

Yale University Press

Manuscript Preparation Guidelines (Art & Architecture Books)

These documents contain the guidelines and instructions an author needs to prepare a manuscript and accompanying artwork for editing and production at Yale University Press. Please read these guidelines carefully, as we will not begin editing until the manuscript and art have been prepared correctly. If revisions are necessary, the manuscript and artwork will be returned to you, unless specific waivers have been granted. If you have further questions, consult your acquisition editor's assistant.

[Manuscript Submission Checklist](#)

[Preparing Your Files](#)

[Assembling Notes and Documentation](#)

[Illustrations, Captions, and Tables](#)

[Guidelines for Submitting Original Art for Publication](#)

[Guidelines for Third-Party Material \(Art & Architecture Books\)](#)

[Guidelines for Fair Use of Art Images in Scholarly Art and Architecture Monographs](#)

[Securing Art Files \(and Permissions, if Necessary\)](#)

[Sample Request Letter for Art File\(s\) Only](#)

[Sample Request Letter for Permission Only](#)

[Sample Request Letter for Art File\(s\) and Permission](#)

Downloadable Forms for Authors (available upon request):

Manuscript Submission Checklist (Microsoft Word)

Sample Request Letter for Art File(s) Only (Microsoft Word)

Sample Request Letter for Permission Only (Microsoft Word)

Sample Request Letter for Art File(s) and Permission (Microsoft Word)

Sample Interview Release (Microsoft Word)

Art Log (Microsoft Excel)

Author Information Form (Microsoft Word)

Additional Instructions for Projects with Special Considerations (available upon request):

Guidelines for Manuscripts with Special Characters

Guidelines for Editors of Contributed Volumes

Suggestions for Writing Front Matter

Manuscript Submission Checklist

Please complete this checklist and submit it with your final manuscript. This form is also available in Microsoft Word.
Author Name/Book Title:

Text

Word count—including notes, bibliography, tables, and captions—is within contract length.

Manuscript is complete except for an index.

Files are named and numbered according to the guidelines.

PDF matches manuscript files exactly and is paginated in one continuous sequence.

Notes are numbered 1-up by chapter.

Illustrations are placed in separate files, with callouts in the text.

If any boxes above are not checked, explain exceptions:

Operating system used (Mac/Windows):

Word-processing software used (Microsoft Word/[specify other]):

Fonts used:

Foreign languages and/or special characters:

Illustrations

Illustration count is within contract length.

Illustration files are acceptable in format and resolution as spelled out in the guidelines.

Files are named and numbered according to the guidelines.

Illustration captions and photo credits are supplied as separate lists and include all necessary credit lines.

Art log is supplied.

PDF containing all illustrations is supplied, with figure numbers, sizing (S, M, L), cropping, and color or b/w clearly marked.

If any boxes above are not checked, explain exceptions:

Permissions and Releases (in each case, indicate Y for Yes or N/A for Not Applicable):

All necessary permissions for *illustrations* are obtained:

All necessary permissions for *quoted prose* are obtained (see Guidelines):

All necessary permissions for *quoted epigraphs* are obtained (see Guidelines):

All necessary permissions for *poetry* or *song lyrics* are obtained:

All necessary permissions for *unpublished letters, diaries, or manuscripts* are obtained:

All necessary releases for *interviews* are obtained:

If any portion of your work is a *translation* or *was previously translated*, are necessary rights to original work cleared or obtained, including agreements for the translation:

If your book is an *edited volume* or contains *items written by someone else* (e.g., foreword), all necessary contributors' agreements are obtained:

If any answers above are not Y or N/A, explain exceptions:

Does your work contain *statements of fact about a living person or existing organization* which might damage their reputation, and which the person might not wish to have published? Indicate no or explain:

