



## **MANUSCRIPT PREPARATION GUIDELINES**

This guide describes our procedures for editing and producing your book. It is intended to assist you as you prepare your final manuscript for delivery to the Press. After reviewing this guide, if questions arise, please contact your editor. We look forward to working with you on the publication of your book.

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## I. PREPARING YOUR FINAL MANUSCRIPT

A properly prepared manuscript speeds up the publishing process and enables us to provide you with cleaner, more accurate proof. To ensure an efficient publication process, manuscripts submitted for publication must be prepared according to the instructions given below. If your manuscript does not meet these criteria, we will return it to you for correction.

Create your manuscript files in Microsoft Word for PC or Mac. Once you have made your final changes and consider the manuscript ready for delivery, please submit your files electronically to your editor or assistant editor. Let your editor know when you are ready to submit and she or he will provide you with a means to upload your files. Please DO NOT send your files directly via e-mail.

Along with the final manuscript, please deliver to the Press all items listed on the Author's Checklist. The Press will not begin to copyedit your manuscript until ALL of the elements have been received.

### *Naming and Saving Files*

Save each chapter or other element of the manuscript (e.g., preface, bibliography, tables) in a separate electronic file. Name the files by chapter number or part of the manuscript (e.g., intro.doc, ch01.doc, ch02.doc, conclusion.doc, appendix.doc, bibliography.doc).

Save tables, charts, graphs, maps, musical examples, photographs, and the like in separate files. (Instructions for preparing all art materials can be found in the Art Guidelines.)

### *Fonts*

Prepare the entire manuscript using double-spaced, Times New Roman 12-point font.

### *Special Characters, Non-English Terms, and Transliterated Text*

If you need to insert special characters, use Word's extended symbol set found under Insert→Symbol. If your manuscript contains text in non-Roman alphabets, you need to use a True Type (Unicode) font.

Russian, Arabic, and Hebrew alphabets require special handling. Please consult with us as early as possible if your manuscript will contain these languages.

If your book includes non-English words or transliterated text, or if there are special considerations regarding orthography, capitalization, etc., make decisions early about how to handle such issues in the text. Write out the rules you plan to follow as part of your style sheet (see below) and apply them consistently. See the *Chicago Manual of Style* for advice on particular issues.

It is appropriate to italicize only the first occurrence of frequently used foreign terms. In books that are meant for undergraduate or non-specialist readers, it is sometimes appropriate to omit diacritical marks from familiar terms and proper nouns.

Other issues to consider include how to capitalize titles of books in languages other than English and where to place the accents in Greek words. If your manuscript contains a great deal of material from other languages, it is helpful to include a Note on Translation (or Transliteration) in the front matter of the book.

Note your decisions about foreign terms, transliteration, and other issues on a Style Sheet, and include this with your Microsoft Word file when you submit your manuscript.

### *Formatting Text*

Do not use special formatting or codes in the preparation of your manuscript. (In other words, do not attempt to duplicate a printed book.)

Use *italics* to indicate where italics are needed. DO NOT use **boldface** anywhere in the text of your manuscript, unless it is to differentiate headings or subheading. Use two hyphens with no spaces--as shown here--to indicate where em dashes should appear in the printed book.

Insert a single tab indent to indicate the beginning of a new paragraph. Do not insert blank lines between paragraphs.

### **Headings**

If your manuscript contains multiple levels of subheading, identify these consistently utilizing different types of formatting. Consistency is key.

Chapter titles and author names do not count as headings.

### **Extracts (Block Quotations)**

Identify extract quotations by indenting the formatting 0.5 inches in from the left. Separate the extract from the surrounding text with a hard return before and after the extract. Do not indent from the right.

## Ellipses

Use ellipses to show that text has been omitted from quoted material. Use three dots separated by spaces . . . to indicate that material is missing from within a sentence, and four dots separated by spaces . . . . to indicate the end of a sentence that is followed by missing material.

## Notes and References

1. Avoid the temptation to cite every reference. *The Chicago Manual of Style*, 16th edition, comments: “Ethics, copyright laws, and courtesy to readers require authors to identify the sources of direct quotations and any facts or opinions not generally known or easily checked.”
2. **Use the automated endnote feature** of your word processing program, as you are accustomed to placing them. Endnotes should appear at the end of chapter files, not at the end of the entire manuscript.
3. Number notes consecutively within each chapter, starting each new chapter with note 1. Use Arabic rather than Roman numerals.
4. Do not place a note number within or at the end of a chapter title, subhead, or epigraph. An unnumbered note can be added at the beginning of that chapter’s endnotes if you need to convey information about the chapter as a whole or about the origin of the chapter title. For epigraphs, a brief citation of the author’s name and title of the work is all that is required.
5. Place note numbers at the end of sentences or paragraphs after the punctuation. DO NOT place notes within sentences. It is acceptable to put several citations within a single note and preferable to group citations in a note at the end of a paragraph rather than to place a note at the end of every sentence.

