

Manuscript and Production Guide

Revised May 2009



Congratulations on completing your book project! What a relief. The hard part is over. We know you are eager to submit your final manuscript to us, but before you do, we ask that you take the time to read and follow these instructions carefully. If your manuscript and electronic files are prepared correctly, we can bring your book into print more expeditiously and less expensively, ensuring the timely publication of your book at the lowest possible price and with the fewest errors. A little time and care now can save all of us some pain down the road!

Our Dream Package

When we open the package containing your final manuscript *on or before the delivery date indicated in your contract*, we would love to see:

- ∞ One hard copy and electronic files on a disk (or disks...*or*, if the files are small enough, you may be able to email these us; please ask your editor). These should be identical to each other—in other words, print the hard copy from the final files provided, and please do not make any further corrections to the computer files, nor scribble them on the manuscript. If you discover anything that should be changed, let your editor know. Most likely you will be asked to make these changes during the copyediting phase of the production process (more on that below).
- ∞ Every manuscript component, including text and illustrations. The total page count of *everything* that will appear between the covers of your book should not exceed the maximum page count indicated in your contract. Don't forget the table of contents, preface and acknowledgments if desired, about the author, and so on.
- ∞ Permissions in writing (see below).
- ∞ All illustrations, high-quality hard copy *or* digital files (see below for guidelines).
- ∞ A cover letter listing the contents of the package, describing the reference style and other stylistic choices that you have made (and presumably used consistently throughout the book), and any production instructions, concerns, or questions you may have.

What Should the Manuscript Look Like?

What follows are a whole lot of detailed instructions on how the ideal manuscript looks. The more closely you follow these guidelines, the happier your copyeditors and typesetters will be. Happy production people hum when they work on your manuscript because they can focus on improving the content and design, rather than on mindlessly reformatting things that could have been done more easily when the manuscript was first set up.

Text Format

Font. Use a standard, 12-point font (such as Times New Roman), for *all* text, notes, references, photo captions, appendices—everything but tables. If you are worried about the manuscript being too long, using a smaller font will not solve your problem. We've seen that trick before!

Page format. Use 8.5 x 11 pages printed on one side with 1- to 1.25-inch margins on all sides. Text should be left justified only.

Line spacing. Double-space absolutely *all* text. Text boxes? Double space. References? Double space. Photo captions? Double space. By the same token, please do not insert any extra spaces, for example between paragraphs, notes, or bibliographical entries, or to set off an extract, or to create the effect of indentation. Do not introduce extra vertical space unless you want that space to appear in the book to indicate a change of topic or abrupt break in the discussion. To distinguish an extract or "block quote," make it a separate paragraph that begins with [ext] and ends with [end ext].

Text formatting (that is, the lack thereof). Resist the urge to make it pretty! No fancy subheads, no toggling between type fonts. Don't boldface every third word or italicize all the long quotes. Please don't use running heads, except page numbers. Everything you introduce in the way of design elements has to be stripped out by the typesetter before he/she can put it into the professional design we're going to use for the book. If you've got some design suggestions, send us some separate sample pages with your ideas, or raise questions in the cover letter accompanying the manuscript. But the manuscript itself should be as plain as possible.

What we do want is for you to follow the instructions below for numbering pages, indicating text elements such as heading and subheadings, and so on.

One exception to the No Formatting Rule is poetry. For poetry or other specially formatted text, align passages so that they appear on manuscript hard copy exactly as you want them to appear in the printed book. Use tabs (not auto-indent) to indent the beginning of a line, but *not* for lines that are so long that they turn naturally.

Indentation. When typing extracts, epigraphs, etc., use whatever commands your word processor has for changing the left margin. Do not insert extra spaces between words to achieve the effect of an indentation.

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

Hyphenation. Please *turn off* the automatic hyphenation function on your software, and turn off any automatic conversion of hyphens to dashes. Use two hyphens, with no space before, between, or after them, to indicate an em-dash. Use six hyphens, with no additional spacing, to indicate the repetition of an author's name in a bibliography.

Page numbers. Number every page within a chapter sequentially (in Arabic numerals, no Roman in the frontmatter please) in a centered footer. Every page of your manuscript must be numbered, including notes, references, and so on.

Subheads. Please use one of the following formats to indicate the differences between different levels of subheads. It may not be pretty, but the idea here is to make the headings clear to the typesetter, who *is* going to make them pretty with a new design. Please remember to be consistent and not to use all capitals (text in caps needs to be retyped, which takes time and creates an opportunity to introduce errors).

The first option for indicating subheads is to insert the following codes before each level of heading: H1, H2, H3, and so on. The second option is to use the following formats:

Level 1: Caps and Lowercase, Flush Left

Level 2: Caps and Lowercase, Flush Left, Underscored

Level 3: *Caps and Lowercase, Flush Left, Italicized*

Level 4: Initial cap and lowercase beginning a text paragraph, underscored. Text follows with no line break.