Preparing Your Files

Preparing Manuscript 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). For digital art, see [Guidelines for Submitting Original Art for Publication](#).
- Place your book's front matter in one file. (If you need help preparing the front matter, please request Suggestions for Writing Front Matter from Yale.) Create a separate file for the introduction and for each chapter or other major subdivision of the book. Appendixes, bibliography, and other back matter should be in separate files. Do not put the entire manuscript into one enormous file.
- The manuscript should be double-spaced.
- Notes are best left embedded within their chapter files. See [Assembling Notes and Documentation](#) for more information on how to prepare the notes.
- Name manuscript files with the following components: numerical order in the file sequence, author, and content: 00jonesfm.docx, 01jones1.docx, 02jones2.docx, . . . 10jonesbib.docx, 11jonescaptions.docx. In numbering your files, follow the order provided in [Elements of a Manuscript](#), below.
- Name illustration files by author and figure number: jonesfig1.tif, jonesfig2.tif, etc. (For detailed instructions, see [Guidelines for Submitting Original Art for Publication](#).)
- Supply a list of captions, a list of photo credits, and an art log. (For detailed instructions, see [Illustrations, Captions, and Tables](#).)
- Make sure that your manuscript, including notes and other documentation, does not exceed the length and illustration count stipulated in your contract.

Preparing the PDF

- When you are satisfied that your Word or RTF files are accurate and complete, save them as a PDF. Make sure the 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.
- **Important:** Your PDF must match the manuscript files exactly. Do not make any changes to the PDF that are not in the files, and do not make any changes to the files after preparing the PDF.

Supply files on a flash drive or in a single zipped folder via a file-sharing site such as Dropbox. With your files, supply a list of file names of all the files transmitted.

Once you have submitted your final manuscript, 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.

Formatting and Style

- 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.

- Number chapters consecutively using arabic numerals. Do not number subheads. Do not number the introduction and conclusion; these should not be numbered chapters unless they are not called Introduction and Conclusion. If your book includes parts, number the parts 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 an ebook and invite error in the print book.

Special Characters and Formatting

- 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 to make sure the PDF is an accurate depiction of these requirements. The PDF 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.

Punctuation

- Periods and commas go inside closing quotation marks, not outside them.
- Superscript note numbers go outside commas, periods, and parentheses. There should be no space before a note number.
- Use a comma before the last item in a series of three or more things: “this, that, and the other thing.”
- Type dashes consistently, either as two hyphens--like this--or using your word processor’s “em dash” character. Either way, the dashes should be “closed up”—like this—not surrounded by spaces.

Quotations

- 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 quotes more than the regular text margins. Do not insert extra spaces, hard returns, or tabs between words to achieve the effect of an indentation.
- It is okay to change the capitalization of the first letter in a quotation to make it fit your sentence structure without indicating the change with brackets. (Brackets are used only in textual editions and law books.)
- Do not begin a quotation with an ellipsis, and do not end a quotation with an ellipsis unless the quotation ends with a grammatically incomplete thought. Readers understand that quoted phrases are taken from a larger context.

Subheads

- 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.
- 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, indicate the level of each subhead within angle brackets before the subhead: <txa> for an A head, <txb> for a B head, and so on.

Web Sites

- Consider shortening long addresses to primary addresses; in many cases, directing the reader to the home page (e.g., <http://www.nytimes.com>), where one can search for the specific page cited, is sufficient.

Numbers

- Spell out names of centuries (nineteenth century, not 19th century), except in captions. If you need to use “th” or “st” for other ordinal numbers, do not use superscripts: 14th, not 14th.
- Spell out the word “percent” rather than using the % symbol.
- Treat ranges of numbers consistently: either repeat all digits consistently throughout the manuscript (114–115) or elide the hundreds digits consistently (114–15). (The exception is in titles of books and articles, where you should copy the title exactly.)
- Do not use special formatting for fractions. Simply indicate them with a slash: 22 1/4.

Foreign Words and Phrases

- It is unnecessary (distracting even) to italicize such common terms as *oeuvre* and *plein air*. If they can be found in a standard English dictionary, keep them roman.
- Unfamiliar non-English terms should be italicized only the first time they’re used.

Abbreviations

- Spell out such common abbreviations as “e.g.” (for example) and “i.e.” (that is) throughout the text; use the abbreviations in the notes.
- If many abbreviations are used in the chapters of your book, consider adding a list of abbreviations to the front matter to help the reader keep track.

List of Contributors

- Edited volumes should include a list of contributors. We prefer a streamlined list including only names and affiliations. If you think it’s important to provide more information than that, keep each entry down to a sentence or two.

