evaluated. You will be contacted as soon as a decision has been made.

*Do I really need to get permission for using very short quotes from poems or songs, or for the images I obtained from the internet?*

Yes. You MUST obtain permission for any poem or lyric that is not in the public domain (and for poetry, the works of many older poets are protected by the poet's estate, even if the poem itself is old enough to be in the public domain). Unless you have specific permission to use an image, you will not be able to use it in your book. If you are using an image within a creative commons agreement, a notice that specifies that must be included in either the front matter of your book or in the caption for that image.

*Can I submit a PDF of an already typeset manuscript?*

No. All manuscripts should be submitted as Microsoft Word or RTF (Rich Text Format) files. Your manuscript files will be professionally typeset by a member of our typesetting department.

*Can I submit my final manuscript files before my contracting is completed?*

Yes you can. But we will not be able to review or work on your manuscript until all contracting is completed, including the receipt of all contributor agreements for your book.

*Is there any flexibility with my manuscript submission date?*

Yes there is. You can always submit your manuscript prior to your submission date. Your manuscript will then enter our queue and be worked on in the order that we have received other manuscripts. If you need an extension, please email Matthew Wimer at [mwimer@wipfandstock.com](mailto:mwimer@wipfandstock.com) and let him know what new date you would like to propose.

*Who is responsible for copyediting my manuscript?*

If you are publishing under our Cascade imprint, your manuscript will be fully copyedited by one of our copyeditors. If you are publishing your book under our Pickwick imprint, a light copyedit is performed in-house (your editor will determine the level of copyedit necessary). If you are publishing a book under our Wipf & Stock imprint, your manuscript must receive a professional copyedit from one of our copyeditors at the author's expense. We will provide you with an estimate for the cost of this work. *Copyediting done by an author is not considered a professional copyedit.* If your book has been accepted for publication under our Resource Publications imprint, you may have your manuscript copyedited or you may attempt to copyedit the manuscript yourself. Please see the glossary for an explanation of copyediting. If you are not able to copyedit your manuscript, we can arrange for a professional copyedit at a standard rate.

*What do I do if I find an error or typo in the book after it has been published?*

You will have a chance to review your manuscript during typesetting and before publication. Please complete this step carefully. If something is missed and appears in final print, you should contact your editor immediately.

*How long will it take this book to come out in print?*

Exact publication schedules are difficult to forecast with accuracy due to many variables particular to each project, and the number of projects received within a certain period of time. However, from the time an author submits their final manuscript, please allow eight to ten months to publication for books in our Cascade Books imprint, twelve to eighteen months for Pickwick Publications, and four to six months for books in our Wipf & Stock and Resource Publications imprints.

*Should I find endorsers for this book?*

While authors are welcome to solicit endorsements for their book, we contact endorsers as part of the publication process. You will be asked to provide three to five potential endorsers (names and contact information) in the Editorial Questionnaire we send along with the contract. If you have already solicited and received endorsements for your book, please email them to [endorsements@wipfandstock.com](mailto:endorsements@wipfandstock.com) with the endorser's name and relevant information (professional title, books authored, etc.).

*Do I need to purchase an ISBN?*

No. We will provide you with an ISBN.

*Who will be designing the cover?*

The publisher takes sole responsibility for the development of cover designs for our books. In creating a cover for your book, our designers will consider both our house style and the content of your book. Please note that we do not include authors in this decision process, but if you have a specific image or design concept in mind, you may submit that with your manuscript files and our design department will consider it.

*How long will the book remain in print?*

Our short-run production method enables us to keep a title active and in print in perpetuity, regardless of the number of copies sold.

*How many copies will be printed in the initial print run?*

The size of the initial print run depends on the number of copies ordered by the author and requested by the marketing department. This can be as few as five and as many as twenty-five copies.

*How is the retail price determined?*

The retail price of your book will be determined by the page count. A one-hundred-page book will be sold for approximately \$16–20; a one-hundred-fifty-page book, \$20–24; a two-hundred-page book, \$25–29; a two-hundred-fifty-page book, \$30–34; a three-hundred-page book, \$36–40; etc.

# Ordering and Marketing Questions

## ORDERING YOUR BOOK

*Do I, as an author or contributor, receive a discount on my book?*

Yes, authors and contributors receive a 50 percent discount on their books.

