

Revised February 1, 2006

The University of Utah Press Guidelines for Authors

Preparation of the Manuscript

All manuscripts approved for publication must be on disk and in hardcopy. A checklist at the end of this guide provides instructions for electronic manuscript preparation. Please consult it before you have completed your manuscript. Generally, the manuscript should be prepared in such a way as to save time and expense in the publishing processes of editing, design, and proofreading. The closer you follow these guidelines, the less extra production work is required and the sooner your book will be published.

The following instructions are broadly applicable to any manuscript. For a manuscript requiring special instructions, contact the acquiring editor or managing editor. The Press uses the University of Chicago Press's *The Chicago Manual of Style* (latest edition) as its basic guide in editing a manuscript. For manuscripts in archaeology we follow the style guide used by the Society for American Archaeology, now available online (<http://www.saa.org/publications/StyleGuide/styFrame.html>). Authors are encouraged to use *Chicago* or the SAA guide in preparing their manuscripts. The MLA style manual is not acceptable.

Specifically:

1. For the title page and all major headings, such as Preface, Introduction, chapter titles, and all subheads, capitalize only the first letters of major words. Do not use all caps, and do not use other than Roman upper and lower case. Do not use underlining, italics, or boldface to add "style." Eliminate all formatting that is not essential. A manuscript that has been "designed" by an author means extra work for the Press and the typesetter.
2. Print out (or type) the manuscript double-spaced throughout in **Courier 12-pt font**, *including* text, extracts, notes, bibliography, table of contents, lists of illustrations, tables, etc. Because this is one of the few unkered fonts, it allows us to make the most accurate estimates for printed page count and is easier to copyedit. Graphics are the only exception. For all graphics, including tables, charts, and graphs, please see separate guidelines: Requirements for Digital Art Submission.

Double-space everything. Do not add extra space between paragraphs, but do add space before subheads and before and after extracts. To indicate white space intentionally left between paragraphs, type an asterisk centered in the white space. Do not have any hard returns inside of paragraphs. Leave 1" margins at the top and bottom of pages and at the left and right. Do not justify the right margin or hyphenate

a word at the end of a line. Use a tab key, not space bars or the “indent” feature to indent lines or paragraphs.

3. Number the pages consecutively through the manuscript. Begin each chapter or section as a new file and prepare the notes, bibliography, lists of illustrations, and captions in separate files and place them at the end of the manuscript. Name the files sequentially (e.g., chap 01, chap 02) so that they arrange on your disk in proper order.
4. If there are subheads, indicate on the printout their rank by writing--in pencil--A, B, or C in the left margin. (Most manuscripts do not require more than two subhead levels.) Circle the letter.
5. Use all appropriate diacritics and list them and all special characters—both those that are formatted and those you have had to mark on the printout—in a memo to accompany the manuscript. Your word processor’s codes for superscripts may be used.
6. Use a word-processing program, not a spreadsheet to create tables and use a single tab not boxes or space bars to establish each column. Provide accurate printouts of your tables.
7. Endnotes shall be used rather than footnotes. All endnotes shall be contained in a separate file with divisions indicated for each chapter.
8. All entries for a bibliography shall be contained in a separate file.
9. The Press considers what is on the disks as the actual manuscript, so it is imperative that the printout you supply is identical to the disk. Any changes on the printout not made on the disks must be identified as “change not on disk.” Submit your manuscript employing current, widely used programs and operating systems. In works of multiple authorship, submit all materials in a single format.

Style

“Style” is consistent spelling, punctuation, abbreviation, capitalization, and italicization (or underlining) throughout the manuscript. Also included are formats of lists and tables. Avoid a variety of formats; comparable data should appear in comparable form. A book seems most cohesive if its structure is balanced. Ideally, all chapter titles are of roughly similar length and all subheadings are of roughly similar length; all chapters or none have subtitles; all chapters or none have epigraphs (single and concise); all chapters or none are divided into sections titled with subheadings; and so on.

Use gender-neutral and bias-free language. The Press subscribes to the position statement of the Association of American University Presses. The AAUP urges its members “to adopt a strong but flexible and intelligent policy with regard to bias in language. Books that are on the cutting edge of scholarship should also be at the forefront in recognizing how language encodes prejudice. They should also be agents for change and the redress of past mistakes. Insensitivity to racial and ethnic identities and to differences of religion, age, ability, and sexual orientation reinforces the conscious and unconscious attitudes that allow us too often to reproduce ignorance.” Should there be any questions regarding this issue, contact the Press.

For elaboration on specific items of style, see the latest edition of *The Chicago Manual of Style*; for preferred spellings use *Webster's Third New International Dictionary* (unabridged) or the latest edition of *Webster's New Collegiate Dictionary* (for words too current to be in the third international).

