



PSU Guidelines for Authors and Editors

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Section 1

General Information

Author Responsibilities for the Final Submission of the Manuscript

Books submitted for publication are expected to conform to the requirements set forth in *Chicago Manual of Style*, 17th edition. If the manuscript departs from these guidelines, it may be returned to you for corrections before it is considered for publication, or a surcharge may be assessed for additional editing and typesetting expenses. A final manuscript must be complete before it will be transmitted to production and published. A manuscript is considered complete when the following has been submitted to the Press:

- an electronic copy of the final, correctly formatted manuscript in both Word .doc/.docx format and PDF format
- all illustrations and other figures (charts, graphs, tables, maps, etc.) in separate, individual files, in a format and of a quality acceptable for printing
- a PDF or digital scans of illustrations (with crop marks, if any cropping is needed)
- all permissions required for reproduction of text or illustrations in both print and digital formats;
- an art inventory sheet, including the image credits (if you have illustrations)
- a completed final submission checklist (see below)
- a completed Author Information Form and a current CV

If you are the editor of the volume, you must also include signed contributor agreements from all your contributors and a list of the contributors with short biographies, including their current affiliations and most recent publication or research projects.

Only once all components have been received in proper form will the manuscript will be turned over to production, where it will be edited and typeset. The number and nature of edits that will be allowed after the final submission are limited, so ensure that all planned revisions have been completed prior to submission. After having submitted your final files, under no circumstances should you submit additional files containing further corrections or changes.

Responsibilities of the Press During Copyediting

The Press assumes responsibility for mechanical editing performed by a copyeditor. Mechanical editing involves reading the manuscript for (1)

consistency in matters of capitalization, spelling, and hyphenation; (2) grammatical correctness; and (3) other style matters, as outlined in *The Chicago Manual of Style*, 17th ed., and this style sheet, as well as (4) applying styles and inserting other instructions to typesetters concerning page layout. Frequently, the copyeditor or proofreader will also need to edit for clarity of content, especially when English is not the author's primary language. Please keep in mind that carefully preparing your manuscript prior to submission will help avoid delays in the production process.

Responsibilities of the Author During the Publication Process

Authors or editors will receive the copyedited manuscript with queries requiring their attention. At the copyediting stage you should carefully review the manuscript, the edits, and any queries. The copyeditor will have made changes to the manuscript to address lack of clarity, inconsistencies, grammatical errors, or matters of documentation. Edits concerning matters of style that do not require the author's attention may be made silently. Other edits will be marked with Word's "track changes" feature for author review. There is no need to confirm tracked changes you agree with; if you need to make a change, mark it with a tracked change or comment. Make sure to resolve all of the copyeditor's queries. Please refrain from making any additions to or rewriting sections of the manuscript at this stage.

After your manuscript has been edited, you will next see page proofs. When you receive page proofs, you are expected to read them carefully, correct them, and return them promptly. At the proof stage, no substantive changes should be made—there should be no major additions, deletions, or rewrites of the text. This is the time to confirm that the text is free of grammatical, typographical, and alignment errors and that the art is correctly placed, cropped, and sized.

Authors are responsible for the book's index. We encourage authors to either hire a professional freelance indexer or direct the Press to do so on their behalf; in the latter case, an invoice for the index will be sent to the author. The book will be indexed during the proofs stage, either from the first set of proofs or the second.

Style Guides

Except where this guide indicates otherwise, manuscripts submitted for publication should follow *The Chicago Manual of Style*, 17th ed. (henceforth *CMS*). For matters of spelling, hyphenation, and capitalization not delineated in *CMS*, follow the first entry in *Webster's Third New International Dictionary* or *Webster's Collegiate Dictionary*, 11th ed. (henceforth *MW*, online at www.m-w.com).

Appendix 1 highlights some common style issues frequently encountered in manuscripts. Please review these when preparing your manuscript and make any necessary adjustments prior to submission.

Gender-Neutral Terminology

Books submitted to the Press should not employ the term *man* generically (likewise for *men*, *mankind*, *family of man*, *brotherhood*, etc.). Instead, use *inclusive* terms (for example, *human being*, *human*, *humanity*, *humankind*, *people*, etc.) to designate individuals and groups. Moreover, translations of other texts (whether ancient or modern) should not be more gender specific than the originals are judged to be.

Section 2

Preparing Your Manuscript Files

General Submission Information

The files that you send to the Press for editing and typesetting must contain the final version of the manuscript. Files should be created in Microsoft Word; do not submit files in any other format. If you have used WordPerfect or another word-processing program to create your files, please contact your editor. File conversion may require extra steps. For the editing and typesetting process to work efficiently, you must be careful and consistent in preparing your manuscript. Be sure that there are no annotations, comments, tracked changes, or other revision marks remaining in your manuscript.

When producing the PDF of your manuscript, ensure there are no discrepancies between the Word files and the PDF. Such discrepancies will result in time-consuming problems during editing and in typesetting—problems that could be costly to you and delay the book. If your manuscript contains characters with accents or non-Latin alphabets, your PDF must include embedded fonts. Before submitting, make sure that no technical errors were introduced in the conversion to PDF (e.g., square boxes in place of characters, misformatted tables).

Organizing and Labeling Your Files

Submit front matter in a single file. The file should contain the title page, dedication, table of contents (without page numbers), preface, list of illustrations, acknowledgments, and list of abbreviations (if applicable). All chapters should be submitted together as a single file. Appendixes and bibliography should be submitted as separate files.

