

Manuscript Formatting Guidelines

General

Please observe the following conventions in preparing your manuscript. Remember to keep copies of files and any parts of the manuscript (e.g., illustrations, photos) not available in electronic format.

For matters of formal academic style, including citations and other details, refer to the *Chicago Manual of Style*, 17th edition. Where CMS indicates a number of valid options, consult your press editor or, if you are a contributor to an edited volume, the volume editor for a decision. Collections should be consistent across all chapters.

Remember that, aside from conventional brief quotations, if you use any material whose copyright is held by others (including epigraphs), you are responsible for obtaining formal written permission and for paying any permission fees to the copyright holder. Without written consent, we cannot reprint material belonging to others. Consult the [Permissions Guidelines](#) for more information.

Submitting Final Word Files

When you have the final chapter files, along with the frontmatter and backmatter materials, combine your files into one file and name it as follows:

- AuthorLastName_ShortBookTitle_TEXT

If your manuscript contains elements that do not combine well with the text (e.g., a wide table) or if the visual materials (e.g., artwork, tables) require [alt text](#), those elements should be submitted as separate Word files, but otherwise, the manuscript should be submitted as one file.

Formatting Text

Keep formatting basic and minimal because idiosyncrasies must be reformatted or removed to make the text transition well to other software programs. Below are some general conventions to observe. Many of these will be the default settings on your system.

Styles

Your word-processing program probably offers preformatted styles for titles, headings, emphasis, and so on, but you do not need to use them. As long as the presentation is consistent and clear, we will be able to identify the different elements (e.g., block quotations, epigraphs, a-heads, b-heads).

- Use *italics* for emphasis, book and movie titles, non-English words, and technical terms. Do not use underlining, bold, all caps, or another format for these purposes.
- Use headline-style capitalization (upper- and lowercase) throughout—not all caps.

- If appropriate, add a list of accented letters or special characters indicating how they are marked in the manuscript.

If your manuscript requires special formatting, contact your editor at the press. We'll consult with you on how to proceed so that we achieve what's needed.

Headings and Subheadings

Subheadings (section headings) within the text should be flush left and in headline style.

- Use **bold** for first-level subheadings (also called H1s or a-heads).
- Use ***bold italic*** for second-level subheadings (also called H2s or b-heads).
- Use *non-bold italic* for third-level subheadings (also called H3s or c-heads).

Block Quotes

We recommend that authors indent a quoted excerpt only when it contains 100 words or more (usually more than six to eight lines). Use a true indent command from your tool bar or paragraph-formatting menu. Do not create indented paragraphs by using the Tab key or space bar. Shorter excerpts should be retained within the paragraph and set off with quotation marks, followed by the citation in parentheses.

Figure Captions and Callouts

Do not include your images in the text. Instead, insert a callout followed by the caption after the paragraph discussing that figure. These callouts and captions should be placed between, not within, paragraphs.

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Alt Text and Accessibility

Alt text is a short description (150 characters or fewer) of a visual resource similar to a caption but more purely descriptive. The alt text should not merely repeat the captions. This description will not appear in the print book but will be embedded in the electronic book and accessed through assistive technology. Examples of alt text appear in our [Digital Art Guidelines](#) and more detailed information can be found at <http://diagramcenter.org/table-of-contents-2.html> and <https://webaim.org/techniques/alttext/>.

Alt text should be submitted in a separate file, and the file should have the following format:

- One description per line.
- Each line should have the image name (e.g., Fig. 2.1), a tab, and then the short description.
- The description list file should have the .txt extension.

If you have questions about alt text, contact your editor at the press.

Tables

General formatting guidelines follow, but we will provide more information if you have specific questions or complex tables.

- Submit your tables in Word or Excel; not as a figure that cannot be edited.
- Place tables between paragraphs after the paragraph where it is mentioned.
- Place table captions above the table.
- Avoid using hard returns within a cell.
- Do not use page breaks to divide multi-page tables.
- Do not repeat column headings within a table, even in multi-page tables.
- Use borders and shading to communicate a table's structure, if necessary.

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Digital Images

We need the best-quality images to ensure that they will look good in the print and ebook editions. General guidelines are summarized here, but consult the [Digital Art Guidelines](#) for more information. We also accept nondigital images, such as photos, negatives, and original drawings.

Image Files

Save each image as a separate file. Do not include them in your text file. Specifications follow.

- Set image size (outside dimensions) to 5 inches in width. Let height fall where it may.
- Bitonal (or bitmap) images—e.g., line art—must be at least 1200 ppi.*
- Continuous-tone images—e.g., photographs—must be at least 300 ppi.*
- Save all images as TIF files, not as JPG, GIF, PNG, BMP, or other common formats.
- Name your image files with a file name that contains the following:
 - ⇒ short book title (e.g., SpaceTime)
 - ⇒ your chapter number (e.g., c007)
 - ⇒ your figure number (e.g., f001)

In this example, the image file name is SpaceTime.c007.f001.tif.