Spelling

- Use your word processor’s spell-checker to catch typos. Be on the lookout for misspellings of proper names and non-English terms, which your editor cannot be relied on to catch and which a spell-checker will not flag.

For more information on manuscript preparation and matters of style, see *The Chicago Manual of Style*, 17th ed. Spelling, hyphenation, and punctuation should follow American rather than British rules. The Press follows *Merriam Webster’s Collegiate Dictionary*, 11th ed.

Elements of a Manuscript

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

Front Matter

- * Half-title page (p. i): main title (without subtitle)
- * Blank page or 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, 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)
Foreword (by someone other than the author of the book)
Preface
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

- Appendixes
- 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; 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)
- Captions for illustrations
- Photo credits

Items to Submit

- Complete manuscript (Word file and PDF)
- Digital files of illustrations (please refer to the [Guidelines for Submitting Original Art for Publication](#))
- PDF containing all illustrations in sequence, with figure or plate numbers, sizing (S, M, or L), cropping, and color or b/w clearly marked
- Art log
- Manuscript submission checklist
- List of all files submitted

Assembling Notes and Documentation

Yale University Press prefers the notes and 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. 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. For catalogue entries, number the notes beginning with 1 in each entry. Do not number the notes in one sequence throughout the book.
- Begin each chapter's notes with a heading consisting of the chapter number, if any, and the chapter title.
- In most art books, notes will be grouped as endnotes at the back of the book. For contributed volumes and exhibition catalogues, notes likely will appear at the end of each essay and/or catalogue entry. We generally do not use footnotes, which appear at the bottom of the page. Consult with your editor if you have any questions.
- Avoid excessive annotation, elaborate discursive notes, and lengthy quotations. Do not place illustrations 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 (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 attach note numbers to chapter titles, subheads, figure or table callouts, figure captions, or epigraphs. Usually the author and title are sufficient for the source of an epigraph, but if you feel that full attribution is necessary, it should be given in an unnumbered note at the beginning of that chapter's notes.
- 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.
- 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.)
- Do not use SMALL CAPS.
- 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), and electronic sources (nn. 5, 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. 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>.

Illustrations, Captions, and Tables

- Number the illustrations consecutively in one sequence (fig. 1, fig. 2, etc.). Mention all illustrations in the text with callouts such as “(fig. 1),” preferably at the end of a sentence. For specialized books or books with very large illustration programs, illustrations can be double-numbered and called out as (fig. 1.1), (fig. 1.2), etc.; this would make any necessary renumbering less taxing. Please consult with your editor before using this option. In the rare instance that the figure numbers will not appear in the book, the figures must still be numbered for our reference.
- Cross reference illustrations in parentheses, i.e. “(see fig. 1).” Include cross references when relevant; avoid cross referencing every mention of a work.
- If your illustrations will be unnumbered in the final book, callouts must still appear in the text as <insert fig. 00 near here>, and the illustrations must be numbered as described above. The designer will remove final numbering when the illustrations are placed in the designed pages. If you’d like to pursue this option, please discuss it with your editor before submitting your final manuscript for editing.
- Frontispiece images. These should be unnumbered and will be identified with a caption on the book’s copyright page or opposite the reproduction itself.
- Captions. Provide a list of captions for all illustrations (see instructions for preparing captions, below). The Press does not include lists of illustrations in art books; captions are sufficient and should include all necessary information for the reader.
- Photo Credits. Supply a list of photo credits as provided by the image sources and copyright holders (see instructions for preparing photo credits, below).
- Tables. Type tables double-spaced, one per page. Use tabs, not hard spaces, to define columns, and avoid tables with more than 10 columns. Number the tables consecutively (1, 2, etc.). Mention all tables in the text with such callouts as “(table 1).” Group the tables in a section at the back of the manuscript.