Special characters. If your manuscript has accented letters or special characters that are not available in standard Times New Roman symbols, provide a list of them, and tell us how you have represented them both on the hard copy and in your electronic files. Please bring those special characters to your editor's attention in advance so we can make sure that we won't have translation problems.

Manuscript Components

When you submit your final manuscript, you should include everything that you want in the final book (except the index). That means that in addition to the main text, you should prepare the following elements. Yes, these elements are all part of your total page count. If delay in delivering these pieces will hold up submitting of the rest of the manuscript, please contact your editor.

Front Matter. **Title page** should include only an author, title, and date. **Table of Contents** does not need to include manuscript page numbers, since pagination will change. Whether the contents includes only chapter titles or subheads too will depend on the nature and design of the book (textbooks usually include subheads, professional and scholarly works usually don't), and should be discussed with your editor. If you want to include a **Dedication**, put it on a separate page and we'll find a place in the front matter for it. If there are a significant number of illustrations, you might include a **List of Illustrations**, with separate subheads for Tables and Figures. A **Foreword** is written by someone other than you, such as a well known scholar or series editor. A **Preface** is the author's personal introduction to the book, usually describing the process of why, when, and how the book was created. It will usually provide a roadmap to the contents of the book as well. If you are going to include **Acknowledgements**, please put them at the end of the Preface, if you wish under a separate subhead.

Introduction. The Introduction is a substantive beginning to the intellectual content of the book and is not part of the front matter. It should be substantially longer than the Preface and should be, well, substantial.

Endnotes. You may use the auto-note function in Microsoft Word, but please use endnotes (at the end of chapters), not footnotes (at the bottom of the page). Don't use other special formatting, and remember to double space and use a 12-pt font.

References (not “bibliography” and not “works cited”) should appear as an alphabetical list at the end of each chapter of an edited book, or at the end of the whole book if single authored. Again, please indicate which reference style you are using, and use it consistently. We prefer Chicago Manual of Style, but will permit AAA style and other widely accepted professional if it is particularly appropriate to your book.

About the Author(s). Do not forget your About the Author biography at the end of the book. This is a statement of usually 150–250 words that highlights your qualifications to write this book. We usually do not include a photo. In the case of edited or multi-authored volumes, the biographies should be shorter (75–150 words each) and listed alphabetically.

Index. Of course, the index isn’t prepared until the book has been typeset, but when you deliver the manuscript please let us know how you plan to handle the index (e.g., do it yourself, hire a professional, or torture a graduate student).

Figures and illustrations should *not* be inserted into your electronic text document or interleaved within the final hard-copy manuscript pages. Prepare a separate electronic folder of tables, figures, and other illustrations. Print out each item directly from the submitted files and keep these sheets together in their own folder. Label all figures sequentially within each chapter (e.g., Figure 1.1, 1.2; Table 2.1, 2.2, etc.). Indicate where figures go in the text by inserting a “callout” in the text at the proper place: [Table 3.1 about here]. Please label electronic files in the same way (e.g., “fig3.1.jpg” or “table4.2.doc”). See additional instructions for preparing artwork, below.

Captions should appear in one list in a separate document entitled “Captions.” Print this list out and include with your folder of tables, figures, and art.

Computer Disks and File Formatting

The use of electronic files allows us to speed up the production process and to eliminate potential errors caused by retyping your manuscript. However, in order for the process to work smoothly—and fulfill its timesaving promises—electronic files should be created and submitted in a standardized fashion.

Software. Prepare your entire manuscript on the same system—both hardware and software—from start to finish. Label all floppy disks/zip disks/CDs with, your name, your book title, and the type of computer and word-processing program you have used. The preferred file format is a recent version of Microsoft Word for PC or Mac. If you use some other kind of word processing program, send us Rich Text files (extension RTF). *For multi-author volumes, all files should be submitted to the volume’s editor, who should then convert all files to the same format.

File names. Create a new file for each chapter or other major subdivision of the book. Front matter, bibliography, and other apparatus should be in separate files. *Do not* put the entire manuscript into one enormous file. Files must be named clearly and sequentially (for example: chap1, chap2...). Include a list of the file names with the disks.

Tables, Photos, & Other Graphics

Tables. Please submit all tables in *text format* (MS Word or Rich Text Format), not as graphics (not JPG, TIF, Excel documents etc). This way the page compositor can make the all consistent and fit them properly in the text. Make sure that the hard-copy printouts of your tables are entirely accurate so the typesetter can replicate them. Also, please use tabs, not hard spaces, to define columns, and avoid tables with more than 10 columns. Finally, please do *not* embed tables in your manuscript. They must be separate documents with only their placement indicator [Table 3.4 about here] appearing in the text.

