

## Useful References

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William Germano, *Getting It Published: A Guide for Scholars and Anyone Else Serious about Serious Books* (Chicago, 2001)

“Writing books and getting them published are critical to a scholar’s career. Yet graduate school never prepared scholars for that part of their jobs.”—*Publishers Weekly* review

The single best source of information for authors.

Beth Luey, *Handbook for Academic Authors*, revised edition (Cambridge, 1990)

An excellent, concise guide that includes chapters on revising your dissertation, finding and working with a publisher, contracts, and the mechanics of authorship.

Paul Parsons, *Getting Published: The Acquisition Process at University Presses* (Tennessee, 1989)

Parsons, a journalism professor at Kansas State, offers invaluable insight into how acquisitions editors make decisions about list development and about individual titles.

*The Chicago Manual of Style: The Essential Guide for Writers, Editors, and Publishers*, 14th edition (Chicago, 1993)

The “bible” for style used by university press copyeditors. Also has chapters on the parts of a book, manuscript preparation, proofreading and proofreading marks, rights and permissions, and the production process. Every author should own one.

William Strunk, Jr., and E. B. White, *The Elements of Style*, 3d edition (Macmillan, 1979)

The classic handbook for writing and revision.

Eleanor Harman and Ian Montagnes, eds., *The Thesis and the Book* (Toronto, 1976)

A collection of thoughtful essays on the difference between a dissertation and a book and how to move from one to the other. Less focus on the mechanics than Germano or Luey, but a good place to start changing your thinking.

## Revising Your Manuscript for Book Publication

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*Size matters.* Consider the size of your book relative to its potential audience. Is it too long to be assigned for courses? Does it include extraneous material that would better be published as a couple of articles? Should you consider saving some for your next book? Ask your colleagues for their tough, but fair, assessments.

*Cut the literature review.* While a review of the relevant literature is a common feature of dissertations, it rarely has a place in a published book. Your audience will assume that you've done your homework; they want to know what *you* have to contribute.

*Know your craft.* Your framework should disappear into the fluidity of the narrative. Dividing your chapters into many sections and subsections and then providing signposting for each and every part and subpart make the structure all too obvious. The book should flow, not hop from stone to stone. Eliminate excessive and unnecessary subheads; delete repetitious summaries; be extremely judicious in the use of quotations (you don't want your work to seem derivative); don't use lists; and eliminate methodology or move it to an appendix. Along the same lines, the standard structures for journal articles in many disciplines—introduction, data and methods, hypotheses, findings, implications—presentations, and lectures are often wholly inappropriate for book chapters.

*Eliminate repetition.* What goes at the chapter level goes for the book as a whole. It's important to set the stage at the begin

ning and tie things up at the end, but do not merely announce what you will say at the beginning—most especially, do not include a chapter-by-chapter summary of what’s to come—only to announce at the end that you’ve said it.

*Keep citation relevant.* Pare down your citations to only those necessary, and do not use notes as an opportunity to digress. Please see the *Chicago Manual of Style*, 14th edition, sections 15.15–15.26 for guidance in clarifying and reducing references.

*Bring it up to date.* Update the manuscript before you submit it. A manuscript on contemporary Mexican party politics completed in June 2000 is unlikely to win much interest if submitted unchanged a year later.

*Make it accessible.* Technical terminology exists for a reason, but try to refrain from jargon when common language will suffice (i.e., use it substantively, not performatively). Define terms as needed. Don’t be afraid to tell a story.

*Be aware of significance.* A solid scholarly book is based on original research consistently organized within a sound theoretical framework, but it must also reach for a higher standard of significance in relation to an actually existing, measurable (in terms of sales) audience. How broad an audience can you reach? How best can you construct your manuscript to reach it?

# Copyright and Permissions

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## Your Responsibilities

As stipulated in your contract, you are legally responsible for securing publication permission for all copyrighted material in your manuscript. You are also responsible for paying the fees related to permissions. All permissions must be in writing and submitted to the press with your final manuscript (see **Submitting Permissions to Us**, page 9). The following guidelines are intended to help you complete this important aspect of preparing your manuscript for publication. If you have any questions about these guidelines or about obtaining specific permissions you need, please consult your acquisitions editor before requesting permission.