## Callouts and Captions for Tables, Figures, Musical Examples, and Other Illustrations

**See the ART GUIDELINES for detailed instructions on how to prepare various art elements.**

## Image Placement

Place each table, chart, figure, map, musical example, or other illustration for each chapter in its own electronic file (e.g., tab0\_01.doc; fig06\_01.tif; fig07\_08.jpg), **not within the chapter files themselves.**

## Callouts

To indicate in the text approximately where each item should be placed, insert a “callout” such as <INSERT fig01\_01 NEAR HERE> or <INSERT tab01\_01 NEAR HERE> or <INSERT exa01\_01 NEAR HERE>. Such callouts should be placed between paragraphs and not within them.

Note that the placement of tables, illustrations, and musical examples is determined by the requirements of typesetting in order to accommodate page breaks and other features of the text. Tables, musical examples, and figures may not appear precisely where you inserted callouts in the manuscript. Your references in the text should allow for some flexibility of placement, i.e., refer to “Table 1.1” rather than “the following table.”

## Captions

Please include a separate Word document of captions for all illustrations with your manuscript submission. Captions should be identified by chapter and number, not chapter name and number: “Figure 4.3,” not “1960s Brides Figure 3.” They must also include contextual information and/or a description, and include credit information.

**Example:** Figure 4.3. Bridal party, 1963, wearing pillbox-style headdress to further heighten their bouffant coiffures. © Amy Picturesque, Inc /Alamy stock photo.

**Note:** Table captions and attributions should accompany the table. They do not appear in the captions list.

## *Doing a Final Check*

Please give your manuscript files a final read-through before submit them. Your manuscript is considered final at the point of submission and no substantive changes can be made after this point.

Do not plan to do a final cleanup of your text when you are reviewing the copyedited manuscript or reading page proof. Only typo corrections and minor changes can be made at this stage. Once the book has been typeset and is in proof, changes to the text slow the production process, compromise our marketing efforts, and are expensive.

### *Word Count*

Please note that the word count listed in your contract includes notes, bibliographic information, captions, and so on. Manuscripts that go over word count will have to be cut, may cause delays, or may have their contract cancelled.

### *Submission of Manuscript Files*

All manuscript files should be submitted electronically, with the exception of hard copy art, which needs to be scanned by the Press. Consult with your acquisitions editor to determine the best method for sending us your electronic files. DO NOT submit your files as an e-mail attachment. We will be happy to create a digital dropbox or other digital means of delivery when you are ready to submit your materials.

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## II. STYLE

### *Guides and House Preferences*

“Style” refers to spelling, capitalization, punctuation, hyphenation, the formatting of notes and bibliographies, and the like. We follow the guidelines of *The Chicago Manual of Style* and ask that you refer to it for most questions. *The Chicago Manual of Style*, 16th edition, can be accessed in full here:

[chicagomanualofstyle.org/16/contents.html](http://chicagomanualofstyle.org/16/contents.html).

House preferences should be applied, including:

- the final comma in a series;
- American English spelling and punctuation conventions;
- lowercase "internet" and "website";
- "Ibid." and "et al." in roman, not italicized;
- a space between initials in full names.

Authors may follow the conventions of their disciplines as long as the style is followed consistently and we are informed of the guidelines used.

### *Style sheet*

Please let us know your decisions regarding style by listing them on a “style sheet.” Your style sheet will be particularly helpful to us to resolve inconsistencies in the

manuscript. For example, you could let us know that you are using “adviser” (instead of “advisor”), “anti-Semitic” (instead of “antisemitic”), and so forth.

If the text contains many transliterated or foreign words or phrases, please provide a list of them in the style sheet showing any diacritical marks as they should appear in the text. A list of such words is all that we need; you do not need to provide page numbers, glosses, or definitions.