*When will the book be available to order?*

The same day that the book is produced it will be made active and available to order. At this time the marketing department will send you your presentation copies by mail.

*Are there special discounts if I order a large quantity of my book?*

Steeper discounts are available for orders of 100 copies or more. For a price quote please contact James Stock by email at [james@wipfandstock.com](mailto:james@wipfandstock.com), or phone (541) 344-1528.

*Do you keep a large inventory of each book you publish?*

Because we manufacture all our books in-house we can maintain a modest inventory of any title and adjust accordingly based on demand. We can fulfill most orders regardless of quantity within two to five business days.

*Can people buy books directly from the publisher?*

Yes. They may call (541-344-1528), fax (541-344-1506), email ([orders@wipfandstock.com](mailto:orders@wipfandstock.com)), or order online at [www.wipfandstock.com](http://www.wipfandstock.com).

## SELLING YOUR BOOK THROUGH DISTRIBUTORS

*Which distributors do you work with?*

Ingram Book Group, Bowker/Books In-Print, Amazon.com, Christianbook Inc (select titles), and Yankee Book Peddler (library jobber).

*Will my book be available for sale in other countries? If so, where?*

We print and distribute our new titles within the United Kingdom through one of three sources: Ingram's distribution partners (Bertrams, Gardners, etc.), Amazon.com, and/or James Clarke & Co. We also distribute in Australia and New Zealand through Mosaic Books.

*What should I do if a local bookstore doesn't have a copy of my book?*

Make an appointment with the bookstore manager or book buyer to discuss the possibility of them carrying your book.

*Can you get my book in Barnes and Noble bookstores?*

Of the 2,200,000 books published annually, only 1 percent of all published books will find their way to the shelves of a "brick-and-mortar" bookstore such as Barnes and Noble. However, some stores will work with local authors to support readings or book signings, and we would advise you to contact the bookstore's manager to make arrangements. (For more information, see the Marketing section on p. 30.)

## ROYALTIES AND SALES REPORTS

*When will I receive royalties?*

Sales reports and royalty checks are mailed on an annual basis. Our payment schedule is broken down by author last name and paid once per quarter as follows: A–E: February; F–L: April; M–R: July; S–Z: October.

*Can I find out how many books have been sold to distributors, bookstores, individuals, and through the publisher's website?*

Annual royalty statements include only the total number of books (both physical and electronic) sold during the past year. At present, we do not have a convenient and practical means of categorizing royalties by sales channel for annual royalty statements.

## AMAZON.COM AND eBooks

*Will my print edition book be for sale on Amazon.com? How soon after it is published?*

Yes. It can take up to six to eight weeks after the book's release.

*Will my book feature Amazon's Search Inside the Book feature?*

Yes, within five weeks after the book is released.

*Will my book be available as an eBook? If yes, what kind of eBook? Kindle? Nook? Google Books?*

All eligible new publications will be converted to a Kindle eBook. Kindle eBooks are available three to six months after a book is published. Authors will receive an email notification when the Kindle edition is available.

*What makes a book eligible for conversion to an eBook?*

While there are a number of factors that determine a book's eligibility, if we typeset the book, or have been given native typeset files, then it is most likely eligible for conversion into an eBook format. However, certain foreign language fonts or complex page layouts prevent some books from being converted into Kindle and other ePub formats.

## MARKETING AND PROMOTING YOUR BOOK

*When will you begin actively marketing my book?*

The marketing process begins as soon as your publication comes out of production.

*When will the marketing department contact me?*

Our marketing department will contact you once your book is published. After that initial conversation, we will not contact you except in the case of specific inquiries. However, please feel free to correspond directly with marketing to request additional information about how you and Wipf and Stock can best collaborate to promote your book.

*What is the purpose of the Marketing Questionnaire (MQ)?*

This form serves as a way for you to share with us your promotional ideas and contacts. This information will be used to create review lists and to target your book to the appropriate readership.