## Reuse of Your Own Previously Published Material

If your manuscript includes material written by you but published elsewhere, you may need to ask to have the rights reverted to you for use in this work. (See Sample Letter 1, page 11.) Such material may include poems, chapters of this work that have appeared as journal articles, and figures and tables you've used in other publications. Check any agreements you have signed for journals, or the journals themselves, for their standard terms. Even without having signed an agreement, the rights to your work published in journals or collective works before 1978 may belong to the journal or its parent institution. The rules of fair use (outlined below) do apply to reusing your own material. Many journals, moreover, ask for one-time use only or state in the journals that rights

revert to the author upon publication. In these cases, you need not write for permission; simply note this fact on your permissions checklist (see page 14).

## **Use of Material by Others**

For basic information on copyright, public domain, and fair use, please consult the Publishing Law Center online at <http://www.publaw.com>. A more thorough treatment is William S. Strong, *The Copyright Book: A Practical Guide*, 5th edition (Cambridge, Mass.: MIT Press, 1999). Please note that copyright laws outside the United States vary.

*Public domain* works include all copyrighted works published in the United States before January 1, 1923, and all U.S. government publications. No permission is required for their use, but you must cite the source of the material.

*Fair use*, which generally refers to brief quotations for the purpose of scholarly commentary, is not defined precisely in the law and depends on a number of factors: the purpose and character of the use, the nature of the work, the proportion of the work being used, and the effect of the use on the potential market.

## **Material Requiring Permission**

### ***Text***

*Prose.* Quotations from published works not in the public domain, beyond what can be considered “fair use.” A standard rule of thumb, which will vary according to context, limits fair use to 500 total (i.e., not necessarily sequential) words from a book; from a journal article, 250 words.

*Poetry and song lyrics.* For published works not in the public domain, more than one line of a poem or song lyric. This is only a guideline; if a poem consists of only two or three lines, then even one line may require permission.

*Translations.* Translations published after January 1, 1923, are copyrightable; follow the same guidelines as for prose, poetry, and song lyrics above.

*Unpublished documents* (memoirs, correspondence, diaries, manuscripts, and other archival materials). These never go into the public domain and are not subject to fair use. You must request permission from both the document's owner and its author (or author's heirs).

*Interviews.* If an interviewee is identified by name, a release is required. If you followed a human subjects protocol in the course of your research, it may or may not cover book publication, so please check your records carefully.

### ***Illustrative material***

*Photographs.* Permission from the photographer and, if identifiable living persons are depicted, sometimes from the subjects.

*Artwork* (paintings, woodcuts, line art, etc.). Permission from the owner *and* the artist or the artist's heirs. Photographs of artwork are derivative works, so you may need separate permission from the photographer, as well.

*Tables, graphs, and charts.* Data are not copyrightable, but reproductions of particular arrangements of data are. You therefore may need permission for wholesale reproductions of tables, charts, and the like.

*Cover art.* Cover art, which is considered commercial rather than scholarly, requires special permission. If you wish to propose a particular illustration for the dustjacket or cover of your book, let your editor know as soon as possible.

## Securing Permissions

Securing permissions can take many months, as publishers and individual copyright holders are often slow in responding to requests. We urge you to begin the process as soon as possible. All permissions must be submitted with your final manuscript; we will not begin editing or production until all permissions have been received.

If you are requesting permission from a book publisher, send your inquiry to the publisher's permissions manager or subsidiary-rights manager. (For published works, the publisher should be assumed to be the copyright holder, not the author. For unpublished material, you should write to the author.) Most publishers are listed in the *Literary Market Place* (New Providence, N.J.: R.R. Bowker), available in print or on-line at most campus and large libraries.

Once you've found relevant contact information, follow these steps to secure permission:

- Complete your permissions request (see the attached samples, pages 11–13).
- Prepare three copies of each request. Sign and send two copies to the holder of the copyright with a copy of the material you want to use. One copy will be returned countersigned to you. Keep the third copy as a record until you receive the countersigned agreement. If you don't receive a response within a month, send a follow-up letter (marked "Second Request") or call the publisher's rights and permissions manager (or the author, if you've been informed that she or he is the copyright holder).
- In some cases, the copyright holder will send you a form to complete and return, instead of signing your request. These copyright holders will often ask for the estimated print run,



list price, and publication date of your book. Ask your acquisitions editor for this information.

- Carefully check the permissions agreement to make sure that all rights requested have been obtained. (See our sample letters for the rights we require.)

For works of art, begin by contacting the museum or gallery that owns the original. They often can put you in touch with the rights holder or a clearinghouse. Most prominent artists, living and dead, whose works are protected under copyright are represented by the Artists Rights Society of New York (<http://www.arsny.com>).

