SUBMISSION GUIDELINES

The press is honored to have acquired your manuscript for publication. Now that we are ready to bring your book to an audience, the press will be executing various publishing services—document structuring, image processing, copyediting, graphic design, composition, digital conversion, archiving—before sending it to a printer. Several teams inside and outside of our office will depend on the accuracy and organization of your manuscript and accompanying files to make sure that your content is properly represented. Therefore, we ask that you impose a variety of organizational principles to your work to ensure for your readers a pleasant and informative experience.

The first section of this guide deals with the **manuscript** document itself, which includes every character of text that will be in your book (excepting the index, which will be created much later). Here you will find instructions on how to prepare your file, what content it should include, how to format it, and how to connect it to any accompanying materials you may have. The second section describes the proper preparation of these materials, like **illustrations and tables**. A section on the special considerations necessary for submitting **poetry** follows.

After submitting your final manuscript for publication, our editorial staff will perform an audit of all your materials to make sure they conform to the specifications described here. If any problems are found, you will receive a report accompanied by section numbers that will point you to the portions of the document that will help you ameliorate any issues.

Much of the advice below comes directly from the sixteenth edition of *The Chicago Manual of Style,* published by the University of Chicago Press in 2010. This manual is an indispensable companion to authors and publishers alike. Many of its guidelines constitute the press's editorial policy and house style.

Manuscripts

The computer files that authors submit to the press become, after going through the editorial and production process, the actual text of the book; that is, after considerable manipulation and alteration, these files will be sent to the printer and become the book itself. Therefore, it is essential that the computer files be as accurate and as carefully prepared as possible.

File Preparation

1.1   *Software.* Please use the most recent version of Microsoft Word to prepare your manuscript.

1.2   *Word-processing file.* The manuscript should be saved as a single Microsoft DOC or DOCX file. (RTF files are a good second choice when Microsoft formats are unavailable.)

1.3   *PDF or hard copy.* Because user preferences and fonts can vary from computer to computer, the word-processing file mentioned above can look very different on different machines despite your best efforts. To make sure we get the most accurate representation of your work, it is essential that we receive either (a) a PDF file—the electronic equivalent of a hard copy—generated from the word-processing file that matches it exactly or (b) a printed hard copy that matches the word-processing file exactly. We cannot accept submissions with discrepancies between these two versions.

1.4   *Chapter divisions.* Place section breaks between chapters so that endnotes, if any, automatically renumber between. You may also accomplish this by saving your manuscript as separate documents. If you save in separate documents, precede files names sequentially with letters or numbers so that their order is clear when sorted alphabetically (e.g., *a-Introduction.docx, b-Chapter1.docx, c-Chapter2.docx*).

1.5   *Paper-only manuscripts.* The press cannot accept paper-only material that requires scanning or transcription. If you have material in this form, please have the content converted yourself before delivering it to us.

Content

2.1   *Elements.* If any of the following elements will be included in the finished work, they must be included in the manuscript file.

- Title page
- Subsidy credit
- Dedication
- Epigraph
- Table of contents
- List of illustrations
- List of tables
- Preface
- Acknowledgments
- Any other front matter
- All text matter, including introduction and part titles
- Notes
- Appendixes
- Glossary
- Bibliography or reference list
- Any other back matter
- All illustrations and all tables
- Illustration captions
- A list of special characters used in the manuscript

2.2   *Lexicon.* On issues of spelling, meaning, and usage, authors should refer to *Webster's Third New International Dictionary* or its abridgement *Merriam-Webster's Collegiate Dictionary.* Copyeditors will do the same. (Access is available at Merriam-Webster.com.)

2.3   *Style.* Authors should consult the latest edition of *The Chicago Manual of Style* on all style issues, especially the documenting of sources. All copyediting shall follow Chicago's recommendations. (Access is available at chicagomanualofstyle.org.)

2.4   *Documentation.* All references to cited material must be present, complete, and up to date and should adhere to Chicago's systems for documenting sources. Deviations should be approved well in advance by your acquisitions editor.

