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## Manuscript Preparation Guidelines

The following document contains all the guidelines and instructions an author needs to prepare a manuscript and any accompanying artwork for editing and production at Yale University Press. Please read them carefully. If you have further questions, consult your acquisitions editor's assistant. (For preparation of manuscripts in the fields of art and architecture, see our separate Guidelines for Authors of Art Books.)

## Contents

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Preparing Your Files and PDF

## Preparing Files

- Yale University Press accepts manuscript files in Microsoft Word (preferred) or RTF (Rich Text Format). If you use a word processor other than Word, save your files as Microsoft Word format or RTF format before submission (with most word processors, you can do this through the Save As command).
  - Exceptions: Discuss any special circumstances with your acquisitions editor's assistant.
- Submit the entire text of your manuscript in one file; that is, include all text from the half title page through the last element before the index, but omit illustrations, captions, tables, and boxes from the manuscript file. Follow the order of elements listed in Elements of a Manuscript, below.
- Include callouts in the file to indicate the approximate desired placement of illustrations, tables, and boxes. Callouts should be enclosed in angle brackets, should begin with the word *Insert*, and should be placed between paragraphs, never within a paragraph.
- Go through the file and ensure that every element in the manuscript is included and placed in the correct order within it, with the exception of the endnotes, which Word will automatically place at the end of the document. List the Notes in their correct placement (before the Bibliography) in the table of contents. We will move the notes to the correct place in the manuscript later in the process, after the notes have been stripped of their linking. You must ensure that your notes are correctly numbered beginning with note 1 in each chapter (see Assembling Notes and Documentation).
- Notes are best left embedded within the manuscript file. See Assembling Notes and Documentation for more information on how to prepare the notes.
- If your manuscript uses both footnotes and endnotes, one of the kinds of notes must be created manually rather than using Word's References function. That is, only one of these kinds of notes can be electronically linked to the superscript note indicator, to keep the two kinds of notes differentiated, use numbers for one kind and letters for the other.
- Tables, boxes, and captions should each be in a separate, dedicated Word or RTF file for that type of element, that is, one file for all the tables, one file for all the boxes, and one file for all the captions. See also Preparing Tables and Boxes below.
- Name files with the following components: numerical order in the file sequence, author, and content. Examples: 01JonesMS.docx, 02JonesCaptions.docx, 03JonesTables.docx, 04JonesBoxes.docx, 05JonesTables.docx, 06JonesCaptions.docx.
- If your book contains artwork, create a separate file for each illustration. Name illustration files by author and figure number. Examples: JonesFig01.tiff, JonesFig02.tiff, etc. Supply captions and an art log. (For detailed instructions, see Preparing Illustrations and Captions.)
- Make sure that your manuscript, including notes and other documentation, does not exceed the length and illustration count stipulated in your contract.

- When you are satisfied that your Word or RTF files are accurate and complete, save each one as a PDF. Make sure each PDF is an accurate representation of the manuscript, including proper rendering of any diacritics, foreign alphabets, symbols, or special formatting of poems, tables, or other elements. The PDF will serve as an important reference for us. It is very important that you make sure the files you submit to us are accurate and complete.
- Supply files via a file-sharing site such as Dropbox. With your files, supply a list of file names of all the files transmitted.

## Formatting
- Use italics for emphasis; for titles of books, periodicals, plays, movies, ships, and works of art; for foreign words not included in Webster's Collegiate Dictionary, and so on. Do not use boldface or

underlining for these purposes.