### **Submitting Permissions to Us**

A manuscript cannot be considered final until all necessary permissions have been cleared. Please make sure your permissions are in good order when you submit them to your editor with your manuscript. If the permissions are incomplete or not well organized, this will delay your manuscript's transmittal to copyediting and production.

- List and number all copyrighted material on the attached checklist. (Make copies of the checklist if necessary.) List copyrighted items in the order in which they appear in the manuscript.
- Attach to the checklist a copy of each request letter you sent and each signed and countersigned agreement you received. Mark each letter and agreement with a number that corresponds to the numbered item on your checklist.
- Keep copies of all letters and agreements for your records and submit your permissions file with your manuscript to the press.

## **Sample Documents**

1. Letters for copyright assignment/ rights reversion (for your own work) and for requesting permission for using the work of others
2. Releases
3. Permissions checklist. Return this checklist with your final manuscript.

**Sample Letter Requesting Copyright Assignment from a Journal**

[date]

Permissions Department

[Journal Name]

[address]

Dear Permissions Manager:

In spring 200[X], the University of Pittsburgh Press will publish my book, [title], in cloth and paper editions. I would like to include in the book my article "[title of article]," which originally appeared in [date, volume number, journal name]. I would like to have the copyright assigned to me; the book will, of course, carry a credit line of your choice acknowledging prior printing.

A copyright assignment form is provided below for your convenience. Please fill in the requested information, sign the form, and return it to me at the address below, keeping a copy for your records.

Sincerely,

(name)

(address)

(telephone number)

(e-mail address)

Copyright is hereby assigned to \_\_\_\_\_ [name]

for his/her article \_\_\_\_\_ [title of article]

which appeared in [journal name], \_\_\_\_\_ [volume number/date]

The date of publication for that issue was \_\_\_\_\_

The Library of Congress copyright registration number was \_\_\_\_\_

\_\_\_\_\_  
Permissions Manager

\_\_\_\_\_  
Date

Please include the following credit line: \_\_\_\_\_  
\_\_\_\_\_

**Sample Letter 2**

*[This is a sample. You may alter wording if necessary—for example, if you are contributing to an edited collection. Send to individual rights holder or to the Permissions Manager at company/agency that holds the rights to the material you would like to use.]*

[Date]

Dear \_\_\_\_\_ :

In 200[X], the University of Pittsburgh Press will publish my book, tentatively entitled \_\_\_\_\_. In it, I would like to include \_\_\_\_\_, originally published in \_\_\_\_\_.

The University of Pittsburgh Press is a small, nonprofit scholarly press, and the book will have a relatively small print run. The Press would require world rights for all editions of the work.

Please indicate your permission to reprint \_\_\_\_\_ by signing below. In signing, you warrant that you are the sole owner of the rights granted and that your material does not infringe upon the copyright or other rights of anyone. Credit will be given to the author, publisher, and/or copyright holder as you indicate below. As we are under a strict deadline, I would appreciate a faxed response by [date].

With thanks for your cooperation,

[Your Name]

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Permission is hereby granted for use of the material cited above as specified.

Signature \_\_\_\_\_ Date \_\_\_\_\_

Name (printed or typed) \_\_\_\_\_

Title/Company \_\_\_\_\_

Credit line \_\_\_\_\_

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**Sample 3**

CONSENT AND RELEASE

I hereby grant and assign to \_\_\_\_\_ , his/her licenses and assigns, the right to forever use all or part of my statements, or any paraphrase thereof, for any purpose, including advertising, in connection with his/her proposed work \_\_\_\_\_ , presently titled \_\_\_\_\_ .

I hereby consent to the taping or recording of any conversations or interviews.

I understand that my name and likeness may be used in the Work and in conjunction with the promotion and advertising of the Work.

I agree that I shall have no right, title, or interest in any such material and no claim of any kind whatsoever arising out of any such use.

SIGNED: \_\_\_\_\_

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

### ***University of Pittsburgh Press Permissions Checklist***

Author:

Title:

source (author, title, page, figure number)	publisher/copyright owner	date of copyright	permission requested	permission cleared	status (if not cleared)

# Electronic Manuscript Preparation

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## General Guidelines

As stipulated in your contract, you must submit your manuscript on disk and on paper. Please present all parts of the manuscript when you submit your final version, including all art, captions, acknowledgments, a dedication (if you have one), etc. If you have questions regarding how to submit art with your manuscript, please consult the art guidelines (page 22) or your acquiring editor.