*Consult the [Digital Art Guidelines](#) for detailed instructions on how to check file resolution.

JPEG Warning

JPEG files compress data to achieve a smaller file size. This compression is accomplished by discarding image data. *Each time a JPEG is opened and resaved the quality degrades.* Avoid using JPEGs whenever possible. If you must use a JPEG, do not edit or resave the image, and make a copy of the original file as a backup. To rename a JPEG, right-click on the file and select “Rename” from your menu options to avoid degrading the image.

Internet Images, Screen Captures, and PowerPoint Files

These images may look fine on the screen, but their resolution is usually too low for print, and Photoshopping will not increase their resolution. **Guidelines for taking a screenshot** follow.

Using a Computer

- Use the biggest monitor available and scale the image as large as possible before taking the screenshot.
- If a large monitor is not available, adjust your monitor’s screen resolution to the highest possible resolution allowed by your graphics card before taking the screenshot.
- A screenshot on a decent-sized Apple monitor (with native resolution of 2560 × 1440) will scale to 8.5" × 4.8" at 300ppi/dpi, which will work in a print book.

Using a 4K Ultra HD TV

- Obtaining higher resolutions may be possible by using a 4K Ultra HD TV connected to your computer and screenshotting the image displayed on the TV monitor.
- Note: your computer’s graphics card will need to be able to display at that resolution for you to actually get the TV’s 4096 × 2160 resolution.
- This screenshot will give you an image that is 13.65" × 7.2" at 300 dpi/ppi, more than sufficient for printing.

Color Images

With rare exceptions, all images in our print books will appear in black ink only (grayscale). Maps, graphs, and other color-coded images may lose legibility when converted to grayscale, so make any necessary adjustments to your figures to ensure that they will be legible in black and white before submitting them.

You may, however, submit your figures in color if you would like them to appear in color in your ebook. It is not necessary to submit two sets of files; rather, you may submit the color figures and we will convert the color images to grayscale for your print book. Finally, although we prefer CMYK format for digital color images, do not convert RGB files to CMYK. We prefer to do that conversion in house.

Citation Systems

Our default citation styles are Chicago's author-date system and Chicago's notes and bibliography system. Please let your editor know if you would like to use a different citation style. The examples provided here are from the *Chicago Manual of Style*, 17th edition.

Chicago Author-Date System

This style uses parenthetical citations in the text and a reference list.

In-text citations

Use parentheses, with no punctuation separating the author from the date: (Herskovits 1937). Use a comma to separate the date from the page number, if included, but no *p* for page number: (Herskovits 1937, 45). End-of-sentence punctuation follows the citation, except in the case of a block quote, where the citation follows the final punctuation.

We use a citation-matching system to link in-text citations to reference entries in our ebooks. To make this system work, the author's name must appear next to the date. The following examples will work:

- (Ward 2007)
- Ward's 2007
- Ward (2007)
- Ward and Waldo 2007
- Ward and Waldo's 2007
- Ward and Waldo (2007)
- Joan Ward (2007)

But the following will not work:

- Joan Ward and Joe Waldo (2007)

This means that sometimes a citation is repeated at the end of an entry to facilitate citation matching. The most frequent reason for repetition is the last example, so in that sentence using the authors' full names, the date after the names should be moved to the end of the sentence and the authors' last names must be repeated, like this:

- Joan Ward and Joe Waldo discuss . . . (Ward and Waldo 2007).

We will adjust in-text citations at the copyediting stage to ensure that they will link to the references, but keep this requirement in mind as you prepare your manuscript to minimize the number of adjustments that must be made later.

References

Note that Chicago uses "References," not MLA's "Works Cited." The basic format for a book in Chicago author-date system is simply this:

Author. Date. *Title: Subtitle*. City: Publisher.

You should not use parentheses around the date or "pp." for page numbers. Also, Chicago prefers headline-style capitalization (in which all major words are capitalized) in titles and subtitles, as opposed to sentence-style capitalization.

Multiple entries for one author should be arranged chronologically in ascending order. Repeat the name; do not use three-em dash (———).

You do not need to style the reference list using the hang indent paragraph formatting—and never use the Enter and Tab keys to make the reference list look like it is hang indented.

Sample reference list entries

Choi, Mihwa. 2008. "Contesting *Imaginaires* in Death Rituals during the Northern Song Dynasty." PhD diss., University of Chicago, Chicago.

Dundes, Alan. 1965. *The Study of Folklore*. Englewood Cliffs, NJ: Prentice-Hall.

Dundes, Alan. 2007. *The Meaning of Folklore*. Logan: Utah State University Press.

Elbow, Peter, and Pat Belanoff. 1997. "Reflections on an Explosion: Portfolios in the 1990s and Beyond." In *Situating Portfolios: Four Perspectives*, ed. Kathleen Blake Yancey and Irwin Weiser, 21–33. Logan: Utah State University Press.