- Run in quotations of fewer than 100 words; that is, enclose them in quotation marks and do not set them off from the paragraph. For quotations longer than 100 words, use your word processor's margin and indentation settings to indent block quotations more than the regular text margins. Do not insert extra spaces, hard returns, or tabs between words to achieve the effect of an indentation.
- While the use of subheads is appropriate in some books, remember that the typeset page will be more compressed than the manuscript page, and frequent subheads will make the text look choppy. We recommend that you use subheads only sparingly, if at all, bearing in mind the structural requirements for subheads mentioned above.
- If you do not use subheads in the book, it is fine to have untitled section breaks within a chapter. Indicate these section breaks in the manuscript by typing three spaced asterisks in a line by themselves where you want the section break to appear. This will make your intention clear to us.
- If you use subheads, format them consistently throughout your manuscript in such a way as to make their hierarchy clear. We recommend using Word's Styles function to indicate the level of each subhead. Apply Word's Heading 1 style to the A heads, Heading 2 style to the B heads, Heading 3 style to the C heads, and so on.
- If you would prefer to format the subheads without using Word's Styles function, you may indicate the level of the subhead by indicating it within angle brackets before the subhead: <txa> for an A head, <txb> for a B head, and so on.
- Number chapters consecutively using arabic numerals. Do not number subheads. Do not number the introduction and the conclusion; these should not be numbered chapters unless they are not called Introduction and Conclusion.
- If your book includes parts, number them consecutively using roman numerals and be sure to include a part title for each one.
- Type part titles, chapter titles, and subheads using title-style capitalization (e.g., The Search for Community), not sentence-style capitalization or full capitals.
- Avoid using cross-references anywhere in the book. If absolutely necessary, you can cross-refer to a chapter by its chapter number; do not refer to page numbers, as these are meaningless in the ebook and invite error in the print book.
- If you must use special characters, such as symbols or foreign alphabets, you will need to use a font that supports Unicode for that language. For further information, see our Guidelines for Manuscripts with Special Characters.
- If your manuscript uses special layout or formatting, such as poems with particular spacing, or characters, such as foreign alphabets, diacritics, mathematical equations, or unusual Unicode characters, you must check every one of these in the PDF of the manuscript and PDFs of the ancillary files of tables, boxes, and captions to make sure the PDFs are an accurate depiction of these requirements. The PDF(s) will serve as a graphic reference for all unusual formatting and characters, in case there is any incompatibility with the Word files and computer hardware or software that we may need to use during editing and production.
- Do not make any changes to the Word files after creating the PDFs. Both the Word files and the PDFs of those Word files constitute your final manuscript, ready to go into production, and they must match each other exactly.
- Once you have submitted your final manuscript to be released for editing, the time for rewriting is over. You will have the opportunity to make small tweaks to the manuscript when you review the copyediting, but the revisions at that stage should be minor.

## Elements of a Manuscript

Your final manuscript should include everything that you intend to appear in the book, except an index. (The index is created at a later stage.) Assemble the elements of your manuscript in the following order (an asterisk indicates items present in all books; elements without an asterisk are optional):

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**Front Matter**

*Half-title page (p. i): main title (without subtitle)

*Blank page or callout for frontispiece (p. ii)

*Title page (p. iii): complete title and subtitle; authors' names as they are to appear in the finished book; <Yale University Press logo>; New Haven and London

*Copyright page (p. iv; leave this page blank for us to fill in)

Dedication and/or epigraph

*Contents: list front matter; part titles, if any; chapter titles; and back matter, including Index (do not include subheads; do not include page numbers)

List of illustrations (do not include unless illustrations will be consulted separately from the text)

List of tables (do not include unless tables will be consulted separately from the text)

Foreword (by someone other than the author of the book)

Preface or Preface and Acknowledgments

Introduction (place here if it is not part of the text proper; if the reader must read the introduction in order to understand the rest of the book, the introduction does not belong in the front matter.)

List of Abbreviations (if many abbreviations are used in the text)

**Text**

*Text (Indicate in angle brackets to begin arabic pagination here with p. 1, usually on the first page of the introduction, if the introduction is the beginning of the narrative or argument.)

**Back Matter**

Appendix(es)

Chronology

List of Abbreviations (If abbreviations are used in notes and bibliography; if abbreviations are used only in the notes, make them the first subsection of the endnotes; if abbreviations are used in the text itself, put the list in the front matter, not the back matter.)

Glossary

Notes (for a book by a single author or author team; for an edited volume, the notes should go at the end of each chapter, not in the back matter of the book)

Bibliography (may be omitted if full citations are used in the notes)

List of contributors and their affiliations (for edited volumes only; see Guidelines for Editors of Contributed Volumes)

Acknowledgments (if not included in the preface)

**Items to Submit**

Complete manuscript (Word file and PDF)

Boxes (Word file and PDF)

Tables (Word file and PDF)

Captions for illustrations, including credit lines (Word file and PDF)

Digital files of illustrations (TIFF or EPS preferred; a separate file for each illustration; if you cannot provide digital files of your illustrations, discuss with your acquisitions editor's assistant)

PDF of the full sequence of the photocopies or printouts of the illustrations with figure numbers and any cropping clearly marked (a single PDF showing all the illustrations in sequence)