Please remember that permissions to reuse your own previously published material or use work created by others must be submitted with your manuscript. Please consult the guidelines on copyright and permissions (page 5) and remember to request necessary permissions early because we cannot begin editing and production until all permissions have been received.

## Style

The University of Pittsburgh Press uses *The Chicago Manual of Style*, 14th edition, as the arbiter of manuscript style issues. In instances where *Chicago* defers to a dictionary (such as the note to Table 6.1) and for spelling, we use *Merriam-Webster's Collegiate Dictionary*, 10th edition.

When preparing the Bibliography, please see *Chicago*, chapters 15 and 16. We prefer that you use “full fact citation” rather than alternate forms. For a manuscript with traditional reference citations, see *Chicago* 15.151 for the preferred bibliography

style. For manuscripts using author-date citations, please see *Chicago* 16.90.

## **Software and Disk Information**

The University of Pittsburgh Press uses Microsoft Word for Windows. We are able to convert files from many other software programs, but very old, out-of-use, or unusual programs may be difficult to convert. Please submit the Final Manuscript Checklist (page 21) with your finished manuscript indicating hardware and software used to prepare your disks.

Regular floppy (3 ½") disks are preferred, but 100 MB ZIP disks or CD-ROMs are acceptable.

Please save each chapter as a separate file. Each additional part of your manuscript—front matter, appendixes, references, tables (see “Tables” in these guidelines), etc., should also be saved as separate files. Please submit a list of file names with your disk.

Please number the pages consecutively throughout the manuscript, but do not use any other automatic heads.

Label your disk(s) with your name, the file names, and the software used.

Once you have printed out the final manuscript (hard copy), do not make any further corrections to the computer files. If you must make corrections, note them on the hard copy and write “corrected on disk” next to the change.

## **Formatting**

Please do not use special formatting (centering, boldface, all caps, etc.) to separate sections or for subheadings, chapter titles, etc., for aesthetic reasons. If formatting is necessary,



please keep it to a minimum and make certain it is used consistently. Use the same typeface (a standard font, such as Times New Roman) throughout the entire manuscript. You may use your word-processing software's features for embedded italics, boldface, and superscript. If you have used underlining to indicate italics, this is acceptable as long as you have done so consistently. If you have used underlining to indicate true underlining, please note this in the margins.

If you use more than one level of subheads, differentiate them by typing (using angle brackets), <H1>, <H2>, or <H3>, as appropriate.

Do not assign styles to achieve different formats. The default, or normal, style should be the only style in your manuscript. (Your program may assign a special style to automatic endnotes or footnotes. That's fine. Please see "Endnotes and References" in these guidelines.)

Please turn off the justification and automatic hyphenation in your word-processing program. The only hyphens that appear in your manuscript should be in hyphenated compounds and the like.

## **Spacing**

Please set margins to 1" or 1.25" (the latter is the default setting in Microsoft Word).

Double-space the entire manuscript, including notes, extracts, and bibliography. Do not use extra spaces between paragraphs or between notes or bibliography entries.

Hard carriage returns should be used only at the ends of paragraphs and at the ends of items in lists and lines of

poetry. If you wish to create a line of white space in the book, type <#> on a line by itself.

Use the tab key, not the space bar, to indent paragraphs, and make sure the size of the paragraph indent is consistent. Some word-processing programs will automatically indent the first line of text after a hard return. Turn this automatic indent off.

Use one space after colons, and one space after periods and question marks at the end of sentences. Type everything in paragraph style. Do not use hanging-indent style.

Format prose extracts (block quotations) and verse extracts by changing the paragraph indent. Do not “line up” text using the space bar.

## **Endnotes/References**

To insert endnotes, please use your word-processing software’s built-in endnotes feature. Use the feature as is; please don’t reset any of the options. The benefit of the built-in note feature is that it connects the text of a specific note with a specific place in the text. These “embedded” notes can be moved, combined, or deleted with ease; the number in the text will always carry its text with it, and the notes will automatically renumber as needed. All the formatting (of number size and style, placement of the notes relative to the book as a whole, and even conversion of endnotes to footnotes and vice versa) will be performed by the copyeditor.

Please do not use any programs other than your word-processing program to create notes.