For proper handling of omissions, punctuation, capitalization, and paragraphing in extracts, follow *Chicago*.

An author should evaluate all references to sources in terms of clarity, consistency, and ease of use by readers. An author should also use a style of documentation that is appropriate to the manuscript. Usually, the choices are author-date or numbered notes (or a combination of these two). *Chicago* offers a variety of acceptable styles for notes, both foot- and endnotes, and for bibliographies. Before selecting a nontraditional style of documentation, discuss the matter with the Press prior to preparation of the manuscript. Regardless of the style used, consistency and accessibility of bibliographical information is paramount.

Use superscripts in the body of your text for notes, then type the note itself in a separate file. Notes are numbered in separate sequences beginning with 1 for each chapter. Do not use letters or other symbols to designate references. Do not embed your notes in your text files. Type them as a separate file or files. Make certain all numbers and notes are accounted for. Do not number notes in tables or other graphic material in with the text numbers. This material can move in the typesetting, which would throw the note numbers out of order. Use lower-case letters or a series of symbols for these notes.

The Press does not use *op.cit.*, *loc.cit.*, *art.cit.*, *f.*, *ff.*, or *passim*. The Press does use "ibid." as described in *Chicago*.

When inclusive page numbers or dates are referred to, follow the instructions in the *Chicago*.

Discuss with the Press prior to preparing the manuscript the option of dividing a bibliography into sections (e.g., books, articles, documents, newspapers, etc.) The usual preference is a single alphabetical list of sources, but there are often valid reasons for dividing the list into appropriate categories. The fewer the categories, however, the better.

A final note on documentation: bear in mind the importance of the relationship of notes or citations to the bibliography. The bibliographic data supplied in the reference to a source and the source as listed in the bibliography must agree.

Presentation of Artwork Accompanying the Manuscript

The University of Utah Press supports the *Digital Art Requirements for Submission*, currently under consideration for adoption by the Association of American University Presses. A copy of this document is available from the Press upon request.

For photographs, we prefer that you send original transparencies or prints rather than scans. The printer can best scan the art for the conditions in his/her shop. If you insist on sending scans, please review your software manual for specific instructions on preparing halftones for print publication. Those scanned for best appearance on a computer screen are usually not best for reproduction. Save them in TIFF format.

In general, photographs should be scanned at the approximate size that they will appear in the book 300 or greater pixels per inch. If the scan you send is enlarged much in the book, however, the resolution will be too low. Check with your acquisitions editor about the anticipated format for your book.

For all art—graphs, maps, drawings, photographs—prepare each piece of art as a separate document, title it with the appropriate figure number, and include a labeled printout. Do not send your art as embedded graphics in your word-processing files. Save the files in TIFF format and name them with the proper extension (e.g., “Fig 12-1.tif”) with a name that is no longer than eight characters. Do not send JPEG, BMP, or GIF files. These are compression formats that lose resolution. Unless the final figure is to be printed in color, do not send it in a color (e.g., “RGB” or “CMYK”) format, but choose “grayscale” or “bitmap.” EPS files work fine for artwork alone, but are troublesome if any text (and therefore a font) is involved as part of the artwork. Scan line art in “bitmap” format at 1200 dpi at a size at least as large as you anticipate it will appear in the book. For line art you create, a high-resolution printout that we can scan works well. Make sure that your TIFF files are 1200 dpi in “bitmap” mode or 600 dpi in “grayscale” mode (If you must submit line art electronically and not as a TIFF, however, do not use “hairline” rules in creating the art, since these will not print when the files are converted. Use Postscript Type 1 fonts only [no TrueType] and include copies of the screen and printer fonts in a folder on the disk.).

Do not use a word-processing program to create maps, graphs, and other art that requires areas to be shaded, since the shading techniques do not work well when scanned from your printout and don’t convert well to a format where the shading can be appropriately reproduced. If you are sending TIFF files for art that has shading, create and save it in “grayscale” mode with a resolution of 600 dpi.

Remember to include a photocopy or printout of each and every item of illustrative material to be included in the book, along with an electronic file of captions, if applicable. If illustrative materials are to be inserted throughout the text, each illustration must be “called out” or referenced by number or some other means of identification in the margin of the manuscript, indicating where the illustration is to be placed.

Permission to Use Copyrighted Material

Permission must be obtained from the copyright holder to reproduce illustrative material such as a drawing, fine art work, or photograph, or to quote a copyrighted passage, or to use an illustration of any sort (even if it is a map or other graphic that is “based on” or “modified from” the original). **Obtaining all permissions and paying all permission fees are the author’s responsibilities.** Notify the Press if there are difficulties in obtaining permissions. Since a publisher may specify a certain form of acknowledgment or make some other special request, letters of permission must be obtained by the author at the manuscript stage. All letters granting permission must be sent to the Press with the manuscript.