Photos & Other Illustrations. Please examine the quality of the illustrations you would like to use very carefully. Each time an image is reproduced or “translated” from one format to another, some quality is lost. Thus it is ideal to submit the original version, or at least the highest-quality version of the image that is available. Images downloaded from a web site or photocopied, for example, almost invariably are NOT of publication quality. If you are submitting color illustrations that will be converted to black and white, please select high-contrast images. Also include any additional instructions you might have about placement, cropping, and so on.

We will accept either hard copy or digital images. In an ideal world, all illustrations would be submitted to us as high-quality electronic files. Many photo archives, such as those in libraries or museums, offer both digital and print options. If their digital files meet our requirements, please request digital files.

Original art. Handle and ship original photographs, works of art, and other illustrations with extreme care. A removable sticker on the reverse side of the illustration should include the figure number, caption, author name, and book title. Photographs may be submitted in high-quality slide or print formats. We will make every attempt to handle your original illustrations with extreme care, and will return them to you, but there is always a chance of inadvertent damage during the production process. Be aware that non-photographic prints—for example photographs printed from books—make poor-quality reproductions. Again, you should try to locate the original photograph instead; if you cannot, you and your editor can decide whether the image is important enough that you want it to appear in your book even at low quality.

Digital scans. Digital illustrations will be accepted only in TIFF, JPEG, or EPS formats. When assessing resolution please note the following: dpi (dots per inch) and dimensions (inches) are, of course, proportional, so an image that is 72 dpi at 24x32 is 300 dpi at approximately 5.8x7.7 inches. Make sure your images are at the minimum dpi at their maximum print size. In other words, if that 72 dpi image were a photograph, 5.8x7.7 is the maximum size at which it could appear in your book, despite the fact that it looks lovely and huge on your computer screen at 72 dpi.

Photographs and art. Grayscale or color photographs, and art (sketches, paintings, etc) created by a human on paper (or related medium, as opposed to by a human on a computer, in which case it falls into the next category) must be 300 dpi. If you are submitting a color image for the cover of your book, it should be in CMYK. The only art that does not fall into this category is a pen-and-ink drawing that has *no shades of gray*—this must be scanned at 1200 dpi.

Illustrations. These include charts, maps, and figures that are drawn on or by your computer (for example, a chart you make in Excel, Photoshop, Corel, Illustrator, etc.). These images may including lines, shapes, and text, and may be black and white only or may include

shades of gray. If these were originally created on a computer, they should be available in “vector” format. Because vector images are made of vectors and not billions of tiny dots, they can be enlarged without loss of quality. They must be submitted as EPS files. If you do not have access to the original computer file but are scanning from an extremely high-quality hard copy, please scan at 1200 dpi.

***If you have questions or concerns about scan quality, send us a couple of samples for evaluation rather than investing a lot of time in something that might have to be redone.**

Ancillary Materials

Contracts

The work we are publishing is your intellectual property, and we cannot publish it without a signed agreement with everyone whose material we are using. If you have other contributors, please be sure they have received, signed, and returned our contract.

Permissions

Likewise, we will not go to press before you have acquired all necessary permissions for use of copyrighted material. You must obtain permission to use any material (including text, illustrations, poetry, song lyrics, and so on) that is not your own or that has been previously published. Take care to investigate the actual copyright holder before you go on a wild goose chase. For example, use of a photograph may require permission from the photographer, the subject in the photograph, a publisher, an archive, or some combination of these. Many museums, archives, publishers, and other organizations have their own paperwork that you will need to fill out, and some allow permission requests to be submitted online. Ask your editor if you have questions or would like a sample form letter to send to the copyright holder.

We interpret the fair use law to mean that you can generally use up to about 500 words from a scholarly book or article without requiring permission. But that rule doesn’t apply to poetry, newspaper articles, song lyrics, or other media. If you have any questions about it, and most people do, discuss this with your editor.

When you submit your manuscript, include a list of all items used with permission, the *original* permission letters (be sure you keep copies for yourself), and a list of any permissions that are still outstanding. Please make every effort to have all permissions in hand before submitting your manuscript, since an outstanding permission could force us to delay publication. And start working on this early—some permissions seem to take forever.

Contact information

It is critical that we are able to contact you at any time during the production process. Send us your home and office address, phone, fax, email, pager, beeper, cell phone, GPS location of summer cottage on the lake, Swiss bank account numbers—because sure enough, the one time we really need you, we won’t know the only sure way to find you. Also tell us your travel plans, and if there are times when you simply will not be able to be reached, or will not be available to review proofs. If these specifics change while the book is in production, please let us know immediately. Also keep us informed of changes in your title or affiliation, awards or promotions you’ve received, and anything we will need to keep your biography and advertising copy up to date. We need this information for all authors/editors and contributors.