2.5   *Subsidy credits.* Credit to organizations providing grants, subsidies, or subventions should appear in the original manuscript following the title page. Such grantors often have specific wishes regarding the language of credit lines that should be honored. More detailed thanks may also be included in the Acknowledgments.

2.6   *URLs.* URLs, if used, must include the date of access and should be shortened permalinks. (For URL shortening, visit http://bitly.com or http://goo.gl.) Dead links are unacceptable.

Formatting

3.1   *Simplicity.* Generally speaking, opt for a simple approach when in doubt about how to prepare your files. Removing problematic elements in files is almost always more difficult than adding the correct elements.

3.2   *Consistency.* When you find a method that works, stick with it. Variance confuses copyeditors and typesetters.

3.3   *Line spacing.* Make sure the entire manuscript, including the notes section, is double spaced.

3.4   *Hard returns.* Use only single returns and only use them at the ends of paragraphs, not lines. Do not hit the return key twice in succession. Avoid extra space or blank lines between paragraphs. If such a break is intended to appear in the printed version, indicate this explicitly with three asterisks set on a line by themselves.

3.5   *Justification and margins.* To make your use of spaces clear, all text in a manuscript should be set flush left (ragged right), not justified. Use one-inch margins.

3.6   *Spaces, tabs, and indents.* A well-structured electronic document will never include more than one consecutive character space. To indent the first line of a paragraph or items in a vertical list, use the Tab key or Microsoft Word's paragraph indention features rather than the space bar. (Also eliminate any extra character spaces or tabs after the final punctuation at the end of a paragraph; the hard return should follow the punctuation immediately.) To achieve hanging indention for runover lines (as in a bibliography or index), use your software's indent features, not hard returns and tabs or spaces.

3.7   *Italics.* Use italics instead of underlining.

3.8   *Special characters.* Try to use the character that you intend instead of a substitute. For example, if you want a prime symbol, use the prime symbol from your word processor's list of special characters rather than an apostrophe. (Most word processors have a menu item that allows for the insertion of special characters and symbols.) Nonetheless, if you run up against a character that is not available to you, enclose a descriptive shorthand in square brackets. For example, you may write

         5 [by] 7[inches]

to indicate that you mean to print

         5 × 7″

rather than simply using a lowercase X and a double quotation mark, which would render the incorrect

         5 x 7”

3.9   *Chapter titles and subtitles.* Titles for chapters and other parts of a manuscript usually begin on a new page. Use upper- and lowercase letters rather than full capitals. The titles should match the entries in the table of contents. Chapters should start with numbers. If one chapter has a subtitle,

then all chapters should have one, and they should follow a clear, discernable pattern. Notes in titles should be avoided.

3.10 *Subheads.* Set subheads on a new line and apply some kind of formatting so that they stick out to editors and readers, such as boldface or a larger font size. (Word's Style features can be helpful here.)

3.11 *Prose extracts.* Extracts (or block quotations) should be indented from the left margin using Microsoft Word's indent feature. All paragraphs should have a first-line indent, which should be created using your software's paragraph indention feature. Press Return only at the end of the extract and after any paragraphs within the extract.

3.12 *Notes.* To take advantage of automatic renumbering, create notes that are linked to the text by using the endnote function in Microsoft Word. Avoid appending note references to chapter titles or epigraphs. Notes to tables should be numbered separately. As mentioned in 1.4, be sure to insert section breaks at chapters' ends so that we can reset note numbering at new chapters.

3.13 *Bibliographies and reference lists.* You may use Word's hanging indent feature for bibliographies and reference lists if you like. Never use the Tab key or extra spaces indent runover lines. For capitalization, use of italics, and other matters of bibliographic style, see chapter 14 in *The Chicago Manual.*

Callouts

4.1 *Placement instructions.* Callouts should be included in the manuscript wherever you want an illustration or table to appear. Other instructions for the copyeditor or designer of your manuscript can be communicated with callouts as well. These numbered references must match the names of the files with absolute exactness. (See 5.3 for numbering instructions.)