In the References section, when listing successive works by the same author, use six hyphens (i.e., -----) in place of the author’s name after the first appearance.

## Special Characters

You may use special characters using your word-processing program's built-in character set, but do not make a character by combining more than one character or using graphics. If a special character is unavailable in your program, you may insert a code in angle brackets (such as <c> to stand for ç) and then, in your cover letter or a separate list, show the code and the character it represents. Or, you may hand-insert the special character on the printout and write the correct character (and its name) in the margin, then call it to the attention of the press in your cover letter.

Never use letters for numbers—or vice versa; i.e., don't type lowercase "ell" for the number one or the letter "oh" for zero.

## Tables and Figures

Tables **should** be created in your word-processing software. Use tabs (not the spacebar) to define columns. **Do not** use spreadsheet or other programs (such as Excel) to create tables.

Figures and graphics **should not** be submitted as files in a word-processing program. Please refer to the art guidelines for information about how to submit these components (pp. 22ff.)

All tables to be included in your manuscript must be submitted on disk. Please save each table as a separate file and label each clearly. Do not embed tables in text.

For each table, illustration, photograph, or figure of any kind, please place a bracketed, sequentially numbered "callout" in the text to indicate placement. For example: <TABLE 2.3 ABOUT HERE>. Please provide a separate list of figures and tables, numbered to match the callouts, as well as text for all captions and credit lines.

Include a printout or photocopy of each figure with the printout of your manuscript. Please refer to the art guidelines for more information about how to prepare art for submission.

**UNIVERSITY OF PITTSBURGH PRESS**  
**Final Manuscript Submission Checklist**

Please check all that apply and sign at the bottom.

Current title as on manuscript:

\_\_\_\_\_

Author's name should read:

\_\_\_\_\_

For multi-author works, authors' names should be in the following order:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Permission checklist enclosed, along with copies of all letters granting permission/reverting rights

Acknowledgments page included in manuscript

Dedication included in manuscript

Total word count, including notes, tables, appendices, and all other apparatus, is \_\_\_\_\_ .

This is within contractual limits.

Number of photographs is \_\_\_\_\_. Drawings, maps, figures \_\_\_\_\_. .

This is within contractual limits.

All tables and figures are on disk and hard copies are enclosed with manuscript. (Please do not use Excel or Powerpoint to prepare your figures. See art guidelines.)

Manuscript includes mathematical formulas  More than 10

Manuscript includes other special symbols  More than 10

Hardware used: \_\_\_\_\_

Software used: \_\_\_\_\_

Please also label disks with this information.

I have provided the information requested below, which is necessary for the copyright registration process.

My birthdate: \_\_\_\_\_

My country of citizenship: \_\_\_\_\_

Year in which my manuscript was completed, excluding revisions: \_\_\_\_\_

Has any of the material in my book been published elsewhere previously? \_\_\_\_\_

If so, where and when? \_\_\_\_\_

Please sign and date: \_\_\_\_\_

## Art Preparation

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Please be sure you understand these guidelines thoroughly before attempting to prepare art for submission. If you decide to have your art professionally prepared, it is essential to use professionals who understand the requirements for book printing. There are many graphics professionals who do not. If they do not have experience in preparing graphics for book printing, they may or may not be able to use these guidelines and produce an acceptable product. Please consult your acquiring editor if you have concerns about preparing acceptable art.

The following pages describe acceptable forms for illustrations for book publication. These guidelines also contain information about the design of charts, graphs, and maps that applies regardless of the format. They are adapted from guidelines used by the University of Chicago Press.

It is important to remember that graphics that work for other uses may not work well or at all for reproduction in books, either because of format or basic design. For example, Microsoft Excel and Microsoft Powerpoint are often used to create graphics for uses such as overhead projection or laserprinting on lettersize paper, but neither program works at all well for creation of graphics for books, and neither program produces art in a digital format that can be used (or even translated) for book printing.

The format is important because some digital and some reflective art simply will not translate well—or even minimally

legibly—for printing in books. The design and format guidelines describe graphics that meet the minimum standards for reproducibility as required by your contract.