Provide a list of any other preferences regarding spelling, capitalization, or hyphenation of English words. This will enable the copyeditor to verify that the words are consistently spelled in accordance with your preferences

### *Chapter Consistency*

You should make every effort to ensure that your chapters are consistent in style, spelling, and so forth before the manuscript is submitted. Please remove running heads and page numbers from individual chapter files. Instead, make sure that you have the chapter number with the chapter title at the beginning of the Word document.

### *Notes and Bibliography*

We prefer to follow *The Chicago Manual of Style* in most matters related to notes and bibliographies. Authors may use either “humanities style” or “author-date” citation as long as the appropriate style is applied consistently. (These two styles are described in section 16.1-16.4 in the *Chicago Manual of Style*.) A handy quick reference guide to the most common types of citations is available here: [chicagomanualofstyle.org/tools\\_citationguide.html](http://chicagomanualofstyle.org/tools_citationguide.html).

Some authors may prefer to follow other disciplinary conventions. We generally allow these other styles as long as they are as clear and helpful to the general reader as they are to specialists in the field. For example, while we find the MLA reference style acceptable in most respects, we do not use the abbreviations U and P for “University” and “Press.”

For bibliographical references, works should be listed with the author’s last name first, and the elements separated with periods.

For notes, works should be listed with the author’s first name first, and the elements separated with commas, with publication information in parentheses.

### Reference Formatting Consistency

1. If you copy bibliography entries from a website, a database, or another electronic source, be sure to reformat them to match the entries that you have created yourself.
2. DO NOT insert hard or soft returns within individual entries. Instead, please use Word's hanging indent format.
3. Ensure that citations in text, in notes, and in a bibliography or reference list, match in all aspects, including form of name, diacritics, and publication date.
4. Check with us early if you have any questions about proper reference format. Incorrectly or inconsistently formatted references may cause us to ask you for new, corrected files.

### Notes on Notes

In most of our books, the notes are placed at the end of each chapter. Do not ask to add or drop notes after the book has been typeset. The cost of renumbering notes in printer's proof is prohibitive.

### Notes on References

#### 1. Notes and Bibliography System

We strongly encourage you to include a bibliography or list of references and to use short citations in the notes (rather than giving sources in the notes alone). That way, the reader needing full bibliographical information can find it without having to skim back through the notes. Also, it will be easier for the copyeditor to ensure that you have included reference information for all cited material. For example:

- a. Pollan, *Omnivore's Dilemma*, 3. (Note citation).
- b. Pollan, Michael. *The Omnivore's Dilemma: A Natural History of Four Meals*. New York: Penguin, 2006. (Reference citation.)

Only if the book doesn't have a bibliography or reference list, should you cite the full publication information for each work the first time it appears in each chapter

2. Include the bibliography or list of references when you send the final manuscript. The copyeditor will check all works in the text and notes against it.

#### 3. Author-Date System

If you use the author-date system to cite sources in the text—e.g., (Martin 1989)—please use the same style in your list of references. Arrange multiple entries for each author chronologically, not alphabetically, with the year of publication immediately following the author’s name:

- a. Martin, Sarah. 1989. *A Step Back in Time*. Bloomington: Indiana University Press.
- b. -----, 1993. *A New Approach to History*. Bloomington: Indiana University Press.

4. Multiple works by the same author with the same year of publication should be distinguished with letters whenever cited, as well as in the bibliography—e.g., 1996a, 1996b, 1996c.

5. In a bibliography, please use six dashes followed by a period to represent the same author or editor named in the preceding entry (see above example). Use this only for single author names.

6. If sources with long titles are cited repeatedly, work out a system of abbreviations for your citations. Please provide a list of such abbreviations to include in the front matter of your book.

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### III. OTHER IMPORTANT ITEMS FOR SUBMISSION

#### *Author Bio*

Include a brief author bio in a separate Word file, multiple bios if there are multiple authors. Include name, position, affiliation, and perhaps one or two important publications—*books only*. This should be no more than three sentences long per author.

Example bio: “Jane Smith is Assistant Professor of Music at UC Berkeley. She is the author of *This is a Really Awesome Book*.”

Please ensure this information is accurate at the time of submission. If you will be changing institutions before the book will be published, please notify your editor so that the information will be accurate at the time of publication.

### *Abstracts for Chapters*

Create one Word document that contains an abstract for each chapter in the edited volume and submit this with your final manuscript. Abstracts should be no longer than 500 words.