All additional elements of the manuscript—graphs, charts or tables, maps, line art, or digital art—should be submitted in separate files, labeled with the appropriate figure numbers. Do not embed any of these elements within the text. They should also be logged into the art inventory sheet.

Word Processing Setup

Files should be created in Microsoft Word, and review of the copyedited manuscript should also be performed in Word. If you do not have access to Word, please consult your editor about this early in the process; extra steps may be necessary to properly convert your manuscript files for editing.

The Press will apply styles as appropriate at the copyediting stage, and specialized software will be used to typeset the book for proofs. To minimize complications, your manuscript should be submitted with the least amount of formatting possible. The manuscript editor will need to undo most formatting, which can be a time-consuming and difficult task.

Do not use Word's automatic hyphen feature or include "optional" hyphens in your manuscript. There should be no hidden text, no colored text, no borders or other ornaments, and no hidden fields. (Note that documentation software such as EndNote often uses fields, and these fields should be converted to static text.) Italic is preferable to bold for emphasis, and underlining should be avoided except in special circumstances.

There should be no annotations, comments, tracked changes, or other revision marks remaining in your manuscript.

Paragraphs and Spacing

The first paragraph after a title or subsection heading should be flush left. All other paragraphs must be indicated by an indent using the tab key. Never use the spacebar or Word's paragraph setting to produce a paragraph indent. Use hard returns only at the end of each paragraph. Do not insert an extra line space between paragraphs unless a break in the text is necessary, and do not insert more than one space between sentences.

Fonts, Diacritical Marks, and Special Characters

Use 12-point Times New Roman for the entire manuscript, including notes, lists, and tables. Use alternate fonts only when you cannot produce the characters you need with Times New Roman. Use alternate fonts only when you cannot produce the characters you need with Times New Roman. Many accented Latin characters (e.g., á, ö, ç) and even some non-Latin alphabets (e.g., Cyrillic, Greek, Hebrew) can now be rendered by Times New Roman using Unicode. Where characters are not available in Times New Roman, another Unicode-compliant font may be used so long as you provide the fonts along with the manuscript submission and ensure that the PDF version of your manuscript has those fonts embedded. Please contact your editor if this pertains to your manuscript. *Please note: in some cases, font-licensing restrictions may prevent the Press from using the fonts you provide for typesetting the book.*

Page Numbers

Use the “insert page number” feature in Word. Do not manually insert page numbers.

Use Arabic numerals to number the manuscript pages consecutively from the introduction or chapter 1 (i.e., content subsequent to the front matter) to the end of the manuscript. (In other words, do not restart each chapter on page 1.)

Cross-References

Avoid internal cross-references to text pages or to other notes in your manuscript (e.g., see page 263, see note 5) whenever possible. Final page numbers will not be determined until the proof stage—sometimes as late as second proofs—and notes may be renumbered along the way, creating the potential for errors in cross-referencing. Cross-references to chapter numbers, or the more general “see above” and “see below,” are acceptable.

Treatment of Special Manuscript Elements

Acknowledgments

Monographs may include acknowledgments in the front matter. Many authors take the opportunity to acknowledge previous advisors, mentors, library staffs, and the like. If you do, please be sure to treat those individuals as colleagues: avoid excessive references to your dissertation, graduate classes, and so on in the acknowledgments. For edited volumes, general acknowledgments (if needed) may appear in the front matter, while other acknowledgments may appear in individual chapters (typically in an unnumbered note to the chapter).

List of Abbreviations

Abbreviations used for books, journals, series, reference works, etc. should be included in the front matter. The Press generally prefers to use such abbreviations only when they are referenced three or more times. Common abbreviations—such as fol. (folio), v. (verse), p. (page), ca. (circa), e.g. (for example)—do *not* need to be included in the list of abbreviations in the front matter. Please note that these common abbreviations should generally be used only within parentheses, tables, and notes; elsewhere, they should typically be spelled out in full.

Chapter Titles and Author Names

Use Arabic numerals rather than Roman numerals for chapters, parts, and the like (chapter 2, not chapter II). The introduction and conclusion should *not* be numbered (i.e., the first chapter after the introduction is chapter 1).

Chapter titles throughout the manuscript should take a similar form (e.g., avoid using a subtitle for only one chapter). Ensure the titles match those listed on the

table of contents. In books with multiple contributors, the name of the chapter author should follow the title on the chapter opener and the table of contents. We typically do not include institutional affiliations of contributors in either location (they should instead be indicated in a separate list of contributors, which will appear in the book's back matter).

Chapter titles should not be footnoted. If there is background information about the title that you would like to include, work it into the text or another note or place it in the text at the start of the chapter, with an instruction that it should be rendered as an unnumbered note.

Please note: in contrast to *SBLHS2* and *CMS*, we prefer to capitalize all prepositions and conjunctions five or more letters long in all titles.

Subheadings

Subheadings are used to break a chapter up into several sections. To clearly indicate the hierarchy of subheadings for the typesetter, please type the following tags before the subheadings: <1> for section, <2> for subsection, <3> for sub-subsection. The use of more than three levels of subheadings is strongly discouraged. Avoid using an "Introduction" subhead at the start of a chapter; a more descriptive subhead may be used at the start of a chapter, though.

Please consider balance when assigning subheadings to sections. Avoid creating a single subsection within a section. In a monograph, avoid using subsections in some chapters but not the others; greater flexibility can be allowed for variation between chapters in edited volumes with multiple authors.