Preparing Captions and Photo Credits

Captions

The order and, to some degree, the content of the information may vary depending on the nature of the objects illustrated (e.g., artist is usually listed first for paintings, object first for decorative arts), but similar objects should be treated consistently throughout. Typically, captions should be formatted as follows:

Fig. 1. Paul Cézanne, Mont Sainte-Victoire Seen from Bellevue, 1882–85. Oil on canvas, 25 3/4 × 32 1/8 in. (65.4 × 81.6 cm). The Metropolitan Museum of Art, New York. H. O. Havemeyer Collection, bequest of Mrs. H. O. Havemeyer, 1929.

Fig. 2. Commode, c. 1755–60, attributed to Thomas Chippendale. Mahogany, oak, pine, and ormolu, 33 × 55 × 25 1/2 in. (83.8 × 139.7 × 64.8 cm). Philadelphia Museum of Art. Purchased with the John D. McIlhenny Fund.

Fig. 3. Seated Bodhisattva (detail), early 8th century. Made in China (T’ang dynasty, 618–907). Gilded bronze with traces of color, height 9 in. (22.9 cm). Philadelphia Museum of Art. Purchased with Museum and subscription funds.

Fig. 4. Judgment of Paris, Attic red-figure amphora. British Museum, London [E 289].

Note: In the last example, medium and dimensions were omitted since the book focused primarily on the subject matter depicted in Greek art. In such cases, accession numbers can be useful for distinguishing between large numbers of similar objects.

- Dates. For approximate dates, use “c.” (“ca.” is also acceptable), not “about.” Use arabic numerals, not roman, for centuries (mid-19th century). Use the abbreviated form for inclusive dates (1901–5, 1934–36) except when the first date ends with 00 (1900–1901), B.C. dates (2156–2034 B.C.), and artists’ life dates (1815–1876). An artist’s nationality and dates need not be included after the first reference to that artist.
- Dimensions. Height precedes width; depth, if given, follows width. Give measurements in inches followed by the metric equivalent in parentheses (express round numbers without a decimal: 127 cm, *not* 127.0 cm). If one or more dimension exceeds 99 inches, express the measurement in feet and inches. Dimensions need not be given for details, but the caption should indicate that the image is a detail, as in the third example above.
- Collections. Use the credit line supplied by the collector or institution. If the work is in a private collection, use the form “Collection of John Bettson Davis, [city],” or if the owner wishes to remain anonymous, “Private collection, [city].” “New York” is understood to mean New York, NY; never use “New York City.” For lost or unlocated works, simply state “Location unknown.”
- Medium. The materials used to create an object should be listed in a consistent fashion (e.g., “tempera on panel” or “tempera on wood”). For decorative arts and textiles, it is preferable to list the principal material(s) first, then decorative elements (e.g., “porcelain with enamel and gilt decoration,” “silk with metallic thread embroidery”).
- Museums. The official name of an institution should be followed by the name of the city* where the institution is located, unless the city is included in the name of the institution (e.g., The Art Institute of Chicago). Names of most foreign museums are given in the language of the country (though a few are traditionally given in English). The names of museums in countries that do not use the roman alphabet *must* be transliterated or translated.

*Names of cities should be spelled as they appear in *Webster’s New Geographical Dictionary* (e.g., Lucerne) unless the name of the city is part of the museum’s name (e.g., Kunstmuseum Luzern).

Photo Credits

As you gather photographs for the book, you should also prepare a separate list of photo credits that will be printed at the back of the book. The photo credit may be different from the institutional credit line in the caption (e.g., “Réunion des Musées Nationaux, Paris” rather than “Musée d’Orsay, Paris”), and it may include a copyright notice or the name of an individual photographer. The easiest way to handle this is to assemble a simple numbered list corresponding to the caption list. The photo credits should be the last page in your manuscript and prepared as a separate file:

© Réunion des Musées Nationaux, Paris (fig. 1); Museu Calouste Gulbenkian, Lisbon (fig. 2); © Trustees of the National Gallery of Art, Washington, D.C. (fig. 3), etc.

Guidelines for Submitting Original Art for Publication

Art Log and PDF of Images

- Submit an art log organized by chapter/essay, indicating what has been supplied. For digital files, list each image by the figure number that corresponds with the text callout number. An art log template is attached.
- Prepare a PDF containing the illustrations. Number the illustrations to match your caption list and art log, and indicate sizing (S, M, or L), cropping, and any special instructions (e.g. “inscription at lower right must be legible,” or “must appear on same page with fig. 00”). Please also indicate whether the image is to be reproduced in color or b/w.