Letters of permission

Art log

Manuscript submission checklist

List of all files submitted

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## Obtaining Permissions and Releases

*For more information, see the guidelines prepared by the Association of American University Presses:*
*https://aupresses.org/permissions-faq/ (last revised in 2018).*

### Permissions

You have agreed in your contract to secure any necessary permissions for including in your book third-party copyrighted material, which can comprise illustrations (photographs, reproductions of artwork, cartoons, maps, charts, or graphs) or excerpts from published and unpublished works. The copyright law and its "fair use" provision are complex. What follows here are some general guidelines that should help you determine if you need permission, and where to seek it; we urge you to discuss questions with your editor and/or to seek advice from an expert.

- Permission letters should grant non-exclusive world rights in all languages and media, including electronic forms (see sample Request for Permission letter).
- Permissions can take months to clear, so request them as early as possible. The necessary letters of permission must be submitted along with your final manuscript. On each permission letter, indicate the figure number, table number, or manuscript page number to which the letter refers.
- What doesn't need permission?
  - <u>Works in the public domain.</u> Works not protected by copyright laws are in the public domain. Works are in the public domain if: (1) the term of copyright has expired and/or was not renewed, if applicable; (2) the owner has given or dedicated the work to the public domain; or (3) the work is not protected, e.g. it is a U.S. government created work (although be careful to ensure that there is no copyrighted material used by permission in the parts of the government created work). For works created after 1970, copyright expires 70 years after the death of the author. For works created up to 1970, as of January 1, 2023, works created prior to 1928 are in the public domain, and with each succeeding year (e.g. in 2024), works created from the next year (e.g. 1929) fall into the public domain and so on. Regardless of copyright protection, you should always provide accurate attribution for anything you quote.
  - <u>"Fair use" of works protected by copyright.</u> Many scholarly publishers, including Yale University Press, generally consider a cumulative total of 300 words of prose from a previously published book-length work to be an appropriate amount* for purposes of fair use, not requiring permission, as long as the prose excerpt doesn't constitute an entire or heart of the unit—be it a chapter, an article, a letter, or a story—or represent a significant portion of a very short work, unless this is the minimum amount necessary on balance of the four factors. (*The determination of what constitutes "fair use" is a matter of law, based on four factors: the nature of the copyrighted work, the amount of the work that is used, the purpose of the use, and the effect of the use on the market value of the copyrighted work. Whereas scholarly use generally favors a relatively broad interpretation of fair use, individual rights holders may hold a more narrow view. You should evaluate the factors based on your reasonable judgment and seek additional legal guidance where necessary.)
  - <u>Work "made for hire."</u> If you commission someone to create material on your behalf (graphs, maps, translations, etc.), you can become the owner of copyright in that material, as long as you meet the requirements for a "work made for hire"—among them, a written contract signed by both parties stating that the material is work for hire. If you own the copyright as work for hire, then you do not need permission. Attribution may nevertheless be appropriate; please provide credit details.
- What does need permission?

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- Quotations from or reprinting of published works that are protected by copyright generally requires permission if not covered by fair use. If you are not affirmatively asserting your proposed use is covered under fair use, you should apply to the publisher for permission. Additionally, if you are paraphrasing as opposed to quoting material, permission may not be required, but attribution would be appropriate.

- Quotations from unpublished letters, diaries, journals, manuscripts, or student writings. If the unpublished work is in the public domain, (generally written by someone who died more than 70 years ago) it can be quoted without permission. For other unpublished works, the determination of fair use may be a complicated analysis as the fact that a work is unpublished tends to weigh against fair use. Additionally, note that the copyright to unpublished letters and other writings resides with the writer of the letter, not the recipient or any subsequent owner of the physical document; accordingly, any permission to quote would be obtained from the writer, or the writer's heirs where necessary.

- Epigraphs. Epigraphs require permission unless the material is in the public domain or qualifies as fair use.  If you are asserting fair use for an epigraph, the epigraph must be sufficiently tied to the text that follows the epigraph, and you would apply the same four factors comprising the fair use analysis as with other types of quoted material. If an epigraph is being used for purely decorative purposes such as for setting the tone or is not referenced within or clearly connected to the text, then you should rewrite the text to make the connection clear, move the quoted material to the main text, remove it altogether or clear the appropriate permission.  Keep in mind that the more creative the material is (e.g. poems or song lyrics), the less likely the material may qualify for fair use in this context.

