

## **Instructions for Preparing the Final Draft of Your Manuscript**

We at Duke University Press are honored to be publishing your work and invite you to review the following notes as you prepare the final draft of your manuscript — that is, the version that you are to submit to us for copy-editing after board approval.

These notes are divided into the following sections:

- Some General Points
- Notes and Bibliography
- Illustrations, Tables, and Maps
- Multi-author Works
- Formatting and Printing
- Permissions
- What Happens Next
- For Further Information

We encourage you to read the entire document: some of the details of manuscript formatting, for example, which are of particular concern during the very last stages of manuscript preparation, are also useful at the outset when setting up electronic files.

### **Some General Points**

- We use Webster's New World Dictionary as our general-purpose authority on spelling and usage. The Chicago Manual of Style is a good source on matters of citation and documentation, but we accept other systems (such as MLA and APA).
- The manuscript should be submitted in both electronic form (a floppy disk, zip disk, or CD-ROM) and hard copy (two identical printouts).
- Save each chapter to a separate electronic file. (See information about naming files under "Formatting and Printing.")
- The disk should match the printout exactly. If there are discrepancies between disk and printout, we will regard the disk as the master version.
- We are able to translate most word-processing software, but Microsoft Word requires no translation and generally causes the fewest headaches.
- Please be sure that before submitting the final draft you have secured permission to reproduce images not in the public domain and permission to quote extensively from text (including unpublished material) that is not in the public domain. No publisher will set in motion the publication of a book without first being certain that it has the legal authority to do so. At the same time, we strongly support the concept of fair use and urge authors to take full advantage of it: no permission is required, for example, to quote brief portions of a copyrighted text, or to reproduce some copyrighted images, for purpose of criticism or commentary. Include with the manuscript copies of all pertinent permissions agreements and correspondence.
- When citing text, brief quotations should be run into the text and enclosed in quotation marks; longer quotations (ten or more lines of prose, two or more lines of poetry) should be typed as block extracts, without quotation marks, double-spaced and indented from both left and right margins.

- It is best to avoid cross-references of the form “see page 95.” If an internal cross-reference is essential, the form “see chapter 4” is preferable.
- To avoid wholesale reorganizations during copy-editing, make sure that every part of the manuscript is where it belongs. In particular, discussions of the background of the book and outlines of its contents should be in the front matter (such as a preface) or in the introduction and not in the first chapter.

## **Notes and Bibliography**

- Your book should include a bibliography or list of works cited, unless you and your acquiring editor have already agreed that one is not necessary.
- For endnotes, use an endnote function that creates notes “linked” to the text (such as the “Insert Reference” function in Word). The advantage of doing this is that if notes are added or deleted during the editorial process, any needed renumbering of notes will be done automatically.
- Above all, notes and bibliography must be accurate (the discussion said to be on page 45 must in fact be on page 45) and clear (the reader must be able to find the book or chapter containing the discussion on page 45). Only when these goals have been met do consistency and conciseness enter into the picture. This point is worth making because occasionally the ruthless pursuit of consistency and conciseness leads to the loss of essential information. When in doubt, leave the citation information in: it can always be abbreviated or removed during the copy-editing stage.
- The notes should appear on separate pages, not at the foot of the text-pages. Number the notes for each chapter separately (i.e. the first note in each chapter is note 1), with a heading preceding each note-section (Introduction, Chapter 1, etc.).
- We are often asked about the proper form for citing on-line sources. The answer is straightforward if an exact printed analogue is available (as is generally the case with newspapers, journals, and government reports): cite the printed version, not the electronic one. If the on-line source has no printed analogue, the question is thornier: please feel free to get in touch with us for specific guidance, and bear in mind that in any event it is useful to print out, for future reference, copies of all the web pages that you consult.
- Most of our books, including those by several authors, include a single bibliography at the end of the book. This should be prepared by the author or volume editor before the manuscript is submitted for copy-editing.
- If your manuscript does include a bibliography, citations in text or notes to works included in the bibliography should use short forms only. This means the author’s or editor’s surname, the full, unabbreviated title of the work (without subtitle), and page numbers if applicable:

Kuhn, *The Structure of Scientific Revolutions*, 25.  
Warren and Brandeis, “*The Right to Privacy*,” 191.

Publication details — for a book, the date of publication, name of publisher, and place of publication; for an article, the volume, fascicle, and issue numbers and the year of publication — need not be given in the notes, since the reader will be able to find these details in the bibliography. As for an ephemeral item deliberately excluded from the bibliography (such as a brief article in a newspaper or magazine), this must of course be cited fully in the notes, either at its first appearance within a chapter-section or at every appearance (depending on how often the item is cited and how

numerous and extended the notes are).