Digital Files

Do not make your own adjustments to the files (size, cropping, color, or file type) in order to meet these guidelines. We will preview the digital files upon receipt; if there are any problems you will be notified to provide replacement art.

- Supply files on a flash drive or via a file-sharing site such as Dropbox. Do not send digital files individually or in small groups via email.
- To achieve the best reproduction quality, files should be supplied as uncompressed TIFF or EPS files, but we will accept JPEGs if this is the only type of file available. The extension at the end of a file name identifies the type of file.
- For color reproductions (including duotone, tritone, or quadratone images), we prefer RGB digital files (files directly created by a camera or scanner), but we will accept CMYK files (files converted to the colors used in printing) if this is all that can be supplied from your original source. Please supply as original a version of the scan as possible.
- Digital files should be a direct capture from the original work of art, rather than a scan of a color transparency, and should ideally include a grayscale and/or color bar.
- Do not scan images from books, magazines, or newspapers. If there is no other way to secure a certain image, the scans must be “descreened” at the time of scanning and prior to the creation of the high-resolution file in order to avoid moiré patterns in final output.
- For color reproductions, submit an accurate match proof for each image made directly from the digital file if your source has provided one. Without this color reference, it is difficult for the production manager and printer to know what color to achieve. If a color match proof is not available from your original source, we will try to achieve accurate color to the best of our ability. Should we require more than two rounds of color correcting, due to the lack of a color match proof, the additional cost from the printer will be passed on to you as author alterations.
- The maximum reproduction size will be dictated by the file size: art needs to be reproduced with a minimum resolution of 350 PPI (pixels per inch; also known as DPI, or dots per inch). For instance, a digital image with a height of 3,500 pixels could be reproduced at 10” tall. When requesting digital files, please keep in mind how large you might want it to be reproduced, and request the appropriately sized files. Please note that special usages (e.g., jacket art, full-bleed details, double-page spreads, details taken from a full image, etc.) will require larger digital files. Therefore, once the interior design of the book is approved, the Press may need for you to provide additional digital files. The acquisition of any new high-resolution files will not be the responsibility of the Press.

Transparencies and Prints

- Photographs and transparencies should be placed in sequential order in individual protective sleeves in a loose-leaf 3-ring binder. Label the sleeves (for instance, with safely secured Post-it notes) with the number corresponding to the figure or plate illustration in the manuscript. Do not tag, label, or write on the original art.
- Please submit 8 × 10 inch black-and-white prints or 4 × 5 inch color transparencies.

Original Diagrams, Maps, Architectural Plans

- Submit digital files for any original diagrams, illustrations, maps, architectural plans, etc. We prefer that these electronic files be created using Adobe Illustrator software. If you need to use software other than Adobe Illustrator, please check with your editor. If you use software we do not have readily available, we may need to re-create the image at your expense.
- Create and keep the files in separate layers for text and color so that each can be easily edited by the designer if necessary.
- For drawings/diagrams use a minimum line width of .5 pt. at final output size.

Guidelines for Third-Party Material (Art & Architecture Books)

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

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. Licenses to use high-resolution digital files for illustrations not under copyright may also be required.

Permissions

What doesn't need permission?

- Works in the public domain. 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 work created by the U.S. government (although be careful to ensure that there is no copyrighted material used by permission in the parts of the government-created work you quote). 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.
- “Fair use” of works protected by copyright.
 - Prose. 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.)
 - Art. We've included Guidelines for Fair Use of Art Images in Scholarly Art and Architecture Monographs, below, to aid in evaluating fair use of art images.
- Work “made for hire.” 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?

- Quotations from or reprinting of published works that are protected by copyright generally require 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.
- Maps, charts, or tables are generally protected by copyright although data incorporated into such charts or tables are not protected. If you are reproducing such protected content, you should obtain permission.
- Interviews. If you intend to publish material from interviews, 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.
- Illustrations, art images, and photographs require the permission of the copyright holder unless fair use applies. The rights holder may be the artist or photographer, or their heirs or representative, unless the artist/photographer 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. (For more information, please see the next section, Guidelines for Fair Use of Art Images in Scholarly Art and Architecture Monographs.)