- Poetry. Again, there are no bright line rules for fair use, but it is generally recommended that you secure permission for more than two lines of a short poem (unless the poem is only two lines long) or more than a stanza from a long one. Note however, that even the lesser use will require permission if you are using the poetry outside fair use.

- Song lyrics. We recommend that you not use song lyrics except those brief excerpts that are essential to your scholarly argument. Finding the rights holder and securing permission can be time-consuming and expensive. (ASCAP and BMI are clearinghouses that can help you locate rights holders.) Any quote of any length, if it is used without comment as an epigraph, requires permission.

- Modern translations of older works. Even if the original work is in the public domain, you will need permission from the rights holder of the translation to quote more than "fair use." Apply to the publisher of the translation for permission.

- If your work is an anthology, you need permission for every piece in the anthology, no matter the length.

- Your own previously published work. If you intend to quote material from a previously published work, you have probably granted the right to grant permission to your publisher, so you should secure permission.

- Photographs and art images require the permission of the copyright holder unless fair use applies. The rights holder may be the artist, or the artist's heirs or representative, unless the artist has transferred the rights to a third party. Fair use is fact-specific and will require an analysis of the four factors. Separate from permission, you might also require a license to use a digital file or high-resolution image.  Additionally, if photographs include identifiable people, you may in some circumstances need to obtain a release from them as relates to their rights of privacy and publicity, depending on the facts and circumstances.

- Maps, charts, or tables, are generally protected by copyright although data incorporated into such charts or tables is not protected. If reproducing such protected content, you should obtain permission.

**Releases**

• <u>If you intend to publish material from interviews,</u> you should have the interviewee's consent as well as a written release (see sample Interview Release). It is especially important to secure the written release if the quoted material is personal or potentially controversial, if the interview is lengthy, or if portions will be reprinted verbatim. Additionally, you should document any agreement with the interviewee, for example if portions were "off the record" or subject to any conditions, e.g. the interviewee's review.

• <u>To use a photograph showing identifiable individual(s),</u> you may need a model release from the person(s) depicted (depending on the nature of the photo and its intended use) in addition to permission from the rights holder.

**Other Considerations**

• If your book contains any statement of fact about a living person or existing organization that might in their view damage their reputation or interfere with any other right (such as the right to privacy), you should be sure to retain any supporting documentation. In addition, you may wish to seek legal advice, as avoiding claims of libel are among the author's responsibilities and warranties under the author contract.

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## Preparing Illustrations and Captions

Illustrations include all graphic material that cannot be produced with type alone: photographs, drawings, maps, diagrams, graphs, charts, musical examples, etc. If illustrations are included in your book, read these instructions carefully. Note that the preparation of your illustrations depends on whether the art is "line art"—that is, only black and white, with no shades of gray—or "continuous-tone art," such as photographs. Please see the appropriate sections below. Art that does not conform to these guidelines will not be accepted.

### Numbering and Referring to Illustrations

- If your book is not heavily illustrated, number the illustrations in one sequence (fig. 1, fig. 2, fig. 3, etc.). If your book is heavily illustrated or is an edited volume, number illustrations by chapter and sequence within the chapter (fig. 1.1, fig. 1.2, fig. 1.3, fig. 2.1, etc.). Consult your editor if you are in doubt about which numbering system to use. Even if the figure numbers will not appear in the book, the figures must be numbered for our reference.
- Do not number the frontispiece, jacket or cover illustrations, or your author photo.
- If your book contains both figures (illustrations dispersed throughout the text) and plates (illustrations gathered in a separate section), number the two kinds of illustrations in separate sequences (fig. 1, fig. 2, etc.; plate 1, plate 2, etc.).
- Do not embed illustrations within the text files. Place them in separate files.
- In the text, indicate with a "callout," placed on a separate line between paragraphs and enclosed in angle brackets, approximately where each figure should appear (e.g., "<Insert fig. 12 near here>"). Do not specify the placement of plates. Every callout should begin with the word *Insert* to facilitate searching for them in the manuscript. The callouts will not be printed in the book.
- Bear in mind that good page makeup in the finished book requires that illustrations not be in a fixed position in the text. Do not introduce them with a colon. The compositor will place the illustration near the callout but not necessarily in the exact spot where the callout appears. To refer the reader to figures, do so in parentheses within the text: "Even as a young man, he sported an impressive beard (figure 12)."