## General Information

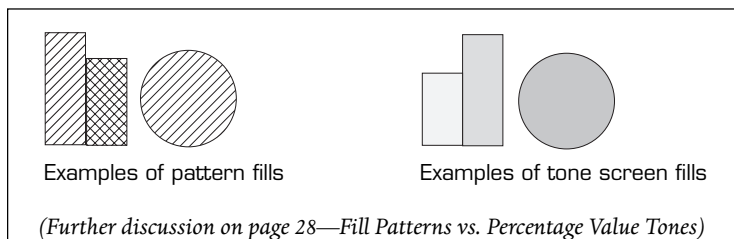
Illustrations for reproduction fall into three categories:

- 1) photographs/continuous tone original art;
- 2) line art; and 3) line/tone combination art.

1. *Photographs and continuous tone art* are scanned or shot from prints or transparencies (35 mm slides or other transparent color formats) or original art (drawings or paintings). All illustrations in this category should be submitted to us as glossy photos. Unless scans are prepared professionally (by the printer or a reputable photographic service bureau), reproduction quality will be compromised. While we discourage the submission of photographs as scans, we have included guidelines that your service bureau should follow if scans are the only format you can supply. We will decide if the scans submitted are of acceptable quality.

2. *Line art* (drawings, charts, graphs and maps) consists of lines or fill patterns, without tone screens (shades of gray). Line art may be supplied in digital form if formatted to the press's specifications, or as camera-ready "flat" art (black lines on white paper).

3. *Line/tone combination art* (drawings, charts, graphs, and maps) contains a combination of line and areas of tone. With



good charting and graphing software, it is possible and desirable to create line/tone combination art and submit it digitally. Properly prepared line art or line/tone combination art on disk can be incorporated directly into final electronic files that we send to the printer.

Line art or photographs submitted on disk, whether created from drawing software or by scanning must be accompanied by a printout, at 100%, of each image on the disk.

Guidelines for preparing photographs and line art, both camera-ready and digital, are outlined below.

### **Photographs/Art for Halftone Reproduction**

#### ***Black-and-White Photographs/Continuous Tone Art (nondigital)***

Never mark on the front or the back of a photograph with a ballpoint pen or any pen or pencil that will leave an impression. Interleave prints with plain paper to protect them.

**Size:** Prints should be between 5" x 7" and 8" x 10". Glossy prints are preferable but matte finish is acceptable.

**Quality:** For the best possible halftone reproduction, black-and-white prints should include a full range of gray tones (continuous tones). Avoid submitting prints with very high contrast (strong white and black areas with a minimal range of midrange tones). The printing process generally increases the contrast. Do not submit black-and-white negatives; have glossy prints made from negatives by a quality photo processing service.

It is not advisable to reproduce black-and-white halftones from 35 mm color slides or other color transparencies, or color prints. If you need to reproduce pieces of art that are only available as color transparencies or color prints, you should



take them to a professional photographer or service bureau to rephotograph or scan them and adjust for conversion to black-and-white. You will need to have photographic prints made from either process (photographic prints from the photographer, or high resolution (1200+) prints on photographic paper from service bureau) to confirm that the conversion produces the quality as described in the first paragraph, and that all details are maintained. Submit the final black-and-white prints as rephotographed by a photographer. You may submit the scan on disk from the service bureau with the high-resolution proof print that was made from the scan, and we will tell you if the quality is acceptable.

Printed photographs from magazines or other printed sources and photocopies of photographs are not acceptable for halftone reproduction.

### **Color Slides and Transparencies for Color Reproduction**

*Photographs:* Supply original slides and transparencies, not duplicates or color photographic prints.

*Art:* Transparencies of paintings or other artwork should include a standard grayscale/color bar within the slide or transparency. This will ensure that the colors in the reproduction will match the colors in the original work of art as closely as possible. If no color bar is provided, we can only be responsible for matching colors in the slide or transparency provided.

### **Photographic Digital Scans (black-and-white or color)**

We discourage the submission of scans for black-and-white or color photographs and prefer b/w glossy prints or color slides or transparencies as originals. These guidelines are provided in the event that the camera-ready originals are not available and

scans are the only alternative. Have scans made by a reputable service bureau. Provide the service bureau with the following information and request high-resolution proof of the scans made on photographic paper.

**Black-and-white—Mode/Platform:** All scans must be provided in *grayscale* mode and saved as TIFF (preferred) or EPS for Macintosh format. Color scans for black-and-white reproduction are unacceptable.

**Color—Mode/Platform:** If your book is to be printed in color, please contact the press to discuss formats.

**Final Size/Resolution:** All images must be scanned so that the final size is a minimum of 5" x 7" for a 6" x 9" book with 300–400 pixels per inch. For books with larger trim sizes, the final size of the scan should be 8" x 10" with 300–400 pixels per inch.