Except for highly technical books (e.g., reference works, collections of primary source material), subheadings should not be numbered or included in the table of contents. If subheadings are numbered, please use Arabic numerals, use the chapter number as the first numeral, and place a period after the final numeral (e.g., chapter 2 section 1 would be 2.1.). Use I (that is, uppercase i) in place of a chapter number for an introduction (e.g., I.1., I.2.).

Subheadings should not be footnoted if it can be avoided.

Please note: in contrast to *CMS*, we prefer to capitalize all prepositions and conjunctions five or more letters long in all subheadings.

Epigraphs

An epigraph may be included at the start of a chapter, but please do not include more than one epigraph per chapter, and avoid excessively long epigraphs. Epigraphs should not be used after section subheads, as these can cause problems for the designer or typesetter.

An epigraph should be followed by an attribution indicating the name of the author and/or the source. You may also include the year, if pertinent.. Full publication information is not required.

Epigraphs should not be footnoted. If additional context or bibliographic information is necessary, please work it into the text; if this is not feasible, place it in the text after the epigraph with an instruction to render it as an unnumbered note.

Poetry, Lists, and Extracts

For poetry, lists, and other material that must be set line for line, use the tab key to indent. Never indent by using the spacebar.

For lists, avoid using Word's automatic numbered and bulleted list features. Instead, use a numeral followed by a period and a tab or use a bullet symbol (•) followed by a space before each item.

Quotations of modern sources fewer than 100 words should be run into the text in quotation marks. Quotations of 100 words or more should be formatted as an extract (block quote) without quotation marks around the extract. For extract paragraphs, apply a 0.5 inch indent from the left margin in the paragraph settings. For added clarity, you may place the tags <EXT> and </EXT> around the extract to mark its beginning and end, respectively.

Images and Tables

No images should be embedded in the Word files. The approximate placement of each figure should be indicated with the following tag, on a separate line *after* the paragraph in which it is discussed: <insert figure # about here>. Likewise, table placement should be indicated with the following tag: <insert table # about here>. Please note that the exact location of the table or image on the page cannot be guaranteed, so you should always refer to the figure or table by number and assume it will not be located precisely where the placement tag is (in other words, avoid language like “the following table”). All images and tables should be submitted in separate individual files with clear labels.

Notes

Please avoid overdocumentation. Very long, discursive notes are often unnecessary; it may be that the material in such a note should appear in the text instead. Similarly, avoid including long quotations in the notes. If the number of notes per chapter is 100 or more, review the notes carefully to see whether any of them should be eliminated or combined. (Such a high number of notes may suggest that you should consider reorganizing or restructuring the chapter or manuscript.) In most cases, it should not be necessary to have more than one note reference in a sentence—preferably at the end, following the final punctuation mark.

The Press uses endnotes for most books. Use Word's “insert endnote” feature. This feature automatically embeds and numbers the notes. *Do not* manually insert notes using superscript numbers, as this will likely introduce errors during editing and typesetting.

As the last step before submitting your manuscript, make sure that the number of note referemces in each chapter matches the number of notes themselves.

Bibliographies and Reference Lists

Use Word’s paragraph settings to define a “hanging indent.” *Do not* manually create hanging indents for your bibliography by using hard returns and tabs in the middle of an entry.

Section 3

Documentation

The Press follows *CMS* for documentation and accepts either notes-and-bibliography or author-date format. Work in the humanities tends to employ notes and bibliography for documentation. The author-date format—which gives the author’s last name and the year of publication parenthetically within the main text, along with a reference list of works cited—is seen most often in works that deal with the sciences.

CMS chapters 14 and 15 contains a comprehensive guide to formatting various sorts of sources, including single-author books, chapters from edited volumes, journal articles, and dissertations. *CMS*’s “Chicago-Style Citation Quick Guide” is also a valuable, convenient source for authors and editors alike (http://www.chicagomanualofstyle.org/tools_citationguide.html). For your convenience, examples of proper documentation for some common types of sources have been included in the appendix to this guide.

In both systems, English title are capitalized in headline style; all words except short prepositions, conjunctions, and articles are capitalized. Our house style is to capitalize prepositions five or more letters long. Non-English titles should be capitalized in sentence style; capitalize only those words that would be capitalized in a sentence in that language (e.g., only proper nouns in Spanish, all nouns in German). In all language, capitalize the first word of the title, subtitle, and any sub-subtitles.

Notes-and-Bibliography Style

In monographs with a full bibliography or edited volumes with full end-of-chapter bibliographies, use only the short citation form in the notes, including the first citation of a source. (*Please note: this is a departure from CMS.*)

The short citation form consists of last name(s), shortened title, and page numbers, if applicable. The short title should comprise six or fewer consecutive words from the beginning of the title, omitting any initial article (e.g., *a, the, un, la*) unless it determines grammatical case (as in German). Do not include words

from the subtitle in a short citation unless necessary to disambiguate similarly titled works.

Do not use *idem* and *eadem*; instead, repeat the last name. Do not use “*op. cit.*” or “*loc. cit.*”; instead, use the work’s short title. *Ibid.* should be used in lieu of the short citation form to reference the source cited in the previous note when that previous note cites only one source. (Note that *ibid.* is generally not used for ancient source citations.) Many successive references to the same work can lead to an undesirable “string of *ibids*” in the notes. You can often avoid this problem by putting line or page numbers in parentheses in the text instead.

If multiple citations are listed in a single note, use semicolons to separate them.