- There is usually no need to subdivide a bibliography. If primary sources were used extensively it does make sense to list these separately, before secondary sources, but other sorts of division rarely work (books versus articles, works cited versus works used for background, scholarly versus popular sources, etc.): these distinctions can become arbitrary, and the reader will be left having to guess into which category a work falls.

### **Illustrations, Tables, and Maps**

- See the Art Preparation Guidelines for information about formatting and organizing illustrations. The art guidelines provide details on obtaining quality digital images, naming and numbering artwork, and putting together the art binder. If you do not have a copy of the guidelines, please contact your acquiring editor or his or her assistant.
- In preparing tables, use only numerals, letters, and tabs — not spreadsheet programs such as Excel or the column function in Microsoft Word. Bear in mind that because book pages are in “portrait” rather than “landscape” format, very wide tables are difficult to reproduce. Often the problem can be solved by transposing the x and y axes before printing out the manuscript.
- Illustrations, figures, maps, and tables should never be embedded in the text (in other words, do not try to design the book page on screen). Instead, the text should contain a “call-out” for each item, on disk as well as printout:

<figure 1 here>

<table 3 here>

Each call-out should be placed at the end of the paragraph where you would prefer to have the item appear.

- All illustration captions should be saved to a separate file. Also use a separate file for captions to maps, and for all text appearing directly above and beneath tables (captions, explanatory notes of the form “n/a = not available,” and source notes). The captions should include any necessary credit lines as stipulated by the copyright holders.
- A completed inventory form should accompany the illustrations. This form is included with the art guidelines. If you would like an electronic version of the form (available in MS Word or Excel formats), please contact your acquiring editor or his or her assistant.

### **Multi-author Works**

- For a multi-author work or edited collection, the volume editor must obtain written permission from each applicable copyright holder. A contributor will not necessarily control the copyright if his or her contribution has already been, or is scheduled to be, published elsewhere: in such a case, permission must be obtained from the relevant book or journal publisher.
- All authors must use the same form of citation. In contrast to single-author works, the notes will follow each chapter in the printed book.
- As discussed earlier, references, unlike notes, should be consolidated into a single master bibliography at the back of the book. The volume editor should ensure that each contributor has followed the same bibliographic conventions. If the author-date system of citation is used, the volume editor should check each bibliographic reference in the text after compiling the master bibliography, since

the process of bibliographic consolidation often results in changes: for example, one contributor's references to "Smith 2000" (which had originally been correct because that contributor cited no other works by Smith published in 2000) may later need to be changed to "Smith 2000a" (because other contributors have cited other works by Smith published in 2000).

- Artwork in a multi-author work should be numbered consecutively within each chapter (e.g. Smith Fig\_01, Smith Fig\_02; Jones Fig\_01, Jones Fig\_02).
- The volume editor should compile one or two sentences of biographical information for each contributor, including the contributor's full name and professional affiliation. This information will appear at the back of the book.
- The volume editor should also submit a list containing each contributor's mailing address, telephone number, and e-mail address. This information will not be included in the book.

### **Formatting and Printing**

- The electronic files of your manuscript should be as typographically plain and unadorned as you are able to make them: one typeface and font size throughout, left justification (not full justification), and automatic hyphenation suppressed. Although you may want to use underlining or boldface to distinguish primary and secondary headings (see below), you should avoid typographic enhancements such as automatic formatting of lists, superscript ordinal numbers (e.g. 5<sup>th</sup>), "styles" for headings and other elements, index codes, and so on. All such features will in any event need to be removed before typesetting.
- Headings should be labeled as either primary or secondary. You may want to use underlining or boldface for this purpose: if so, please make clear which typographic device applies to which level of heading. Alternatively, you might use codes, such as "(A)" before each primary heading and "(B)" before each secondary one.
- Do not leave a space between paragraphs unless a line space is to appear on the printed book page. To indicate line breaks (for example in poetry), use a code (e.g. <#>) to mark the break rather than a double carriage return.
- Page 1 is the first page of the introduction (if there is one) or of the first chapter. All matter preceding that page should be paginated with roman numerals.
- Leave wide margins (at least 1.25 inches) all around and double-space everything, including text, notes, bibliography, quoted material, appendixes, lists, and captions.
- Special handling is needed for symbols, diacriticals, or alphabets not reproducible in Microsoft Word. For nonroman characters use Unicode or ensure that all such characters are rendered correctly on the hard copy. For haccs, macrons, and similar marks, use a text code in angle brackets immediately before the letter carrying the mark (i.e. "<hac>," "<mac>").
- Each chapter or section of the manuscript should be saved in a separate electronic file. Please name the files in the following manner:

Title page, 00\_Title

Dedication, 00\_Dedication

List of Illustrations, 00\_Illus

Preface, 00\_Pref

Acknowledgments, 00\_Ack

Introduction, 00\_Intro (unless the introduction is same as chapter 1)  
Chapters, Ch\_01, Ch\_01, Ch\_03  
Chapters in multi-authored books, Ch\_01 Smith, Ch\_02 Jones, etc.  
Conclusion, 00\_Conc  
Appendices, 00\_App1, 00\_App2, etc.  
Bibliography, 00\_Bib  
Contributor biographies, 00\_Bios  
Tables, Tab\_01, Tab\_02, Tab\_03, etc.  
Captions, 00\_Cap

- The final printed draft will include, in the sequence shown, the following (invariably for the items in boldface, otherwise only if applicable): title page, dedication, contents, list of illustrations, list of tables and maps, foreword, preface, acknowledgments, main text, appendixes, notes, glossary, bibliography, contributor biographies.

## **Permissions**

All necessary permissions for reprinted material and artwork should accompany your final manuscript. Please make sure to retain a copy of the permissions for your own files.

It is important to note, however, that you may not need permission to use some images or artwork. Duke University Press strongly supports fair use. When you analyze an image extensively in your work and the image is important to your argument, it may qualify as fair use. A fair use claim is less likely when you are reproducing a whole work of art. If you're unsure whether a fair use claim is justified, please check with us. You should do this before asking permission to reproduce the image, since the very act of asking may jeopardize a fair use claim.

- If a permission indicates that you should use specific credit line, please make sure to include that in the corresponding image caption or, for previously published material, in the acknowledgments or on a separate page before the table of contents.
- For multi-author works we need permission to reprint any previously published pieces as well as the artwork for each essay. (For discussion of the contributor agreement form, please see the above section, "Multi-author Works.") You should indicate the author's name and image number on all image permissions.
- If you receive any permissions in a foreign language, please attach a summary translation (including information about any necessary credit lines) with the original permission.

## **What Happens Next**

Soon after you submit your final draft, your manuscript will be assigned to a project editor (a staff member at Duke University Press) and a freelance copy-editor. Copy-editing of the manuscript should take from six to eight weeks, during which time you may receive queries from the project editor, the copy-editor, or both.

When the copy-editing is complete you will receive the copy-edited manuscript, along with a cover letter or memo outlining whatever editorial changes have been made. You will be asked to approve or disapprove the changes, as well as answer any remaining queries. After you return the copy-edited manuscript to Duke the project editor will get it ready for design and typesetting.

About two months later you will receive two sets of page proof with, again, the copy-edited manuscript that the typesetter has used to set the copy. One of the two sets of proof is for preparing

the index; the other is for proofreading against the copy-edited manuscript. (A third set, which you will not see at all, will be given what is known as a blind reading — without manuscript — by a professional proofreader.) Under the terms of your publishing agreement you will be responsible for preparing the index, and it is advisable to decide well in advance of the proof stage whether you will compile the index yourself or rather engage a professional indexer or an assistant to do the job under your supervision.

Once you have corrected the page proof and sent it, along with the index, to your project editor, your role in the editorial process is essentially complete. From that time until publication (about four months later), you will work primarily with the marketing staff.

### **For Further Information**

Feel free to get in touch with us if questions or problems arise. Questions about royalties, due dates, and other general contractual matters can usually be answered by your acquiring editor, or his or her assistant. Questions about copyright, documentation, and other editorial specifics are best directed to the managing editor, Fred Kameny, at (919) 687-3603 or [fkameny@dukeupress.edu](mailto:fkameny@dukeupress.edu).

### **Checklist for Submitting the Manuscript for Copy-Editing**

Please enclose this form, with applicable boxes checked, when submitting your manuscript to Duke University Press for copy-editing.

Enclosed are:

- two identical printouts of the manuscript
- disk containing the complete manuscript and matching the printouts

The enclosed manuscript contains the following (items in boldface always present, others as applicable):

- title page
- dedication
- table of contents
- list of illustrations
- list of tables
- foreword
- preface
- acknowledgments
- main text
- appendixes
- notes
- glossary
- bibliography
- contributor biographies
- captions to illustrations
- captions to maps
- tables
- text accompanying tables (captions, footnotes, source notes)

**Other items, as applicable:**

- original illustrations, prepared according to the Guidelines for Art Submission
- complete set of photocopies of illustrations, each identified by illustration, figure, table, or map number
- Inventory of Art, from the Guidelines for Art Submission
- permissions log, listing all text and illustrations requiring permission
- permissions letter from each copyright holder
- for a multi-author work, permissions form from each contributor

Word-processing program, if other than Microsoft Word: \_\_\_\_\_