### *Permissions*

Authors are responsible for securing any needed permissions for previously published material or artwork in their chapters. Please submit all permissions documentation and the Permissions Log to your editor along with the final manuscript. Problems with permissions can slow the publication process considerably—and occasionally bring it to a halt. Be sure that any questions are resolved early on. Please refer to the IUP Rights and Permissions Guide.

### *IUP Art Guidelines*

Please look closely at the IUP Art Guidelines, to ensure that your images are the proper size and quality necessary for publication before the final manuscript and the files are submitted. The earlier we can look at images you are considering, the more time we can resolve potential problems.

### *Reviewing the Copyedited Manuscript*

The Press will send the copyedited manuscript to you for review in digital format, and must be returned once all files have been reviewed. All files must be returned to the copyeditor at the same time, not in batches.

### *Tear Sheets*

We cannot offer tear sheets of individual chapters. In some circumstances, the Press can provide pdf files in lieu of tear sheets. Please contact your editor for more information.

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## **IV. ADDITIONAL GUIDELINES FOR EDITORS OF MULTI-AUTHORED VOLUMES**

Editors of multi-author collections have a special set of responsibilities. Many points need to be considered in advance, before the individual authors send you their

chapters. Settle on points of usage and consistency that everyone should follow. Establish a style sheet and send it to the contributors early on, along with a copy of these manuscript preparation guidelines and, if relevant, our art guidelines.

All of the chapters in an edited volume should follow the same system for notes and citations. It is the volume editor's responsibility to make sure they are consistent before submitting the final manuscript to the Press. The copyeditor will not reformat notes or bibliographies for you. In most of the edited volumes we publish, notes and references appear at the end of each chapter. For certain kinds of material, you may prefer to prepare a single, comprehensive list of references or bibliography.

### *Volume Style Sheet*

Your style sheet for the contributors should include instructions for such things as how notes and references should be handled; how subheads, extracts, and epigrams should be styled; how non-English words should be treated; and any other issue relevant to your book, such as treatment of abbreviations (e.g., UK or U.K.), capitalization ("black" student or "Black" student), and hyphenation (postmodern or post-modern).

If the volume will include non-English materials, consensus should be reached early on regarding the transliteration system to be used, capitalization, the use of diacritics, and the use of italics for non-English words appearing in an English context—whether, for example, a term that is used repeatedly is italicized throughout or only on the first occurrence in each chapter. Transliterated words should be spelled consistently (except in the titles of publications or in quoted matter, where the original spelling must not be changed).

### *Chapter Consistency*

You should make every effort to ensure that your contributors' essays are consistent in style, spelling, and so forth before the manuscript is submitted; however, opening and then re-saving the files can cause problems if you use a different word processor or a different platform, or if you don't have compatible fonts. You may introduce errors without realizing it. If you open and make changes, including reformatting, to a contributor's file, use the "save as" option so that the original file is not changed. Before submitting the final manuscript, make sure that you have not lost any special characters or formatting. Keep those original contributor files handy in case we need to revert to them or query you.

### *Captions for Illustrations*

Please compile *all* chapter captions into one comprehensive captions list for the entire book. Captions should be identified by chapter and number, not contributor name and number: “Figure 4.3,” not “Smith Figure 3.”

#### **Example:**

Map 1.1. North Country of England. By Sharon Begood (Own work) [CC BY-SA 3.0 (<http://creativecommons.org/licenses/by-sa/3.0>)], via Wikimedia Commons).

Figure 4.3. Bridal party, 1963, wearing pillbox-style headdress to further heighten their bouffant coiffures. © Amy Picturesque, Inc /Alamy stock photo.

**Note:** Table captions and attributions should accompany the table. They do not appear in the captions list.

### *List of Contributors*

Include a list of contributors. The list of contributors should be in alphabetical order by last name. Include a brief entry for each chapter author: name, position, affiliation, and perhaps one or two important publications—*books only*. These should be no more than three sentences long per author.

Example bio: “Jane Smith is Assistant Professor of Music at UC Berkeley. She is the author of *This is a Really Awesome Book*.”

Please ensure this information is accurate at the time of submission. Also, please double check the table of contents, chapter bylines, and contributor biographies to ensure that names are styled exactly the same way in all locations (e.g., with or without initials, diacritics, etc.).

### *Consent to Publish Form*

The Press will send you a Consent to Publish form to be forwarded to each of the contributors for their signatures. Please instruct the contributors to return the signed consent forms to you and then submit a digital copy of them to your editor with your final manuscript. The consent form requests the contributors’ contact information and mailing address so we can send them a copy of the book when it is published.