The reference list is arranged alphabetically by the authors’ last names. If an author has multiple publications (either single-author works or edited volumes) listed, the publications are arranged alphabetically by title, ignoring initial articles (*a, the, la, der, etc.*). The Press uses letter-by-letter alphabetization, which means you should ignore all punctuation and spaces when determining alphabetical order of titles. When there is more than one entry for an author (or for the same set of authors), the author’s name is given in full for the first entry and replaced with three em dashes for subsequent entries. If the author has *cowritten* or *coedited* a volume, the author’s name is given in full, along with those of the other authors/editors, and the publication appears *after* the list of works written or edited by the author alone. Use “*ed.*” or “*eds.*” after the name or three em dashes to indicate editor(s).

Author-Date Style

The author-date system uses short parenthetical citations in the main text—for example, (Baker 2001, 23–24). Footnotes are used only to elaborate on the discussion in the text or for lengthy lists of cited works. A reference list must also be included, either cumulatively at the end of the manuscript (in a monograph) or after each chapter (in a multi-author edited volume). Note that in both the text and the reference list, the date of publication directly follows the author’s name.

The reference list is arranged alphabetically by the authors’ last names, in the same manner as in notes-and-bibliography style. If an author has multiple publications (either single-author works or edited volumes) listed, publications are arranged chronologically by year. If more than one publication by the same author/s corresponds to a given year, alphabetize them alphabetically in the same manner as in notes-and-bibliography style and add a, b, c, and so on, as needed, after the year of publication

Section 4

Permissions and Copyright

Before submitting the manuscript, it is your responsibility to obtain and pay for permission to reproduce in both print and digital formats any image in the book that you did not create yourself and is not in the public domain. You must also obtain permission for text taken from other sources that you cannot justify as “fair use” or that is not in the public domain. The Press does not obtain permission on your behalf. Since you, as the author, guarantee in your contract with the Press that you will not use copyrighted materials without permission, a manuscript received in final form for publication is assumed to be cleared for use of all material from other sources, with written permission and payment of any necessary fees.

Unless you are otherwise instructed, request permission for *nonexclusive rights throughout the world in English and all formats, including print as well as digital (online and ebook formats)*. If a publisher cannot give you world rights, ask for information about other organizations that control the rights in other parts of the world, particularly the British Commonwealth. For a sample letter you may use to request permission to reproduce artwork or text, see <https://aupresses.org/permissions-faq/permissions-faq-part-iv/#sample>.

The following guidelines apply to all images and text that are protected by copyright and to some public domain images, depending on the institution’s policies, if you are requesting images from museums or libraries. If you are publishing an archaeological excavation report, the rights may be owned by the excavation group; in such cases, a letter from the director acknowledging ownership and granting permission should suffice.

When organizing and submitting permissions, be sure to:

- (1) Indicate the figure number(s) in the file name for the permission document.
- (2) Retain a copy of all permissions for your own records, and send the original documents to the Press. Remember to copy both sides of the document if there is any text on the back. The reverse side often contains important information about the terms of the reproduction. Send all permission documentation, including any terms and conditions you may have been given.
- (3) Where permission has been granted by email, save the email as a PDF and include it with the other permissions documents when you submit the final manuscript.
- (4) Highlight any required language for photo credits and captions.
- (5) Ensure that permission has been granted for both print and digital reproduction.

Material that is in the public domain or that is covered by fair use may not require permission, depending on the source of the image. Some institutions require that you ask for permission to use their photographs of public domain

works, and if they do so, ask for the rights listed above. Provide information on the sources for all of your images, including those you may have found on Wikimedia or open access websites.

If you are uncertain about whether permission is needed, please consult with the acquiring editor.

For additional information on copyright and image issues, consult the useful FAQ on copyright maintained by the Association of University Presses, <https://aupresses.org/permissions-faq>, and the College Art Association's resource page on intellectual property and fair use, <http://www.collegeart.org/standards-and-guidelines/intellectual-property>.

Section 5

Instructions for Edited Volumes

The editor of a volume has special responsibilities. These include the following:

- (1) Create a style sheet to share with volume contributors so that each chapter follows the same transliterations, spellings, and citation format. Verify that contributors have followed the style sheet correctly. Submit the style sheet to the Press so that we and the copyeditor may use it for reference. This style sheet should adhere to *CMS* and these guidelines.
- (2) Ensure that all of the essays are formatted consistently. All of the book's essays should use one citation format—either author-date or notes-and-bibliography—consistently and correctly. If the volume will have an end-of-book reference section, there should be no end-of-chapter reference lists.
- (3) Ensure that all contributors have signed their contributor agreements, and submit them to the Press.
- (4) Ensure that all contributors have obtained any necessary print and digital permissions for reproduction of images or text, and submit them to the Press.
- (5) Make sure that all contributors are aware of Press guidelines, especially for artwork.
- (6) Prepare a list of contributors, including their rank and institutional affiliations (if applicable).
- (7) Receive all chapters from contributors; complete any necessary front or back matter; and organize, label, and submit the entire manuscript at once.
- (8) Review the entire copyedited manuscript. Address any queries with the contributing authors in a timely manner. Volume editors, not contributing authors, are responsible for implementing changes to the copyedited manuscript.
- (9) Compile a list of abbreviations for the volume and ensure abbreviations are used consistently throughout all chapters.

- (10) Review proofs and ensure that corrections have been properly implemented. Volume editors, not contributing authors, are responsible for marking proofs.
- (11) Prepare an index for the volume during the proof stage, or pay for it to be prepared in the time frame given by the Press.

Section 6

Illustrations

General Guidelines

Detailed guidance on the types of digital art and our standards for image quality for each type can be found on the Press website at https://www.psupress.org/books/author_resources/author_digsub.html. If an image does not meet our quality standards, you may be asked to provide a suitable replacement or to cut the image from the book.