**Descreen:** Previously printed grayscale images (halftone) must be “descreened” at the scanning stage.

**Cover Images:** Full-color images intended for use on covers or jackets should be submitted as slides or transparencies.

## **Line Art (Line Drawings, Charts, Graphs, and Maps)**

### ***General Guidelines***

(These apply to art whether prepared as camera-ready copy or in digital form.)

Please do not incorporate the illustration number, title, or source within the illustration. These will be typeset with the book and should be included with the manuscript according to the manuscript preparation guidelines.

Line art may be submitted in either of two ways:

1. As camera-ready, nondigital flat art (drawings, laser printouts or photostats) to be photographed and scanned; or
2. As digital files to be incorporated into the text electronically. Line art, whether hand drawn or prepared on the computer, must be formatted to the following specifications. Information unique to each of these categories will be treated separately following the general guidelines.

### ***Book Formats and Related Illustration Size***

*For a 6" x 9" book*, art must fit within an area 26 picas (4 $\frac{1}{4}$ ") wide x 42 picas (7") deep. If necessary, art may go as high as 30 picas (5").

*For a 7" x 10" book*, art must fit within an area 31 picas (5 $\frac{1}{8}$ ") wide x 49 picas (8 $\frac{1}{8}$ ") deep.

*For an 8.5" x 11" book*, art must fit within an area 41 picas (6 $\frac{3}{4}$ ") wide x 54 picas (9") deep.

(Note: Almost all our books are 6" x 9". Please consult with your acquiring editor before supplying art for any other size. If art must be wider than the width dimensions given above, the art should fit within the depth dimension to be positioned broadside (turned) on the page. This orientation is not preferred and should be used only if necessary.)

***Line Weight Limits:*** The thinnest printable line width in computer line art is .25 pt. Many computer programs offer "hairline" as a line width option. The hairline weight should *never* be used for art submitted in digital form.

***Typefaces:*** The following typefaces are recommended for labels and keys within charts and graphs because of their excellent quality of reproduction: Helvetica, Times Roman, Gill Sans, Minion, Palatino. For digital files, other instructions also apply (see Line and Line-Plus-Tone Art, digital.)

*Type Style/ Size:* Limit variation of type style, size, and line weight to not more than two elements within a piece of art. For example: all caps and caps and lower case; 9 and 7 pt. type, bold and roman or roman and italic. Type within art must be within 9 and 7 points *after* reduction.

*Fill Patterns vs. Percentage Value Tones:* If line art is submitted as camera-ready flat art and is to be photographed or scanned, use fill patterns, not tone screens, to distinguish one area from another. If line art is submitted on disk to be incorporated into the text electronically, percentage value tone screens should be used. See page 2 for examples of fill patterns and tone screens.

*Anticipating the Effect of Reduction (camera-ready art only):* The relationship between font size, rule weight, and final printed size should be considered when creating drawings, especially if the drawings and charts are to appear at a reduced size within the same book.

Type size guidelines for art with an intended final size of 4" x 7" (maximum dimension for a 6" x 9" book):

*If the original drawing is actual size (4" x 7")*—font size: maximum 9 pt.; minimum 8 pt., lineweight: 0.5 pt.

*If the original drawing is 5" x 7"*—font size: maximum 11 pt., minimum 10 pt.; line weight 1 pt.

*If the original drawing is 8" x 10"*—font size: maximum 18 pt., minimum 16 pt.; line weight: 1.5 pt.

*A Further Note Concerning Type Sizes and Appearance:* The size of fonts used within a chart, graph, or map should be limited to a 20% difference between the smallest point size and the largest. Use of size, caps, italics, and boldface can also make visual distinctions within a drawing. For maximum legibility, variations should be kept to a minimum.

## **Line Art (camera-ready/not digital)**

Never mark on the front or the back of camera-ready art with a ballpoint pen or any pen or pencil that will leave an impression. Interleave pieces of art with plain paper to protect them.

*Presentation Size:* All camera-ready art should be prepared at 110–150% its final printed size.

*Hand-drawn Art:* Line drawings or charts and graphs which are drawn by hand should be rendered in black ink on pure white paper with a hard surface. Hand-drawn art containing pasted labels should be protected with a tracing paper overlay.

*Labels:* If art is hand-drawn, labels may be set separately using word processing in one of the type faces suggested and printed out on a 600 dots per inch (dpi), or higher-resolution laser printer. Cut and paste labels securely into position on the line art.