- 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.

Please retain copies of your permissions paperwork and documentation in your records. The Press does not need to receive copies with your submitted manuscript.

Guidelines for Fair Use of Art Images in Scholarly Art and Architecture Monographs

Yale University Press supports the fair use of art images in scholarly monographs.

As set forth in your publishing agreement, you are responsible for clearing rights and paying permission fees for all third-party materials in your book. If you wish to rely on fair use¹ for any of the images in a scholarly monograph, you should assess these defenses on a case-by-case basis (i.e., image by image). For any images for which you intend to rely on fair use, you should indicate this in the “Permissions Granted” column of the art log. Under the YUP publishing agreement, the Press has the ultimate right to determine whether the use of the images under a fair use or fair dealing defense is legally acceptable to the Press.

Separate and apart from fair use, to the extent you secure digital image files or otherwise obtain an image from a third party (e.g., an art museum), you must ensure that the use of the images complies with the individual terms and conditions contractually imposed by the third party governing the use of those files or images.

A. The Key Factors in a Fair Use Analysis

The U.S. Copyright Act and the leading cases identify several factors used in determining whether a use qualifies as fair use. If you intend to rely on fair use for any images, please review and follow the following principles. As fair use defenses to copyright protection are a legal matter, you may wish to seek additional guidance.

- (1) **First factor:** The purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes.
 - The critical inquiry under this factor is whether your use of the image is “transformative” -- “whether the new work merely ‘supersede[s] the objects’ of the original creation, or instead adds something new, with a further purpose or different character, altering the first with new expression, meaning or message; it asks, in other words, whether and to what extent the new work is transformative.”
 - Courts will focus on whether the reproduction of the image is important for understanding the intellectual argument of your book: Is there extensive commentary, criticism or review of the image or is it just a brief mention? Does your book provide “critical bearing on the substance or style” of the original image or are you instead using it “merely...to get attention” or make your book more appealing? Generally, a case for fair use is stronger if the reproduction of the image is important to conveying the scholarly analysis in your text.
- (2) **Second factor:** The nature of the copyrighted work.
 - Has the image previously been made available to the public or otherwise previously published? If not, the use is less likely to be fair, so you may wish to obtain permission.

¹ An analogous concept to fair use under U.K. law is the concept known as fair dealing, which is applicable in the context of criticism and review. To be considered fair under this concept, the use of images in a scholarly monograph would follow many of the same principles and considerations applicable under U.S. law.

- Artworks are inherently highly creative works (as opposed to factual works), so keep in mind that this factor may weigh against a fair use argument. However, this aspect of the four-factor test will not be given significant weight in the context of scholarly monographs.
- (3) Third factor: The amount and substantiality of the portion used in relation to the copyrighted work as a whole.
- Courts examine whether the size and resolution of the image is justified by your scholarly aim.
 - With respect to images, courts recognize that it may be necessary to reproduce the “whole work” where the entirety of the image is central to the purpose of the proposed use.
 - In an effort to balance the risks, the Press has adopted a general rule of thumb that images being used under a fair use defense should in most instances be no more than ¼ of the printed page in size.
 - However, if a copyrighted artistic work is the subject of a substantial portion of your book, it may be appropriate to include a larger image depending on the extent important to your scholarly argument.
 - Similarly, if the size of the actual work is very large (i.e., a mural), it may be possible to include a reproduced image larger than ¼ page in your publication. On the other hand, if the original is a miniature, it may be appropriate to consider a smaller image. These types of distinctions underscore that whether your use is fair is a case-by-case determination based on the multiple factors.
 - If your book contains color images and you wish to assert fair use, is a color reproduction helpful to understanding the intellectual argument of your book? If yes, you have a stronger case for asserting fair use for such an image. Otherwise, you may wish to consider using a black-and-white reproduction.
- (4) Fourth factor: The effect of the use upon the potential market for or value of the copyrighted work or derivative works.
- Is the use a substitute for the copyrighted work or derivative works such that it will cause “market harm,” in terms of losing revenue from copyright fees? Does “the copy bring to the marketplace a competing substitute for the original or its derivative, so as to deprive the rights holder of significant revenues because of the likelihood that potential purchasers may opt to acquire the copy in preference to the original?” Note that your consideration of this factor may turn on the other factors, such as the size and resolution of the image.