- All original artwork—including maps, diagrams, and other line art—must be sent in separate individual files with your final manuscript. We do not consider the submitted manuscript complete and final until all artwork and permissions are present.
- All image placements are indicated in the manuscript, and they are properly numbered sequentially. No images are embedded in the manuscript itself.
- High-quality 300 dpi (dots per inch) or higher resolution digital files at the preferred reproduction size are required.
- If not created by you, all graphs, maps, diagrams, and other artwork will need permission documentation
- If you are not sure that an image meets our guidelines, please submit a sample to your editor so that our production department can evaluate it.
- Do not resave or adjust images from the original source.
- Avoid scanning from previously printed images.
- Submit an art inventory that includes image credits and the requested size of the image (1/4 page, 1/2 page, full page).
- Provide clear cropping instructions.

Organizing Your Illustrations

Illustrations should be numbered sequentially based on where they will appear throughout the manuscript. Frontispiece and proposed cover illustrations should be labeled as “frontispiece” and “cover.” Do not include these in the illustration numbering sequence.

Label all maps, tables, and figures separately (map 1, figure 1, table 1). If you are the sole author of your manuscript, label the figures consecutively (figure 1, figure 2, figure 3, etc.) for all figures throughout your manuscript. If you are the editor of a collection, have your contributors label their figures by chapter number (figure 1.1, figure 1.2, figure 2.1, figure 2.2, etc.). If your editor has approved a section of color plates, label the art to be reproduced in color as “color plate 1,” “color plate 2,” and so on.

Each image in your manuscript should be submitted as a separate digital file. They should be named according to type and number (e.g., map1.tiff, map2.tiff, fig1.tiff, fig2.tiff), following the conventions above. The images should be removed from the body of the manuscript itself and replaced with notation indicating their approximate placement in the following format: <insert Figure 1 about here>. Each placement indicator should be placed on a new line *after* the paragraph in which you discuss the figure and call it out to the readers, not in the middle of paragraphs or sentences. Ensure that all of the callouts and placement indicators are in order; if you find that you discuss figure 3 after figure 2, then the illustrations should be renumbered.

Do not have images or image permissions sent directly to the Press from artwork licensing agencies and the like. You will need to organize all the images by figure number and check the color and quality of the images before submitting them to the Press. Include a figure number with every piece of art and corresponding permission form.

Tables, Graphs, Maps, and Diagrams

Place each table in a separate file. Do not include tables as part of the text file unless they are simple in format. Instead, indicate their approximate placement using the following notation in the manuscript: <insert Table 1 about here>. As with figures, each table placement indicator should be placed on a new line *after* the paragraph in which you discuss the figure and call it out to the readers and all callouts and placement indicators should be numbered in order of appearance.

We must have an accurate PDF of the tables so that the typesetter can follow the format easily. When typing tables, use Word’s “table” function or the tab key to define columns. Do not use the spacebar. Please consult *CMS* on how best to organize information in tables and avoid tables that are too large for the printed page.

When typing tables, use Word’s “table” function, or the tab key, to define columns. Do not use the spacebar. Please consult *CMS* on how best to organize information in tables and avoid tables that are too large for the printed page.

If your manuscript contains a chart or graph, include the native file from which the figure was created (generally a Microsoft Excel spreadsheet or an Adobe Illustrator file). Do not embed the figure in your chapter document. Save it as a separate file (and do not convert it to a TIFF or JPEG).

Unless otherwise discussed with your editor, prepare your charts/graphs in black and white, using percentages of black when necessary. Color is not acceptable.

Maps that are submitted as digital files also need to be 300 dpi (1200 dpi for line art) at actual size. EPS files are preferred.

If you have used special fonts in creating maps, line art, and the like, please submit them, as well as any linked artwork. Any such fonts should be Unicode compliant.

Submitting Your Illustrations

All digital art should be submitted in individual files, properly numbered and labeled with the appropriate figure number, on a flash drive or via a cloud service.

Please provide a PDF of all figures, with figure numbers accompanying each image. These are helpful to the copyeditor and designer during production.

Detailed sizing and cropping instructions must be noted on these copies. in the art inventory, along with the image credits. *Indicate the desired image size (e.g., full page, half page, quarter page, thumbnail) and show clearly where to crop the image in a PDF or digital scan of the image.* All cropping instructions must be included; otherwise, the manuscript will not be turned over to the production department. If you prefer, you may submit digital scans of the images that include crop marks

Enclose a complete art inventory. This includes the figure number; the preferred size of each image within the book (full page, half page, quarter page, etc.); whether it is to be printed in color or in black and white; a description, caption, or short title of the image; the format of the art as you are submitting it; and any other pertinent information (e.g., name of the digital image file, comments on permission status, and an explanation of fair-use or public-domain status, as well as any cropping, layout, or modification desired).

Figure sizes must be decided before the manuscript goes to proof, because changing sizes at the proof stage may result in changes to the book's pagination. Confirm all figure sizes before submitting the manuscript.

Submit complete and final captions for any artwork, maps, graphs, or tables in a separate document. Do not embed captions into the main text files, digital image files, or Excel files. All captions must include accurate permission and credit lines as requested by the permission-granting agency or other source. Double-check your captions so that they match the credit lines given in the permission letter. Failure to do so will result in production problems and delays.

Section 7

Final Checklist

Again, we cannot begin the production process until all elements of your manuscript have been submitted: the manuscript, all images, all permissions, and the author information form. Please use this final checklist to ensure that your submission is complete. Note that this checklist is intended as a guide and is necessarily not comprehensive; see the rest of these guidelines for further information.