*Laser Output:* Line art which has been prepared on a computer and printed out for the purpose of being shot or scanned as camera-ready art should be output at a minimum of 600 dpi. Output at 1200 dpi is preferred. The paper should be clay-coated (e.g., *Hammermill Laser Plus*) paper.

*Photocopies:* Photocopies are accepted only if they are very clean (without extraneous marks, grayed background), crisp and preferably copied onto clay-coated (e.g. *Hammermill Laser Plus*) paper.

*Prints from Scans:* Prints from scans made at at least 800 dpi on photographic paper at 1200+ dpi are acceptable provided they meet the same requirements as photocopies for being clean, crisp and without extraneous marks and grayed background. Only line art without tones can be acceptably reproduced this

way. It may be useful to send the final digital scans that the prints are made from if they are TIFF or EPS files.

**Patterns and Screens:** Use fill patterns instead of tone value screens for areas within charts, graphs, and maps where there is a need to distinguish one area from another (see page 2). Tone value screens will not pick up smoothly when used in camera-ready art. You should also be sure to use fill patterns which are coarse enough to be reduced without fill-in.

**Paper Size:** Submissions should fit on 8.5" x 11" paper. The maximum size paper suitable for submission is 11" x 17".

### **Line and Line-Plus-Tone Art (digital)**

**Preferred Drawing Programs:** We prefer that line art created digitally and submitted on disk be created in *Adobe Illustrator*, preferably in Macintosh platform. *Macromedia Freehand* is acceptable. If these programs are not available, art created in the following Macintosh programs *may* be usable: *Corel Draw*, *Deneba Canvas*, *Claris MacDraw*. Windows versions of these programs can be used only if files are saved in the Macintosh EPS format. Although line art can be created in paint/photo programs, such as *Adobe Photoshop* and *Fractal Design Painter*, it is not advisable to use them to produce print quality work. Do not submit art created in *Microsoft Word*, *Microsoft Excel*, *Harvard Graphics*, *Word Perfect*, or any IBM-based graphics program which does not have the ability to save files in the EPS format.

**Format:** All computer-generated art must be saved and submitted in the EPS format.

**Platform:** Press and freelance designers who work for University of Pittsburgh Press operate on Macintosh platform. We recommend that a sample disk be submitted for testing all computer-generated art, especially if the art was created in any

program other than *Illustrator* or *Freehand*, or on any platform other than Macintosh. Sample files should be sent on disk or CD as required for the final art (not via e-mail).

**Fonts:** All fonts used in the creation of computer-generated art should be *PostScript* fonts. *TrueType* fonts are not acceptable. All computer-generated art should be accompanied on disk by the fonts used—both *screen* and *printer* versions. We request that you use fonts offered by the University of Pittsburgh Press. (They include all the fonts listed above as recommended for reproduction. If you plan to use other fonts, please check with the press about their availability for use.)

**Type styles (bold, italic, etc.):** Do not assign styles to type from the drawing program font menu. Assign the correct PostScript font (e.g. Times Roman Italic to achieve italics) to the type.

**Embedded Scans:** If scans are used as part of the art, they must be included with the drawing file. Printers will need the scan even if the drawing program claims to have meshed it with the drawing. Grayscale scans used in this way need to be 300 dpi at 100% of size in graphic.

**Tone Screens:** Tone values used in computer-generated art provided on disk must be no lighter than 10% and no darker than 70%, with at least a 20% difference between each value. Do not use more than four screen values with any illustration. Do not use colors or color screens for graphics that will be printed in black-and-white.

**Drawing Size:** Electronic files should be created at the size they will be used within the book, i.e., at 100%. They should fit the text width for your book. Refer to *Line Art/General Guidelines/Book Formats* above.

**Line Weight Limits:** The thinnest printable line width in computer-generated line art is .25 pt. Many computer programs

offer “hairline” as a line width option. The hairline weight should *never* be used for art submitted in the digital form. *Hairlines will not show when printed.*

*Printouts of Digital Art:* Black-and-white laser printouts at 100% must be provided for visual reference along with the submitted disk. Please clearly label the name of each file on each printout.

### **Acceptable Data Transfer Media**

Digital files for art may be supplied on any of the following disk formats: 1.4 megabyte floppy disks, 100 megabyte ZIP disks, and CD-ROM disks. Files should not be compressed.