### *Abstracts for Chapters*

Create one word document that contains an abstract for each chapter in the edited volume and submit this with your final manuscript. Abstracts should be no longer than 500 words.

### *Permissions*

The contributors are responsible for securing any needed permissions for previously published material or artwork in their chapters. Please instruct them to send you copies of all the required permissions letters, which you will then submit to your editor along with the final manuscript. (Individual contributors should not send their permissions letters directly to the Press.) Problems with permissions can slow the publication process considerably—and occasionally can bring it to a halt. Be sure that any questions are resolved early on. Please refer to the IUP Rights and Permissions Guide.

### *IUP Art Guidelines*

Please have your contributors look closely at the IUP Art Guidelines, to ensure that their images are the proper size and quality necessary for publication before the final manuscript and the files are submitted.

### *Reviewing the Copyedited Manuscript*

The Press will send the copyedited manuscript to the volume editor. The volume editor is responsible for reading through the entire copyedited manuscript. It is your decision if you want contributors to see the edits for their individual chapters. However, we do not encourage you do so as this can lead to major delays in the publication process. If contributors do see their edits you will still need to read through the entire manuscript after they return their changes to you.

1. When contributors are sent their copyedited chapters for review, you will need to establish and enforce a firm deadline by which all the chapters are to be returned to you. Please let contributors know that if they have not responded by that date, you will have to make decisions about the edits and answer the copyeditor's questions for that chapter. We will try to accommodate authors' schedules, and with most projects there is some flexibility in the schedule at this stage, but we have to ensure that an entire book is not extremely delayed by an unresponsive contributor.
2. It is the volume editor's responsibility to resolve any outstanding questions or problems at this stage. Please make sure that your contributors are aware that they will not see proof, only the copyedited manuscript if the volume editor chooses to forward the individual chapters to contributors. (In rare instances, it may be necessary for an individual contributor to check page proof for his or her chapter—such as when that chapter contains complicated special formatting or special characters that the typesetter is responsible for inserting—but this is an exception.)

3. We send electronic files of the copy edits for review. You will be able to forward them to the individual contributors in the same format. Be sure to retain a copy of the files as backup. If a contributor sends you corrected hard copy, faxes, pages, or e-mails a list of corrections to you, rather than returning that file, you will need to enter the changes into your backup of the electronic file. Any unclear changes or responses should be resolved before you return the complete manuscript to the copyeditor. Please ensure that the contributors have answered all the copyeditor's questions and have returned all of their material.

4. Under no circumstances should the contributors return their chapters separately to either the copyeditor or the Press. Volume editors are the liaison to the Press for the book project. All files should be returned directly to the copyeditor at the same time and not in batches. We will return the files to the volume editor if they have not been handled as instructed.

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## V. ADDITIONAL ITEMS OF IMPORTANCE

### *Changes of Address*

If your work address, home address, telephone number, fax number, or e-mail address changes, let us know immediately.

Keep us informed even after your book has been published so that you can continue to receive royalty statements, copies of reviews, and any mail that the Press might receive for you.

If your contact information will change even temporarily during the editing and production process of your book, please be sure to let us know as soon as possible where and when we can reach you.

### *Author's Copies and Discounts*

Your contract indicates how many complimentary copies of your book you will receive.

Each contributor to edited volumes receives one copy of one edition of the book.

Both authors and contributors may purchase additional copies at a 40% discount. To receive the discount identify yourself as the author (or as a contributor to the volume) when you order the book. The order department can be reached at 1-800-842-6796, [iuporder@indiana.edu](mailto:iuporder@indiana.edu), or [iupress.indiana.edu](http://iupress.indiana.edu).

### *Sales and Promotion*

You will receive a Professional Marketing Questionnaire soliciting your suggestions for promoting and selling your book. Please respond thoroughly to this request for information and submit a digital copy of the questionnaire at least ONE MONTH prior to the due date for your final manuscript.

After the book is published, the marketing department will send you a list of the media to which review copies and press releases have been sent. The marketing department is responsible for textbook promotions, reviews, advertising, publicity, and displays at conferences.

### *Royalties*

Your contract spells out the arrangements for royalties on your book. Annual royalty statements are based on the previous calendar year's net sales and are sent to authors within 90 days after the start of the next year. If your address has changed during the previous year, make certain that you have sent us an update.

### *Corrections for Future Printings*

If you find an error in your published book, please e-mail your project manager.

**We look forward to our successful collaboration on your book!**