### Preparing Captions

- In a separate file, provide the manuscript for the captions. It should comprise all the text that will be printed along with the illustrations.
- The captions should indicate to the reader what the illustration shows. After the description, each caption should include the source and credit line for the image. The credit lines must match the wording given in the letters of permission you obtained (see Obtaining Permissions and Releases).
  Each caption should begin with a figure number. If the figure numbers are not intended to appear in the book, enclose them in angle brackets (e.g., "<Fig. 5> Leonard Bernstein, 1963"). Do not enclose them in angle brackets if the figure numbers are to appear in the book. If you refer to the figures by number in the book, the numbers must appear in the captions in the book.

### About Line Art

- Line illustrations include charts, graphs, diagrams, most maps, and other art containing no shades of gray or variations in tone. Very simple diagrams can often be created by the typesetter and may, with approval from your editor, be submitted in manuscript form. More complex line art must be professionally drawn

by hand or on computer according to the specifications below (see <u>Preparing Line Art</u>, below). We urge our authors to hire a professional drafter, graphic designer, cartographer, or autographer (for musical examples).

- Line art from another book can sometimes be reproduced from the printed original—with the copyright owner's permission—but how much it can be enlarged or reduced may be limited. Please consult your editor if you intend to do this.

**Preparing Line Art**

- Omit the main title from the figure. The title should be part of the figure caption, which will be set by the typesetter (see <u>Preparing Captions</u>, above).
- Shading or screen tints should not be used. Black-and-white patterns are okay. The width of lines (or "rules") should be 0.5 (one-half) point or greater.
- Most of our books use a trim size of 5 1/2 × 8 1/2 or 6 1/8 × 9 1/4. If the first trim size is used, the art should be no more than 4 inches wide and 6 1/2 inches high. If the second trim size is used, the art should be no more than 4 1/2 inches wide and 7 1/4 inches high. Your book may have a different format; check with your editor for confirmation.
- The type size you use should appear between 8 points and 11 points in the finished artwork. If your artwork will be reduced to fit in the book, the type must be large enough for it to be legible when reduced. Conversely, the type should not appear too big and clunky. For most books, set type for figures in either Helvetica or Univers. Some books will need other fonts; check with your editor for confirmation.

**Submitting Files for Line Art**

All files submitted for line art must meet the following criteria. If you cannot follow these instructions, do not supply files for your line art. Instead, submit the line art as a high-quality laser printout (the resolution of the laser printer should be at least 600 dpi). Do not write on the front of the printout, but on the reverse side, label the printout with your last name and the figure number.

- Line art should be submitted in one of the following formats: Adobe Illustrator EPS, Photoshop TIFF, or if necessary, PDF. (JPEG files are not ideal because they lose quality upon repeated viewing. If an image is available only as a JPEG, do not open, edit, or resave the file before submission.) **Microsoft Excel files, Microsoft Word files, and PowerPoint files are not acceptable.**
- Line art must have a resolution of 1200 dpi at a size of 5 × 7 inches. All type must be legible at this size.
- Do not place art in a Microsoft Word file.
- Do not compress files.

**Submitting Electronic Files of Photographs**

- The image must be at least 300 pixels per inch (ppi) at the final printed size. A quick rule of thumb is that the image should be at least 1200 pixels wide. The image should be saved as a TIFF file. (JPEG files are not ideal because they lose quality upon repeated viewing. If an image is available only as a JPEG, do not open, edit, or resave the file before submission.)
- Most images taken directly from the Internet are low resolution, around 72 ppi. While they may look all right on your screen, such images will not be acceptable for printing. If you secure images from a stock photo agency like Getty Images, Corbis, Alamy, or iStock, the agency will supply you with high-resolution files.

- Do not scan printed photos without descreening them. If you can't descreen, submit the printed photo itself (see <u>Submitting Photographic Prints</u>, below).

If you supply a photo file in color, ensure that it will look acceptable when rendered in black and white. In the rare cases where a photograph is to be printed in color in the book, you may also provide hard copy that we can use to match the color (a "match print"). A black-and-white printout is not sufficient; nor is a printout whose colors are not correct. Alternatively, you may instruct us to render the photographs in what we deem to be acceptable color (use the "pleasing color standard"), in which case you do not need to supply match prints.