*How can I actively promote my book?*

The best thing an author can do for their book is to utilize their built-in network. Inquire with colleagues who may be interested in reviewing the book; have friends and colleagues post Amazon reviews; attend conferences; speak when possible; write articles, blog posts, etc., and seek publication; contact bloggers. You can also spread awareness by setting up an Amazon page for yourself or a Facebook page for your book:

—**Amazon Author Page**

[authorcentral.amazon.com](http://authorcentral.amazon.com)

—**Facebook Product Page**

[www.facebook.com/pages/create](http://www.facebook.com/pages/create)

Then select the category “Entertainment”

*May I sell my own book?*

Yes, you may sell the paperback print edition of your book. You may purchase your books at the 50 percent author discount and set your selling price independently of the retail price we set. Please note our return policy when deciding how many copies you would like to purchase, as author purchases at the 50 percent discount are non-returnable. Also, *authors do not receive royalties on books purchased at the 50 percent author discount*. The aforementioned applies only to our paperback print edition of your book—it is not permissible to sell or distribute any electronic version(s) of your book, including .ePub, .mobi, .pdf files, etc.

## ADVERTISING YOUR BOOK AND SOCIAL MEDIA

*Where will my book be advertised?*

Online Advertising: For select titles, we utilize web banner ads on websites and blogs.

Print Advertising: We advertise in various publications in order to promote the ongoing work of Wipf and Stock Publishers. Our strategy is to promote high-profile titles that in turn cultivate a continued interest in our company’s new publications. You will often find Wipf and Stock advertisements in such publications as *Sojourners*, *Commonweal*, *Interpretation*, and *Christian Century*.

*In what types of catalogs and mailings will my book be promoted?*

We send out monthly e-newsletters promoting newly published titles for each imprint, and we produce one annual Fall & Winter catalog for the academic market.

*Will you promote my book via Facebook and Twitter?*

We promote select titles on our company Facebook and Twitter pages. Because of how many books we publish, we cannot guarantee coverage. We encourage authors to utilize whatever networks are available to them to connect with their intended readership.

*Should I create a website, blog, or Facebook page to promote my book?*

We encourage authors to utilize their personal and professional networks to promote their new book, and the use of social-media tools such as Facebook and Twitter, blogs, and websites can be effective in connecting your work to its intended readership. If you are interested in setting up a blog, we recommend that you visit two of the more popular blogging platforms, [www.wordpress.com](http://www.wordpress.com) or [www.tumblr.com](http://www.tumblr.com), to get started. As for creating your own website, a quick search on the internet reveals a wide range of web hosting services. We recommend [www.squarespace.com](http://www.squarespace.com) as a good place to start.

## GETTING YOUR BOOK REVIEWED

*How do you decide where to send review copies of my book?*

This decision is based on the list you provide in the Marketing Questionnaire and our own evaluation of which publications will be interested in reviewing your book.

*When can I expect to see reviews of my book?*

This depends on the book. Bloggers typically post reviews within a few months of publication; journals can take up to a year or more to print a review.

## CONFERENCES, EVENTS, BOOK SIGNINGS

*I've been invited to speak at a conference or workshop. Can I take books with me to sell?*

Yes. Please contact our Marketing Coordinator, Joe Delahanty ([joe@wipfandstock.com](mailto:joe@wipfandstock.com)), to make arrangements.

*Will you arrange a signing or speaking event at a local bookstore?*

Bookstore managers love to see active, engaged authors. It's best for the author to contact bookstores directly to set up a signing or event. We're happy to help provide materials.

*There will be a book exhibit at a conference I am attending. Will you rent a booth space, and if not, how can I promote my book during the conference?*

If you are attending a conference, please contact the Marketing Department to discuss options. We attend conferences throughout the year. Our Conference Calendar can be found on our website at [wipfandstock.com/events-calendar](http://wipfandstock.com/events-calendar).

*Can you customize an order form for my book?*

Custom order forms are available upon request. Requests may be sent to our Marketing Coordinator, Joe Delahanty ([joe@wipfandstock.com](mailto:joe@wipfandstock.com)).

*Are there additional marketing materials available to me apart from promotional flyers?*

Bookmarks, postcards, and display boards: these marketing resources are available by request only, and each can include additional fees for design labor and materials. Please contact our Marketing Coordinator, Joe Delahanty ([joe@wipfandstock.com](mailto:joe@wipfandstock.com)), for more information.