Electronic files: Ensure that...

- Front matter is saved as a single document, chapters are saved as a single document, and bibliography and appendixes are saved as separate files, all labeled appropriately.
- Notes are created with Word's "insert endnote" function.
- Tables, captions, map labels, and other text elements are in files separate from the main text.
- There is only one version of each chapter, and it is the final version, with no tracked changes or comments remaining.
- A Word .doc/.docx file has been provided for every item in the table of contents, along with any caption copy (if applicable).
- An error-free PDF of the final manuscript with fonts embedded has been provided.

Formatting: Have you...

- Set the main font throughout the manuscript to 12-point Times New Roman?
- Used tabs to produce all paragraph indents?
- Tagged all chapter subheadings to indicate their relative importance (<1>, <2>, etc.)?
- Properly indented and/or tagged with <EXT></EXT> all extracts?
- Properly formatted any line for line poetry or lists?
- Properly labeled all graphics and illustrations?
- Formatted all bibliography entries as hanging paragraphs?
- Ensured that Word files and PDF match exactly?

Extracts and quotations: Have you...

- Checked the wording of all quotations in your manuscript against the original source?
- Provided complete source information, including page numbers, for all quotations and paraphrases?

- Determined whether text extracts are covered under fair use or need permission to be published?

Images (if applicable): Have you...

- Discussed your illustration program with your acquisitions editor?
- Made sure that the number of illustrations submitted is equal to the number stipulated in your contract?
- Ensured that all digital images have a resolution of 300 dpi or higher at the size they will be printed in the book?
- Ensured that all digital images are in either TIFF or JPEG file formats?
- Ensured that all line art has a resolution of 1200 dpi or higher at the size it will be printed in the book?
- Completed an art inventory sheet, including the preferred sizing for each image?
- Included cropping instructions (if applicable)?
- Included <insert figure...> tags in the text to indicate image placement?

Does your manuscript include...

- Title page?
- Dedication (if applicable)?
- Table of contents?
- List of illustrations, tables, and/or graphs (if applicable)?
- Captions for illustrations, tables, and/or graphs (if applicable)?
- Tags within the text for placement of all illustrations, tables, graphs, maps, and/or diagrams (if applicable)?
- Foreword (if applicable)?
- Preface and/or acknowledgments (if applicable)?
- List of abbreviations (if applicable)?
- All chapters?
- Notes and appendixes (if applicable)?
- Bibliography (if applicable)?
- Credit lines for all previously published material (if applicable)?
- List of contributors (if the manuscript is an edited volume)?

Final manuscript materials submission: Have you included...

- All electronic text files, a PDF with embedded fonts of the complete and final manuscript, and all digital images, tables, graphs, and/or maps, properly labeled?
- All original illustrations, line art, and other graphics, properly tagged?
- A PDF of all digital art, properly labeled with figure numbers?
- A completed art inventory sheet?
- The font used for any non-Unicode special characters or alternate alphabets not available in Times New Roman? All art permissions, correspondence, and documentation organized by figure number and properly labeled? (Remember to keep photocopies for your own reference.)
- All text permission correspondence? (Remember to keep photocopies for your own reference.)
- Any required acknowledgments for permissions?
- A completed author information form? (*Please note: We will not move your project into a production slot if we do not have your AIF on file.*)
- This completed final checklist?

Appendix 2

Appendix 1

Common Style Issues

The following are common style issues encountered in manuscripts submitted to the Press. Please pay close attention to these matters as you prepare your final manuscript for submission; the fewer of these errors there are in the manuscript, the more attention the copyeditor can pay to more substantive issues. Please note that many of these issues may be corrected silently (without tracked changes) during copyediting to allow the author to focus on edits and queries of a more substantial nature.

Spelling, Hyphenation, and Italicization

The Press uses American English spelling (e.g., “organize,” not “organise”). For spelling and hyphenation, consult the first entry in *MW* and the hyphenation table in *CMS* §7.89 (online at <http://www.chicagomanualofstyle.org/book/ed17/part2/ch07/psec089.html>).

Use English forms of place names (e.g., Cologne, not Köln) and of terms such as “edited,” “revised,” “translated,” “volume,” and the like.

Most words with prefixes (e.g., inter-, pre-, re-) are rendered as closed forms (intertextual, preempt, rewrite) unless they are attached to a proper noun (e.g., pre-Babylonian).

Italics are generally reserved for foreign-language terms that do not have an entry in *MW*; words found in *MW* are considered to have entered the English language and should therefore be set in roman.

Quotation Marks

Use American-style double quotation marks (“ ”) around quotations; use single quotes (‘ ’) only for quotes within quotes. Commas and periods should be set prior to closing quotation marks; colons, semicolons, and dashes should be set after closing quotation marks; and question marks and exclamation points should be set prior to closing quotation marks only if they are part of the quotation itself (e.g., I said, “Shall we go?”).

If a quotation is set off as an extract, however, no quotation marks should surround the text, and quotations within an extract should then be enclosed in double quotation marks (see *CMS* §6.120).

An accepted style should be followed for formatting definitions (glosses) of foreign words (see *CMS* §7.52). The Press prefers treating such glosses like other

quotations, using double quotation marks (e.g., *île*, “island,” *terre*, “land.”). The linguistic style for definitions (CMS §7.52, last paragraph) is also acceptable if used consistently. In this style, glosses are set within single quotation marks, all punctuation is set after the closing quotation mark, and there is no comma between the word and its gloss (e.g., *île* ‘island’, *terre* ‘land’.).