### Submitting Photographic Prints

- If you must submit hard copies of photographs rather than digital files, consult your acquisition's editor's assistant.

### Assembling the Art Log

Use an art log to track your illustrations. The art log form is available in Microsoft Excel. The log must include the following information:

- Figure number.
- <u>Content.</u> Describe the image enough to identify it. It's not necessary to supply the entire caption here.
- <u>Type.</u> Identify the electronic file type (e.g., "TIFF file") or, if the art is not electronic, list its medium (e.g., "glossy photo" or "line drawing").
- <u>File name,</u> such as Smithfig01.tiff.
- <u>Size</u> refers to the desired size of the image in the book. Indicate whether you want each image to be size S (small), M (medium), or L (large). If you do not indicate a desired size, we will choose the size of the final image in the book. Bear in mind that the larger the image, the higher the resolution must be; do not ask for a low-resolution image to be reproduced in medium or large size. If an image contains words that must be legible in the finished book, make sure your image resolution is adequate for that.
- <u>Permission source.</u> Name the rights holder from whom you obtained the image. If the image is in the public domain, write "public domain." If you created the image, write "author created."
- <u>Permission granted.</u> If you obtained permission, write Y for yes. If you created the image or it is in the public domain, write N/A (not applicable).
- <u>Electronic rights granted.</u> If you are unable to obtain electronic rights, then the image cannot be used. If you obtained electronic rights, write Y for yes. If you created the image or it is in the public domain, write N/A (not applicable).
- <u>Chapter number.</u> Enter the chapter in which the illustration callout appears.
- <u>Comments.</u> This column should contain anything you want the editor or designer to know about the image, such as "pair with figure 1," "crop as shown on printout," or "permission for half-page size only." It is very important that you include any restrictions on permission.
- At the top of the page, fill in <u>your name, your book title,</u> and the <u>date</u> the log was completed.

### Finalizing Illustrations

Prepare your illustration files:

- Name each file with your surname and the figure number: Smithfig01.tiff, Smithfig02.eps, etc. Each illustration should be a separate file.
- Illustration files may be submitted via a file-sharing site such as Dropbox. Include your completed art log.

Preparing Tables and Boxes

## Tables

Unlike graphs, tables are not considered illustrations; they can be produced using type alone and are typeset along with the book's text.

- Do not embed tables within the text files. Place them in a separate file, all tables in one file. Begin each table on a new page within that file.
- Tables should be prepared using your word processor (e.g., Microsoft Word), not a spreadsheet program like Microsoft Excel.
- All the elements of a table—number, title, data, and any notes—should be included in the table file. Do not supply a separate list of table titles or captions.
- A note indicating the source of the table or of the data in the table should go at the bottom of the table and should be introduced by the word *Source* or *Sources* plus a colon.
- A substantive note that applies to the table as a whole should go at the bottom of the table, after the source note, and should be introduced by the word *Note* plus a colon.
- Notes to specific cells in a table should appear below the table, after any source or general notes for the whole table. Use letters to indicate the sequence of notes for specific cells: a, b, c, etc.
- Bear in mind that the pages of the finished book will be much smaller than the manuscript pages in Word, and tables must be legible in the finished book. Type them using a font size that is large enough to read when the table is printed out at a width of 4 inches. Do not make tables so wide that they cannot be reproduced in portrait orientation in the book (i.e., at 4 inches wide). As a rule of thumb, avoid tables of more than 4 columns.
- Format columns clearly. Use your word processor's Table function to define columns.
- Number tables either consecutively by chapter and sequence within that chapter (table 1.1, table 1.2, etc.) or, if there are only a few tables, in one sequence (table 1, table 2, table 3, etc.). If your book has both tables and figures, keep the numbering systems consistent.
- In the manuscript file, indicate with a "callout," placed on a separate line between paragraphs and enclosed in angle brackets, approximately where each table should appear: <Insert table 3.4 near here>. Every callout should begin with the word *Insert* to facilitate searching for them in the manuscript. The callouts will not be printed in the book.
- Bear in mind that good page makeup in the finished book requires that tables not be in a fixed position in the text. Do not introduce them with a colon. Rather, refer to them by table number in the text: "The population increased dramatically over the decades (table 3.4)."