4.2 *Captions.* Captions should immediately follow all callouts for illustrations and tables. Start the caption on the line immediately following the related callout. When credit information is necessary (also called a credit line), it should immediately follow the final punctuation of the caption and should appear in italics. It is not necessary to precede captions with a number.

4.3 *Format.* Callouts should be placed on their own line placed inside square brackets. This formatting allows editors and designers to quickly and reliably find them in large manuscripts.

4.4 *Additional instructions.* If you need to include any instructions about how you'd like the images treated—layout, size, grouping—include this information in the callout.

> [Insert figure 1.1.]
> Northern Twin Mound before excavation. *Courtesy Arkansas Archeological Survey.*
>
> . . . .
>
> [Insert figures 2.3, 2.4, side by side.]
> Selected artifacts from the Ozier Mound. Southeast profile of stratigraphic trench. *Author photo.*
> Selected artifacts from the Cochran site area. *Courtesy University of Arkansas Libraries.*
>
> . . . .
>
> [Insert table 4.1.]
> Mount Culture Divisions, 1988.

4.5   *Importance of consistency.* The numbering in the callouts should be double checked assiduously against the numbering of the illustration files and tables. Misplaced and mislabeled figures are often only discovered in proof—very late in the publishing process—and are expensive to correct. If problems are missed in that stage too, then the author and the press can be exposed not just to embarrassing errors and but also to serious intellectual-property violations.

Illustrations and Tables

Depending on the topic and production specifications of your book, the content may be improved by the use of visual materials. Illustrations may appear as figures, which are interspersed in the text, and plates, which are collected in galleries. They may include photographs, maps, drawings, and charts provided by the author. Tables may also be included when the author and editor believe the a tabular arrangement is the best presentation for certain information. The type and number of these materials can significantly affect the production labor and printing costs associated with the project, so be sure to come to an agreement with your acquiring editor before making decisions on what to include. At this point, it is essential to familiarize yourself with the issues of image quality, organizations, and permissions, as missteps in these areas can have irrevocable consequences down the road.

5.1   *Guidelines.* Please refer to the packet titled "Art Submission Guidelines" produced by the University of Chicago Press for details on submitting print and digital art. The specifications for digital art can be particularly tricky, so please read carefully (see especially sections 9 and 11) and contact us with any questions before finalizing your set of images.

5.2   *Naming and numbering.* A rigorous naming system for illustration and table files is crucial. Read carefully the following section on numbering and check and double check every time new items are added, deleted, or changed. Remember that changing an item number on one list (say, of digital images stored on your hard drive) affects items on other lists (say, of captions or callouts in your manuscript or emailed instructions to artists or image processors). If not caught, the smallest error can render every subsequent number inaccurate and ruin months or years of diligent work.

5.3   *Numbering system.* Illustrations including photos, drawings, maps, and charts should be numbered using double numeration. Provide the chapter number, followed by a period, followed by the figure number, followed by a period, and followed lastly by the file extension. If the illustration appears in the front or back matter, use a suitable prefix in lieu of the chapter number. For a gallery, use a capital letter. In the following example, a mixture of JPEG and TIFF image files are numbered using this system. Note that no other information appears in the file name.

intro.1.tif	A.1.jpg	B.2.jpg
intro.2.tif	A.2.jpg	B.3.jpg
intro.3.tif	A.3.jpg	B.4.jpg
1.1.jpg	A.4.tif	5.1.tif
1.2.jpg	A.5.tif	5.2.tif
1.3.jpg	A.6.tif	5.3.jpg
1.4.jpg	4.1.jpg	6.1.tif
1.5.tif	4.2.jpg	6.2.tif
1.6.tif	4.3.jpg	6.3.jpg
2.1.jpg	4.4.jpg	6.4.jpg
2.2.jpg	4.5.tif	6.5.jpg
2.3.tif	4.6.jpg	6.6.jpg
3.1.jpg	4.7.jpg	
3.2.tif	B.1.jpg	

In the event a figure is dropped or added, double numeration will help simplify the work needed to renumber not just the illustrations but any applicable cross-references, especially in a heavily illustrated book.