B. Guidelines for Fair Use of Images

If you determine in good faith that you wish to proceed on the basis of fair use for image(s) in your YUP publication, please note this on your Manuscript Submission Checklist. On your Art Log, each image for which you assert fair use must be labeled “fair use” in the “Permissions Granted” column, along with its proposed size and resolution. The Press may request additional information from you in any legal review of the Work.

Any image(s) used under a fair use defense must comply with the following guidelines.

- (1) Always include full and proper attribution.
- (2) The image should be important to the criticism or commentary in the book.
- (3) YUP will select a trim size for your book that is no larger than 8 ½ x 10 (vertical).

As noted above, the Press has adopted a general rule of thumb—which may be adjusted on a case-by-case basis—that images being used under a fair use defense should in most instances be no more than ¼ of the printed page in size.

- (4) You will be responsible for providing a lawfully obtained image to the Press.
- (5) If you request a high-resolution image for your book from a third party, you are responsible for complying with any terms and conditions imposed by that party regarding the use of that file, including payment of any fees.
- (6) While the Press may accept a scan of the image for use in your book, please understand that the image may need to be smaller than ¼ page if legibility or moiré patterning is a concern.
- (7) The Press requires that you clear copyright and pay related fees for full-bleed details of images for more “decorative” purposes (i.e., frontispiece images or chapter-opening illustrations). Similarly, if you provide the Press with a copyrighted image for the cover/jacket of your book, you should be prepared to clear permission, and pay related fees, for that use of the image.

C. Special Cases/Tips for Authors in Assessing Fair Use of Images

- (1) Please consult with your editor prior to submission of your manuscript if your book deals exclusively with one or a small number of artists and you wish to rely on fair use or fair dealing or if you wish to use numerous images by one artist under a fair use or fair dealing defense.
- (2) If you have special knowledge about a particular artist or artist’s estate as relates to use of images and permissions, please take this into consideration and provide such information to the Press.
- (3) Some of our authors have found it productive to discuss copyright issues directly with living artists. An artist might agree to use of his/her artistic works in a book without the payment of any fee. You should secure such agreements in writing and keep them on file.

Securing Art Files (and Permissions, if Necessary)

For illustrated art books, securing art files and, when necessary, permissions is an important and often time-intensive task. Allow plenty of time to secure these in advance of your submission deadline. The following information, including a guideline for fair use of art images, is aimed at guiding you through the process.

- **Image Source.** Determine where you will secure a high-resolution digital image, transparency, or reflective art for each image on your illustration list. Depending on the work, how it will be represented, and your fair use analysis, this may involve contacting the artist, the owner of the work, or an image bank for copyright permission. An artist's gallery often will be able to help you contact an artist, or may be able to provide you with art. Copyright permission may be administered by the artist (if living), the artist's estate or foundation, or a rights organization. The major U.S. rights organization is Artists Rights Society (see <https://www.arsny.com> for a list of artists represented). If you do not know who holds copyright, an internet search or the photo credit for a previous reproduction of the work may be helpful. Many museums have Rights and Reproductions Departments to handle image requests, although some museums instead outsource this task to an image repository. See CAA's "Image Sources and Rights Clearance Agencies" (<http://www.collegeart.org/standards-and-guidelines/intellectual-property/image>) for a list of museums and other sources that provide images for a wide range of uses, including scholarly and academic use, and a list of fee-based image banks. Many museums and image banks allow you to place a request online; otherwise, mail a request letter to the institution's Rights and Reproductions Department. At the end of this document you will find sample letters for: 1) requesting an image file only; 2) requesting permission to reproduce the image; or 3) requesting an image file and permission to reproduce it.
- **Publicity Rights.** You are responsible for clearing a small number of images for publicity use to accompany media coverage as well as on-line marketing efforts and social outreach for your book, as specified in your contract.
- **Print and Digital Rights.** Unless otherwise dictated by your contract, image licenses or copyright permission (where applicable) should be secured for both print and digital editions of your book. Secure nonexclusive world English-language rights to reproduce the image in both print and digital editions. The file licensor and/or permission grantor will typically wish to know how many copies of the print edition will be printed, how large the image will be reproduced and whether it will appear in color or black and white, and the expected retail price for both editions. Not all institutions have developed clear guidelines for granting digital rights and may wish to apply similar questions to electronic editions as to print editions. For example, a grantor may ask for an electronic edition's print run, which is difficult to determine since we do not know how many times the book will be downloaded. Alternately, a grantor may wish to assign a length of time for which the image usage is valid. Where possible, please secure electronic rights with as few restrictions as possible, since the work involved in requesting the rights to be renewed after a length of time or number of downloads is onerous. Inform your acquiring editor of any restrictions when you submit your manuscript.