## Boxes or Sidebars

- Do not embed boxes within the manuscript file; place them in a separate file, all boxes in one file. Begin each box on a new page within that file.
- All the elements of a box—number, title, body, and any notes—should be included in the box file.
- A note indicating the source of the box or of the information in the box should go at the bottom of the box and should be introduced by the word *Source* or *Sources* plus a colon.
- A substantive note that applies to the box as a whole should go at the bottom of the box, after the source note, and should be introduced by the word *Note* plus a colon.
- Notes to specific mentions in a box should appear immediately below the box. Use letters to indicate the sequence of these notes: a, b, c, etc.

- Number boxes either consecutively by chapter and sequence within that chapter (box 1.1, box 1.2, etc.) or, if there are only a few boxes, in one sequence (box 1, box 2, box 3, etc.). Follow a consistent numbering style for figures, tables, and boxes throughout the book.
- In the manuscript file, indicate with a "callout," placed on a separate line between paragraphs and enclosed in angle brackets, approximately where each box should appear: <Insert box 1.1 near here>. Every callout should begin with the word *Insert* to facilitate searching for them in the manuscript. The callouts will not be printed in the book.
- Bear in mind that good page makeup in the finished book requires that boxes not be in a fixed position in the text. Do not introduce them with a colon. Rather, refer to them by boxnumber in the text: "Many advertisers used clever slogans (box 1.1)."

# Assembling Notes and Documentation

Yale University Press prefers the note-bibliography system of documentation as outlined in *The Chicago Manual of Style,* 17th ed., chapter 14. We do not accept the use of unnumbered notes keyed to text phrases and book page numbers, as this system requires late-stage corrections and renders the notes useless in electronic editions. The use of author-date references is strongly discouraged in books intended for a general audience but may be suitable for scholarly works in the sciences and social sciences. Other citation systems, if appropriate for your book and applied consistently, may also be acceptable; consult your acquisitions editor.

## Preparing and Formatting Notes

- Use your word processor's endnotes function, which automatically links and numbers your notes.
- Number notes beginning with 1 in each chapter; do not number the notes in one sequence throughout the book. You achieve the desired result by using Word's Layout options to insert section breaks at the end of each chapter and selecting the option to restart note numbering in each section.
- For manuscripts by a single author or author team, use Word's Layout options to insert a *Next Page* section break at the end of each chapter and choose the References option to place the endnotes at the end of the document. (We will move the endnotes to their proper place in the back matter of the book at a later stage, after the linking has been stripped out of the notes.)
- For edited volumes, the notes should appear at the end of each chapter, after any appendix or glossary and before any bibliography or reference list. These are the steps to take:
  1. Use Word's Layout options to insert a *Continuous* section break at the end of each chapter. The precise location of the break depends on what other chapter back matter is included. If the notes are the only back matter to the chapter, insert the Continuous section break at the end of the text of the chapter.
  2. If the chapter includes one or more appendixes and/or a glossary, place the Continuous section break *after* the last of these elements in the chapter and *before* any bibliography or reference list at the end of the chapter.
  3. Put your cursor right in front of the Continuous section break, type the subhead for the notes ("Notes"), and hit Enter.
  4. Choose Word's References option to place the notes at the end of the section. This will result in the endnotes in the correct order of back matter at the end of each chapter.
- For books with a single author or author team, do the following:
  1. Insert a simple page break at the end of the document but before the notes.
  2. Type the heading for the notes section ("Notes"), hit Enter, and type the heading for the first chapter's endnotes. This heading should consist of the chapter number, if any, and the chapter title: "Chapter 1. The Story Begins"
  3. Put your cursor at the end of the last note in each chapter, hit Enter, type the subheading for the next chapter's notes ("Chapter 2. The Story Continues"), and hit Enter again. Begin each chapter's notes with a heading consisting of the chapter number and title. Do not include the chapter subtitle.
  4. Note 1 should follow each of these chapter subheads in the notes.
- We generally do not use footnotes, which appear at the bottom of the page, unless there is a compelling reason to do so. (Check with your acquisitions editor if you have questions about endnotes versus footnotes.)
- Avoid excessive annotation, elaborate discursive notes, and lengthy quotations. Do not place illustrations or tables in notes.