5.4   *Table and gallery numbers.* Tables should be numbered separately from illustrations in the manuscript. Plates to be grouped in a gallery are numbered separately from figures interspersed in the text, and their captions begin with a plate number. If there are multiple galleries, distinguish them by letter.

> [Insert table 4.1.]
>
> . . . .
>
> [Insert image A.1.]
> Plate A.1. As the plate cylinder revolves, it transfers the ink to the rubber blanket of the blanket cylinder, which in turn transfers (or offsets) it onto the paper, which is held in place by the impression cylinder.
> [Insert image A.2.]
> Plate A.2. A plate is wrapped around and fastened to the plate cylinder. Water applied by the dampening rollers adheres only to the background area of the plate; ink applied by the inking rollers adheres only to the dry image of the type on the plate.
>
> . . . .
>
> [Insert image B.1.]
> Plate B.1. Schematic block diagram showing upper plate (*top*) and lower plate (*bottom*) of the Battle Lake thrust-tear fault system.

5.5   *Image prints.* Please place high-quality printed images in protective envelopes and label carefully using double enumeration. Ship the images to us in rigid packaging with a tracked and insured parcel service.

5.6   *Digital images.* Please name digital files according to the system above (5.3) and upload them to our server at http://press.uark.edu. Contact your editor for a username and password.

5.7   *Scan Resolution.* When producing or acquiring digital images, be sure they conform to the following resolution specification. Files not meeting these standards cannot be accepted and, if alternates cannot be found, must be removed from the book.

- Continuous-tone images, like photographs, that are 5 × 7″ and larger should be scanned at 300dpi. Smaller images should be scanned at 600dpi.
- Bitonal images, like maps and graphs, that are 5 × 7″ and larger should be scanned at 1200dpi. Smaller images should be scanned at 2400dpi.

5.8   *Resampling digital images.* Never artificially inflate an image's resolution by resampling pixels in a photo editor. The result is a muddy image that will cause problems at the printer.

5.9   *Charts and graphs.* When created within Microsoft Word, charts and graphs may be included in the manuscript document (accompanied by a callout). However, if they are produced in some other program, the original design files must be supplied. Image files generated by the design program are unacceptable.

5.10   *Tables.* Tables are best assembled in Microsoft Word and may be included in the manuscript document (accompanied by a callout). Use Word's table feature to approximate the desired arrangement of data and the appropriate formatting. Avoid merging cells. Large or complicated tables may be constructed in their own Word document and included with the manuscript. They should be named to correspond to the callout in the manuscript. If your manuscript contains many tables, contact your editor for more detailed formatting instructions.

5.11   *Maps.* Custom maps should be 5″ wide and no more than 7″ tall, and original design files (or other vector files) should be provided. For scanned maps, see 5.7. For oversized and irregular maps, contact your editor.

Poetry

Please follow the preceding guidelines as much as possible when preparing your poetry manuscript.

6.1   *Stanza breaks.* In an exception to 3.4, create stanza breaks with two consecutive hard returns. Do not use two consecutive hard returns for any other reason than to create line space between stanzas. To create ornamented section breaks between lines (dinkuses), set three asterisks on a line by themselves.

6.2   *Indents.* To indent a line of verse, use the Tab key or Microsoft Word's paragraph indention features rather than the space bar.

6.3   *Line length.* Most poetry books at the press are printed at a trim size of 5.5 × 8.5″. To get a rough sense of how long your lines can be without breaking, set up your Word document with 2.25″ margins on 8.5 × 11″ paper—essentially creating 4″-wide text box—and use ten-point Times New Roman to approximate the smallest font size the designer could use.