García Márquez, Gabriel. 1988. *Love in the Time of Cholera*. Translated by Edith Grossman. London: Cape.

Google. 2009. "Google Privacy Policy." Last modified March 11.
<http://www.google.com/intl/en/privacypolicy.html>.

Kossinets, Gueorgi, and Duncan J. Watts. 2009. "Origins of Homophily in an Evolving Social Network." *American Journal of Sociology* 115: 405–50. Accessed February 28, 2010.
doi:10.1086/599247.

Lattimore, Richmond, trans. 1951. *The Iliad of Homer*. Chicago: University of Chicago Press.

Mendelsohn, Daniel. 2010. "But Enough about Me." *New Yorker*, January 25.

Phelps, Louise W. 1998. "Surprised by Response: Student, Teacher, Editor, Reviewer." *JAC* 18 (2): 247–73.

Yancey, Kathleen Blake, and Irwin Weiser, eds. 1997. *Situating Portfolios: Four Perspectives*. Logan: Utah State University Press.

Notes and Bibliography System

The basic format for a book that uses the Chicago notes and bibliography system is similar to that used in the author-date system except the date is located at the end of the entry.

Author. *Title: Subtitle*. City: Publisher, Date.

Multiple entries for one author should be arranged alphabetically using the title of the work. Repeat the name; do not use the three-em dash (———).

You do not need to style the bibliography using the hang indent paragraph formatting—and never use the Enter and Tab keys to make the bibliography look like it is hang indented. As with the rest of your manuscript, use Normal paragraph style.

Sample notes and bibliography entries

NOTE: Bira Almeida, *Capoeira: A Brazilian Art Form* (Berkeley: North Atlantic Books, 1986).

BIBLIO: Almeida, Bira. *Capoeira: A Brazilian Art Form*. Berkeley: North Atlantic Books, 1986.

NOTE: *American Heritage College Dictionary*, 3rd ed. (New York: Houghton Mifflin, 1993), 27.

BIBLIO: *American Heritage College Dictionary*. 3rd ed. New York: Houghton Mifflin, 1993.

NOTE: Mihwa Choi, "Contesting *Imaginaires* in Death Rituals during the Northern Song Dynasty" (PhD diss., University of Chicago, 2008).

BIBLIO: Choi, Mihwa. "Contesting *Imaginaires* in Death Rituals during the Northern Song Dynasty." PhD diss., University of Chicago, 2008.

NOTE: Peter Elbow and Pat Belanoff, "Reflections on an Explosion: Portfolios in the 1990s and Beyond," in *Situating Portfolios: Four Perspectives*, ed. Kathleen Blake Yancey and Irwin Weiser (Logan: Utah State University Press, 1997), 23.

BIBLIO: Elbow, Peter, and Pat Belanoff. "Reflections on an Explosion: Portfolios in the 1990s and Beyond." In *Situating Portfolios: Four Perspectives*, ed. Kathleen Blake Yancey and Irwin Weiser, 21–33. Logan: Utah State University Press, 1997.

NOTE: Gabriel García Márquez, *Love in the Time of Cholera*, translated by Edith Grossman (London: Cape, 1988), 224.

BIBLIO: García Márquez, Gabriel. *Love in the Time of Cholera*. Translated by Edith Grossman. London: Cape, 1988.

NOTE: "Google Privacy Policy," last modified March 11, 2009, <http://www.google.com/intl/en/privacypolicy.html>.

BIBLIO: Google. "Google Privacy Policy." Last modified March 11, 2009. <http://www.google.com/intl/en/privacypolicy.html>.

NOTE: Gueorgi Kossinets and Duncan J. Watts, "Origins of Homophily in an Evolving Social Network," *American Journal of Sociology* 115 (2009): 430, accessed February 28, 2010, doi:10.1086/599247.

BIBLIO: Kossinets, Gueorgi, and Duncan J. Watts. "Origins of Homophily in an Evolving Social Network." *American Journal of Sociology* 115 (2009): 405–50. Accessed February 28, 2010. doi:10.1086/599247.

NOTE: Richmond Lattimore, trans., *The Iliad of Homer* (Chicago: University of Chicago Press, 1951).

BIBLIO: Lattimore, Richmond, trans. *The Iliad of Homer*. Chicago: University of Chicago Press, 1951.

NOTE: Daniel Mendelsohn, "But Enough about Me," *New Yorker*, January 25, 2010.

BIBLIO: Mendelsohn, Daniel. "But Enough about Me." *New Yorker*, January 25, 2010.

NOTE: Louise W. Phelps, "Surprised by Response: Student, Teacher, Editor, Reviewer," *JAC* 18, no. 2 (1998): 253.

BIBLIO: Phelps, Louise W. "Surprised by Response: Student, Teacher, Editor, Reviewer." *JAC* 18, no. 2 (1998): 247–73.