Sample Request Letter for Art File(s) Only

[Date]

[address inserted here]

Re: REQUEST FOR ART FILE(S)
Scholarly book

Dear Sir or Madam:

I would like to request a **[350 PPI RGB digital file/3 x 5 color transparency/8 x 10 black-and-white glossy photograph]** of the following image (a low-res scan of which is included/attached for your reference):

[artist, title, date, and accession number if available]

This image[s] will be reproduced in my forthcoming book currently titled **[Title]**. The book is projected for publication in **[Season]** by Yale University Press with an estimated retail price of **[\$\$]**. The image[s] will be reproduced in the book's interior no larger than **[insert full page, 1/2 or 1/4]**. Additionally, the book will be published as an ePUB and/or in electronic book form on Yale University Press's Art & Architecture ePortal, which brings together scholarly content for educational purposes. Images cannot be downloaded separately from the ePortal. The anticipated combined print run is approximately **[XXXX]**.

As Yale University Press is a non-profit organization, it would be greatly appreciated if you would consider waiving any fees.

Please let me know if you need any additional information. I look forward to hearing from you regarding this request.

Sincerely yours,

[etc., etc.]

Sample Request Letter for Permission Only

[Date]

[address inserted here]

**Re: REQUEST FOR PERMISSION
Scholarly book**

Dear Sir or Madam:

I am writing to request your permission as copyright holder to reproduce the following work in my forthcoming book currently titled **[Title] [and for publicity use to accompany media coverage as well as online marketing efforts and social outreach for the book]:**

[give image information, including title, date, location, and accession number if available]

I would like to request nonexclusive world English rights in all forms, including electronic book forms. The book is projected for publication in **[Season]** by Yale University Press with an estimated retail price of **[\$\$]**. The image**[s]** will be reproduced in the book's interior no larger than **[insert full page, 1/2 or 1/4]**. Additionally, the book will be published as an ePUB and/or in electronic book form on Yale University Press's Art & Architecture ePortal, which brings together scholarly content for educational purposes. Images cannot be downloaded separately from the ePortal. The anticipated combined print run is approximately **[XXXX]**.

As Yale University Press is a non-profit organization, it would be greatly appreciated if you would consider waiving any fees.

I have included a photocopy of the image for your reference. I appreciate your assistance and look forward to hearing from you, at your earliest convenience.

Sincerely yours,

[etc., etc.]

Sample Request Letter for Art File(s) and Permission

[Date]

[address inserted here]

**Re: REQUEST FOR ART FILE(S) AND PERMISSION
Scholarly book**

Dear Sir or Madam:

I would like to request a **[350 PPI RGB digital file/3 x 5 color transparency/8 x 10 black-and-white glossy photograph]** of the following image (a low-res scan of which is included/attached for your reference):

[artist, title, date, and accession number if available]

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If the image[s] is under copyright and you are the copyright owner or administrator, I would also like to request nonexclusive world English rights in all forms. **[In addition, for XX selected images, I request permission for publicity use to accompany media coverage as well as online marketing efforts and social outreach for the book.]**

Please let me know if you need any additional information. I look forward to hearing from you regarding this request.

Sincerely yours,

[etc., etc.]