Quoting without permission is permitted under the doctrine of fair use. Authors should refer to the latest edition of the *Chicago Manual of Style* for a discussion of fair use. Fair use depends on several factors: the purpose of using the material, how the material is used in the work, and the proportion of the material used in relation to the complete work. The law does not establish exact limits for fair use. As a general rule, the Press requires permission to use copyrighted material if a quote is more than 250 words, if more than one line of a short poem is quoted, or if more than one line of a song lyric is quoted.

Letting Go of the Accepted Manuscript

After a manuscript is accepted for publishing, the final disks and a printout should be sent to the Press if not already there. The original illustrations and drawings should also be sent at this time. The originals should be sent by registered mail, UPS, or Federal Express—some traceable service. Do not staple or paperclip information to these originals. You should write only the figure number on the back of a photograph. Do not use Post-its. They can become dislodged and travel. Full captions should be in a separate file. Consultation between the author and the Press on illustrative material at an early stage of manuscript preparation will save time and expense for both the author and the publisher.

Keep a duplicate copy of the manuscript and the disks. These copies are for security reasons only. The copies at the Press are considered the master copies. Do not make any changes on the back-up disks; they must remain exact copies of the master disks at the Press.

Once the manuscript is edited, it is sent to the author for approval. Respond to the editor’s queries and indicate any new changes to the manuscript, but do this *only* on the edited manuscript. Regardless of how simple and helpful it might seem, do not change the back-up disks and print out a “clean,” edited manuscript to return to the Press. A “clean” manuscript erases all controls established by the editor and threatens the integrity of the work. The typesetter or editor will correct the master disks to match the untidy, edited manuscript.

Proofs in page format are sent to the author for proofreading; at the same time, these proofs are read against the manuscript by the Press. Any changes by the author in the proofs are subject to approval by the Press.

Our policy is to work in cooperation with an author to produce the best possible book, but there are several areas that the Press considers within its sole purview, such as marketing decisions that may determine the release date, list price, size of print run, and so forth. Decisions concerning the design of the book and its cover or jacket art are critical to the successful marketing of your book. Please bear in mind that the working title (and/or subtitle) of your book may have to be changed. We encourage you to have alternatives in mind.

It is our intent—and certainly in everyone's best interests—to publish a book you will be proud to claim. In return for your understanding and cooperation in this endeavor, the Press offers a level of personal attention to both the author and the book not always available at other publishers.

Thank you.
The Staff of the University of Utah Press

Checklist for submitting computer-generated material for publication.

Check off each item as you look over your files and return this checklist with your manuscript. Have you done the following:

- Used a new, clean disk with nothing else on it but your final document, and made no further revisions to it?
- Labeled each disk with the name and version of the operating system and software you used to produce it (e.g., DOS or Windows Wordperfect 5.0, Mac Microsoft Word 7.0)?
- Kept all other files (e.g., bibliographies, tables, notes) separate from text files?
- Prepared your entire document on one system—both hardware and software?
- Named your files with your name (or an abbreviation of it), followed by a description of what is in it? Examples: SmithTxt SmithTb2 SmithBb
- Set your entire document flush left? (For block quotes or excerpts increase the left margin. Avoid using embedded indentation codes.) **No centering or justifying, please!**
- Double spaced your **entire** document, including notes, captions, tables, etc.?
- Tabbed paragraph indents? **Please don't use a spacebar.**
- Never used the enter (carriage return) key and permitted text to wrap automatically at the end of lines?
- Used only one spacebar after periods and colons?
- Used the underline command or *italics command* consistently, as described in *Chicago* (and not used hyphen + shift or some other command)?
- Provided a separate list of special characters (accents, etc.) and indicated how they should be handled?
- Indicated dashes (—) with two hyphens with no spaces before, after, or between them?--like this.
- Used tabs, not the spacebar, when typing tables and provided an accurate printout for the typesetter?

- Used capital and lower-case letters for all titles, headings, names, and indicated level of heading with codings such as <A>, , etc.? **Avoid typing anything in all capitals!**
- Avoided using indent codes? (Use a tab to indicate paragraph beginnings. Increase left margin to indicate block quotes or “extracts.”)
- Used only one font, size, and weight (e.g. no bold face) throughout? Used a traditional typewriter font such as courier or new courier? (No Times Roman, please.)
- Turned off the automatic hyphenation and running head feature on your computer?
- Avoided using extra lines between paragraphs or typing a carriage return at the end of each line of text.
- Avoided using letters for numbers (ell for 1 or O for 0)?