Comma Usage

Always use the final serial (or Oxford) comma. Example: “first, second, and third,” not “first, second and third.”

A comma should be used when combining two independent clauses with a coordinating conjunction (and, but, or, etc.). See CMS §6.22. Example: “The book has been edited, but it must still be reviewed.”

No comma should be used between two verbs in a compound predicate—multiple clauses sharing a subject that is not repeated after the first clause—unless necessary for other grammatical reasons or to prevent a misreading. See CMS §6.23. Example: “We went to the park and played on the slide.”

Use commas to set off words or clauses set in apposition to a noun only if they are *nonrestrictive* (i.e., they could be omitted without making the identity of the noun unclear). Example: “Margaret Atwood, the author of *The Handmaid’s Tale*, was born in 1939.” Do not use a comma for *restrictive* appositives (i.e., a word or clause necessary to correctly identify the noun). Example: “The artist Vincent Van Gogh painted *The Starry Night*. (The name is necessary to specify which artist is meant.) See CMS §6.28 for more examples.

Use a comma and “which” or “who” to begin a *nonrestrictive* relative clause (providing supplemental but nonessential information). Use “that” or “who” without a comma to begin a *restrictive* relative clause (providing essential clarifying information). See CMS §6.27 for examples.

Balanced Constructions

Ensure sentences with constructions such as “both...and,” “not [only]...but [also],” “either...or,” and “neither...nor” are properly balanced. Example: “he ate not only bread but cheese,” not “he not only ate bread but cheese.” Other types of parallel structure in a sentence should be similarly balanced (see CMS §§5.242–45).

Numbers

In general, spell out numbers from zero to one hundred when used in prose, as well as any combination of these with *hundred*, *thousand*, or *hundred thousand* (e.g., two hundred, ninety-nine thousand). For round figures of millions and billions, use a numeral plus the word (e.g., 3 billion, 24 million); percentages and

degrees should be treated similarly (e.g., 3 percent). For other questions about when to spell out numbers and when to use a numeral, see *CMS* §§9.2–25. In the case of a highly technical manuscript (such as an excavation report) with abundant numbers, it may be permissible and even preferable to use numerals more often. Consult your editor if this is the case for your manuscript.

Abbreviate inclusive numbers (ranges) according to the guidelines in *CMS* §9.61. Examples: 1–5, 71–72, 100–104, 101–8, 321–28. All page numbers and most dates (except for life dates) should be abbreviated in this manner. Avoid indefinite page spans (e.g., “32ff.”) and “passim.” Do not use “f.” when you are citing two successive pages—in other words, use 23–24, not 23f.

Use Arabic numerals for volume numbers, part numbers, and the like. When citing a page from a multivolume work, use a colon to separate volume from page number (e.g., 1:23–25 refers to volume 1 pages 23–25).

Appendix 2

Notes-and-Bibliography Documentation Examples

Book with One Author

Bibliography:

Margolis, Joseph. *Moral Philosophy After 9/11*. University Park: Pennsylvania State University Press, 2004.

Short citation form: Margolis, *Moral Philosophy*, 35.

Note the capitalization of prepositions consisting of five or more letters.

Book with Two or Three Authors

Bibliography:

Jarvis, Sharon, and Soo-Hye Hahn. *Votes That Count and Voters Who Don't: How Journalists Sideline Electoral Participation Without Even Knowing It*. University Park: Penn State University Press, 2018.

Short citation form: Jarvis and Hahn, *Votes That Count*, 23–25.

Book with Three or More Authors

Bibliography:

Goldman, Peter, Thomas M. DeFrank, Mark Miller, Andrew Muir, and Tom Matthews, with Patrick Rogers and Melanie Cooper. *Quest for the Presidency, 1992*. College Station: Texas A&M University Press, 1994.

Short citation form: Goldman et al., *Quest for the Presidency*, 55.

Single-Author Book with Editor or Translator

Bibliography:

Todorov, Tzvetan. *Frail Happiness*. Translated by John T. Scott and Robert D. Zaretsky. University Park: Pennsylvania State University Press, 2001.

Short citation form: Todorov, *Frail Happiness*, 102–4.

Note that “translated by” and “edited by” are given in full in the bibliography. They may be abbreviated “trans.” and “ed.,” respectively, in notes.

Multivolume Work

Bibliography:

Jungmann, Joseph A. *The Mass of the Roman Rite: Its Origins and Development*. 2 vols. Westminster: Christian Classics, 1986.

Short citation form: Jungmann, *Mass of the Roman Rite*, 2:87–88.

Titled Volume in a Multivolume Work

Rad, Gerhard von. *The Theology of Israel’s Prophetic Traditions*. Vol. 2 of *Old Testament Theology*. Translated by D. M. G. Stalker. Edinburgh: Oliver and Boyd, 1965.

Short citation: Von Rad, *Theology of Israel’s Prophetic Traditions*, 14–19.

or

Rad, Gerhard von. *Old Testament Theology*. Vol. 2, *The Theology of Israel’s Prophetic Traditions*. Translated by D. M. G. Stalker. Edinburgh: Oliver and Boyd, 1965.

Short citation: Von Rad, *Old Testament Theology*, 2:14–19.

Edited Volume

Bibliography:

Hobsbawm, Erik, and Terence Ranger, eds. *The Invention of Tradition*. Cambridge: Cambridge University Press, 2013.

Short citation form: Hobsbawm and Ranger, *Invention of Tradition*.