What to Expect During the Production Process

When you submit your final manuscript and accompanying materials to our office, we review everything and then pass it along to a production editor. Usually, our book projects are handled by a small freelance group of professionals who are responsible for copyediting, typesetting, and proofreading your book. We work with several such groups, each of which is responsible for preparing a final set of pages for the printer.

Copyediting

Copyediting in the realm of scholarly and professional books is not a rewrite service. The job is limited and technical. The copyeditor will make sure your references are complete and match what you've referred to in the text. They'll look for consistency in language and try to make sure you don't commit unnecessary violence to spelling, punctuation, grammar or syntax of the English language. They'll ask you for any missing information in your text or references. If a passage is completely obscure, they may ask you to rewrite or clarify it. But if the manuscript is poorly written or sloppy when submitted, the final product will still be poorly written or sloppy after copyediting.

The copyeditor may edit electronic manuscripts on-screen or on hard copy. When the manuscript is edited on-screen, the editor will prepare a printout that shows all the deletions, insertions, and changes in a format similar to that of a conventionally edited manuscript. If the manuscript is edited on hard copy, you will receive the original, marked-up pages. Your production editor will tell when and what types of proofs you can expect and your deadline for returning them with questions answered and any concerns about the editing expressed.

Take note: your review of the copyedited manuscript is *your final opportunity* to make changes to the manuscript! The only changes that will be allowed the next time you see the manuscript—in page proofs—are obvious typographical errors, spelling errors, and egregious errors of fact. If you have last minute references to add, or a paragraph to rework, the copyedit review is the time. Conversely, we don't want you to completely rewrite the book at this point. That kind of substantive editing should have been done before the manuscript was submitted to us. If you are contemplating more than minor changes, or if you encounter an unavoidable delay or problem in returning the manuscript, contact your copyeditor immediately to work out a solution. Since your production schedules are very fast and involve collaboration between several individuals and companies, even a small delay in the schedule can be exacerbated as the project moves on down the line.

Typesetting and Page Proofs

Once a book has been edited, it is sent to a typesetter who redesigns the text into its final format. A printout of this work—page proofs—is sent to a proofreader and to you. Once again, it is important that you review and return your reviewed page proofs and index (if you are preparing it) on time according to the schedule provided by your production people. You should get some advance warning that the proofs are coming and a deadline for returning them. Any concerns about this schedule should be communicated to your production editor as soon as possible.

Indexing

Please let us know as soon as your book goes into production whether you plan to hire a professional indexer or prepare the index yourself.

Your editor can help you find an indexer with experience in your field. A professional indexer will charge you anywhere from \$2.50 to \$4.00 per printed “indexable” page, depending on the density of your book and the experience of the indexer.

If you will be preparing your own index, please read the extensive instructions for indexing in the *Chicago Manual of Style* very carefully. You will normally be expected to prepare the index while you are reviewing the page proofs, and to return both within two weeks. Since this is a tight deadline, you might consider preparing the descriptors in your index prior to this stage. But you will not be able to insert page numbers until you receive the page proofs.

Many authors ask whether indexing can be done electronically. Electronic index programs can list words that you might wish to include in your index. But they cannot translate these words into concepts, nor group them together in an intellectually valid way, nor find the corresponding page numbers in the proofs. So this is still a laborious, manual process. Sorry about that.

Book Cover

Authors have an advisory role in designing book covers. Choice of a cover is a marketing decision, reflecting the publisher’s ideas of what would be most likely to attract the audiences we are seeking. Design is also limited by cost. Most Left Coast covers are printed in 1 or 2 colors, reflective of the fact that most scholarly books are sold via direct mail and not through bookstores (very few customers see the book before buying it). We encourage you to give us your suggestions for the cover as early as possible, providing a cover image (or two) for our designers to consider, and letting us know your preferences as to color, feel, and style of the cover. Our freelance designers will do the rest.

Manufacturing

Printing and binding of your book normally takes about 6–8 weeks. We will make every effort to provide you with an advance copy as soon as we get them. As soon as your book is received and processed at the warehouse, all backorders will be filled and you will receive your complimentary copies. If your address has changed during the production process please be sure to let your editor know.

You may order additional copies of your book at the author’s discount price from our distributor, University of Arizona Press, at anytime (before or after publication). The number for customer service is 800-426-3797.

At that point, we can celebrate the joint effort that went into making your book happen. And, after you take a long vacation and clean all the coffee stains off your keyboard, we can begin talking about your next project.

Thank You!