- To minimize distraction for the reader, aim for no more than one note per paragraph, and certainly avoid more than one note per sentence. Several citations can be grouped in a single note and separated by semicolons. Place note numbers at the ends of sentences rather than in the middle. Arrange grouped citations in the note in the same order in which the corresponding information or quotes appear in the text.
- Inclusion of a bibliography is optional. For books with no bibliography, each work should be cited in full the first time it is mentioned. Thereafter, use a shortened form, including author's last name, short title, and page number (e.g., Doe, *Short Title,* 114). Exception: For edited volumes, it is necessary to provide a full citation on first mention *within each chapter* and to use short-form references thereafter. For books that include a bibliography, use the shortened form throughout the notes, even on first mention of a work.
- Avoid including notes in a preface.
- Do not use *op. cit.* or *loc. cit.*; use a short title instead.
- Do not use cross-references to other notes, including the use of *supra* or *infra.* Instead use a short-form reference for works previously cited.
- Do not use SMALL CAPS. If you are following the Blue Book legal reference style, please modify it to type titles in standard capital and lowercase letters rather than caps and small caps.
- A short-form reference is preferred over the use of *ibid.*, as *ibid.* is not helpful in an ebook.
- It is never appropriate to use *ibid.* if the preceding note cites more than one source. If you do use *ibid.*, do not italicize it in the manuscript. (It is italicized here only because this is a discussion of the word itself.)
- Be sure to include full bibliographic information for all online sources cited. That is, include as many of the following items as possible: Author, title of article or web page, publication, sponsoring body of publication if applicable, date of publication (if none indicated, include date page was last updated or, if this is also unavailable, include an accessed date, which is the date you last accessed the page). and, finally, URL or DOI.

## Sample Notes

Use these samples as a guide for citing books (n. 1), journals (nn. 2, 5), dissertations (n. 3), newspapers (n. 4), electronic sources (nn. 5,7), and legal works (n. 6). If your book contains a bibliography, use shortened citations throughout your notes (see the first citations in nn. 3 and 5).

1. Quoted in Elena Osokina, *Our Daily Bread: Socialist Distribution and the Art of Survival in Stalin's Russia, 1927–1941* (Armonk, NY: M. E. Sharpe, 2001),62.
2. D. N. Smith, "The Social Construction of Enemies: Jews and the Representation of Evil," *Sociological Theory* 14, no. 3 (1996): 222.
3. Osokina, *Our Daily Bread,* 43; Suzanne G. Schnittman, "Slavery in Virginia's Urban Tobacco Industry, 1840–1860" (PhD diss., University of Rochester, 1987),27.
4. See, e.g., Virginia Heffernan, "The Death of the Open Web," *New York Times,* May 23,2010.
5. Heffernan, "Death of the Open Web." See also Frank P. Whitney, "The Six-Year High School in Cleveland," *School Review* 37, no. 4 (1929): 268, http://www.jstor.org/stable/1078814; and the mission statement of the Chicago Innocence Project, accessed June 10, 2001, http://www.chicagoinnocenceproject.org/about.html.
6. State v. Clottu, 33 Ind. 409, 411 (1870).
7. Nikki Bradtke, "How Will the Equal Pay Law Affect Companies?" Chicago Innocence Project website, July 1, 2019, https://www.chicagoinnocenceproject.org/how-will-the-equal-pay-law-affect-companies/.

## Sample Bibliography

Bradtke, Nikki. "How Will the Equal Pay Law Affect Companies?" Chicago Innocence Project website. July 1,

2019. https://www.chicagoinnocenceproject.org/how-will-the-equal-pay-law-affect-companies/.

Chicago Innocence Project. Mission statement. Accessed June 10, 2001. http://www.chicagoinnocenceproject.org/about.html.

Heffernan, Virginia. "The Death of the Open Web." *New York Times,* May 23, 2010.

Osokina, Elena. *Our Daily Bread: Socialist Distribution and the Art of Survival in Stalin's Russia, 1927–1941.* Armonk, NY: M. E. Sharpe, 2001.

Schnittman, Suzanne G. "Slavery in Virginia's Urban Tobacco Industry, 1840–1860." PhD diss., University of Rochester, 1987.

Smith, D. N. "The Social Construction of Enemies: Jews and the Representation of Evil." *Sociological Theory* 14, no. 3 (1996): 203–40.

Whitney, Frank P. "The Six-Year High School in Cleveland." *School Review* 37, no. 4 (1929): 267–71. http://www.jstor.org/stable/1078814.

## Manuscript Submission Checklist

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## Manuscript Submission Checklist

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