Chapter in an Edited Volume

Bibliography:

Power, Margaret. "Defending Dictatorship: Conservative Women in Pinochet's Chile and the 1988 Plebiscite." In *Radical Women in Latin America: Left and Right*, edited by Victoria González and Karen Kampwirth, 299–324. University Park: Pennsylvania State University Press, 2001.

Short citation form: Power, "Defending Dictatorship," 300–303.

Book in a Series

Bibliography:

Nadal, Deborah. *Rabies in the Street: Interspecies Camaraderie in Urban India*. Animalibus 16. University Park: Penn State University Press, 2020.

Short citation form: Nadal, *Rabies in the Street*.

Dissertation

Bibliography:

Miller, Douglas. "The Text of Hosea." PhD diss., Melbourne College of Divinity, 1984.

Short citation: Miller, "Text of Hosea," 10–11.

Journal Article

Bibliography:

George, Olakunle. "The Narrative of Conversion in Chinua Achebe's *Arrow of God*." *Comparative Literature Studies* 42, no. 4 (2005): 344–62.

Short citation form: George, "Narrative of Conversion," 345.

Note that a colon is used before page numbers in the bibliography and full citation, but a comma is used in short citations.

Sample Bibliography

George, Olakunle. "The Narrative of Conversion in Chinua Achebe's *Arrow of God*." *Comparative Literature Studies* 42, no. 4 (2005): 344–62.

Goldman, Peter, Thomas M. DeFrank, Mark Miller, Andrew Muir, and Tom Matthews, with Patrick Rogers and Melanie Cooper. *Quest for the Presidency, 1992*. College Station: Texas A&M University Press, 1994.

Hobsbawm, Erik, and Terence Ranger, eds. *The Invention of Tradition*. Cambridge: Cambridge University Press, 2013.

- Jarvis, Sharon, and Soo-Hye Hahn. *Votes That Count and Voters Who Don't: How Journalists Sideline Electoral Participation Without Even Knowing It*. University Park: Penn State University Press, 2018.
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- Rad, Gerhard von. *The Theology of Israel's Prophetic Traditions*. Vol. 2 of *Old Testament Theology*. Translated by D. M. G. Stalker. Edinburgh: Oliver and Boyd, 1965.
- Tigay, Jeffrey H., ed. *Empirical Models for Biblical Criticism*. Philadelphia: University of Pennsylvania Press, 1985.
- . *The Evolution of the Gilgamesh Epic*. Wauconda, IL: Bolchazy-Carducci, 2002.
- Todorov, Tzvetan. *Frail Happiness*. Translated by John T. Scott and Robert D. Zaretsky. University Park: Pennsylvania State University Press, 2001.
- . *Imperfect Garden: The Legacy of Humanism*. Translated by Carol Cosman. Princeton: Princeton University Press, 2002.

Appendix 3

Author-Date Reference List Examples

Bibliographic information is the same as in notes-and-bibliography style, with the following exceptions: (1) the publication year is placed directly after the author/editor information instead of at the end of the citation; (2) journal issues are set in parentheses rather than being preceded by "no."; (3) bibliography is ordered by author last name, but multiple entries by the same author are ordered by year instead of by title; and (4) multiple publications by the same author from the same year should be ordered alphabetically and given sequential letter suffixes

- based on their order of appearance in the bibliography (e.g., 2000a, 2000b, 2000c).
- George, Olakunle. 2005. "The Narrative of Conversion in Chinua Achebe's *Arrow of God*." *Comparative Literature Studies* 42 (4): 344–62.
- Goldman, Peter, Thomas M. DeFrank, Mark Miller, Andrew Muir, and Tom Matthews, with Patrick Rogers and Melanie Cooper. 1994. *Quest for the Presidency, 1992*. College Station: Texas A&M University Press.
- Hobsbawm, Erik, and Terence Ranger, eds. 2013. *The Invention of Tradition*. Cambridge: Cambridge University Press.
- Jarvis, Sharon, and Soo-Hye Hahn. 2018. *Votes That Count and Voters Who Don't: How Journalists Sideline Electoral Participation Without Even Knowing It*. University Park: Penn State University Press.
- Jungmann, Joseph A. 1986. *The Mass of the Roman Rite: Its Origins and Development*. 2 vols. Westminster: Christian Classics.
- Margolis, Joseph. 2004. *Moral Philosophy After 9/11*. University Park: Pennsylvania State University Press.
- Miller, Douglas. 1984. "The Text of Hosea." PhD diss., Melbourne College of Divinity.
- Nadal, Deborah. 2020. *Rabies in the Street: Interspecies Camaraderie in Urban India*. Animalibus 16. University Park: Penn State University Press.
- Power, Margaret. 2001. "Defending Dictatorship: Conservative Women in Pinochet's Chile and the 1988 Plebiscite." In *Radical Women in Latin America: Left and Right*, edited by Victoria González and Karen Kampwirth, 299–324. University Park: Pennsylvania State University Press, 2001.
- Talmon, Shemaryahu. 1986a. "Emendation of Biblical Texts on the Basis of Ugaritic Parallels." Pages 279–300 in *Studies in Bible*. Edited by Sara Japhet. ScrHier 31. Jerusalem: Magnes.
- . 1986b. *King, Cult and Calendar in Ancient Israel: Collected Studies*. Jerusalem: Magnes.
- Tigay, Jeffrey H., ed. 1985. *Empirical Models for Biblical Criticism*. Philadelphia: University of Pennsylvania Press.
- . 2002. *The Evolution of the Gilgamesh Epic*. Wauconda, IL: Bolchazy-Carducci.