



A HANDBOOK FOR AUTHORS

THE UNIVERSITY OF NORTH CAROLINA PRESS

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*This morning I took out a comma
and this afternoon I put it back again.*

OSCAR WILDE

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Preface

PREFACE

In 1980, when the editorial staff of the University of North Carolina Press first put together a handbook to aid authors in the preparation of manuscripts to be published by the Press, all of the manuscripts submitted for copyediting were produced on typewriters. By the time the handbook was revised in 1987, the advent of the personal computer had already begun to change the way authors and publishers worked, so a section on the preparation of electronic manuscripts was added to the handbook, and other minor revisions were made to take into account the changeover to computer-produced manuscripts that was under way. With the second revision of the handbook, in 1995, the changeover was all but complete, and the computer-produced manuscript was taken as the norm. Today, the computer is routinely used to generate illustrative materials—maps, charts, graphs, digitized photographs—as well as text. Virtually all of the work that goes into making a book, from the original writing and revision to the copyediting, design, typesetting, and printing, is accomplished with the aid of computers. The guidelines presented here reflect that fact.

We mean for this booklet to provide authors with basic guidelines for manuscript preparation and a general outline of the editorial process that lies ahead. Following the guidelines presented here will expedite the copyediting and production of your book. We realize, of course, that every book is different and that no guidelines can cover every situation. Therefore we encourage you, if you have questions about our guidelines in general or their applicability to your manuscript in particular, to let us know.



INTRODUCTION

THE EDITORIAL PROCESS

Before getting down to the details of manuscript preparation, a quick look at what lies ahead seems in order. The editorial process at the University of North Carolina Press is similar to that at other publishers, especially other university presses, so much of what follows will not seem new to experienced authors. Nevertheless, each house has slightly different procedures, and it can save some time and explanation as we go through the process together if you take a moment to review the basic steps outlined below.

After the acquiring editor responsible for your manuscript has obtained favorable reports from outside readers and the manuscript has been approved for publication by our Board of Governors, the manuscript is assigned to a project editor. The project editor will be your primary contact at the Press as the manuscript goes through copyediting and production. The project editor prepares an editorial appraisal of the manuscript, looking through the version that was approved by the board in order to advise the author of changes that will be necessary before the manuscript can enter copyediting. The changes called for at this time are usually of a general or mechanical nature (i.e., please double-space the bibliography, please move the notes to the end of the text, please consider simplifying the current system of subheads, please add an epigraph to Chapter 4 since all of the other chapters have epigraphs, etc.); finer points of style and substance are addressed in the detailed work of copyediting. The appraisal is sent to the author, who will have reached

an agreement with the acquiring editor on a date for submitting the final version of the manuscript for copyediting.

The final manuscript is submitted to the Press on disk (see Section 2 on the submission of electronic manuscripts) and in *two* hard copies. The submission of two hard copies is very important in enabling us to work efficiently with your manuscript since it is not uncommon for more than one individual at the Press to need to refer to your manuscript at the same time. The electronic files and one hard copy go directly into conversion and coding (i.e., we convert the files to our word-processing software and code them electronically for later typesetting). The other hard copy remains with the project editor for copyediting. For some manuscripts, the project editor and copyeditor will be the same person (an editor working in-house). For others, the copyeditor will be a freelancer who is assigned the manuscript by the in-house project editor (typically the managing editor, the associate managing editor, or the assistant managing editor).

Virtually all manuscripts are edited on computer, although occasionally special circumstances may dictate that we edit on paper instead. Once copyediting begins, the project editor lets the author know when to expect to see the edited manuscript for review and when we will need the reviewed manuscript returned to us.

If the manuscript was edited on computer, the author receives a new printout incorporating all of the editorial changes as well as the original manuscript. If the manuscript was edited on paper, the author simply receives the original manuscript marked by the copyeditor. In either case, all of the author's responses to the copyediting are written directly on the edited manuscript (meaning the new printout for computer-edited manuscripts). It is never necessary for the author to update electronic files for the manuscript. Once we have received and converted the files, we make all changes needed in them during the copyediting process. A detailed set of instructions for reviewing the copyedited manuscript will be sent to the author along with the manuscript.

When the author returns the edited manuscript, it goes to the copyeditor for cleanup—that is, for the copyeditor to see how the author has responded to queries made during editing, to check the author's changes

or additions for consistency with the style established during editing, etc. For a manuscript edited on computer, this cleanup also entails making the final round of changes to the electronic files, so the manuscript is ready for production when the cleanup is finished. If the manuscript was edited on paper, after the copyeditor completes the cleanup, the hard copy goes to an updater who enters on disk all of the changes marked by the copyeditor and author. The updated files and hard copy are then transmitted to the Production Department.

In the Production Department the manuscript is designed and readied for the typesetter. Although the hard copy is sent to the typesetter for reference, the book is set directly from disk. A production schedule is sent to the author by the project editor once the manuscript has gone to the typesetter (see Section 8 on scheduling and proof).

The author receives page proof for proofreading and indexing and sends the corrected page proof and index manuscript to the Press by the date indicated in the production schedule. The edited index is sent to the author for approval and returned by the date indicated. The project editor checks the revised pages and typeset index, any necessary final corrections are made, and the finished pages go to the printer. (Again, see Section 8 for more detail.)

MANUSCRIPT PREPARATION & SUBMISSION

The most important qualities of a well-prepared manuscript—with regard to both its logical and its physical presentation—are clarity and consistency. Whether in capitalizing certain terms, setting up tables, devising a hierarchy of subheads, or structuring an argument, a careful author will be as clear and consistent as possible. Some general guidelines for submitting a clear, consistent manuscript follow (and can be supplemented, where indicated, by subsequent sections of this handbook).

1. All elements of the manuscript must be double-spaced. This includes the table of contents and other front matter lists, block quotations, tables (heading, body, and notes), appendixes, notes (there should be double space within as well as between notes), and bibliography (there should be double space within as well as between entries). The manu-

script should be printed, in type large enough to be easily read, on *one* side only of good quality 8½ x 11 paper. (Authors outside the United States who have access only to A4 paper should stop well short of the bottom of the page in printing their manuscripts, so that no lines will be lost in photocopying from their pages to 8½ x 11 sheets.) If one of the hard copies being submitted is a photocopy, it must be clear and dark, and the author should check to be sure that all pages from the original manuscript are included. (See Section 2 for further details on printing the manuscript.)

2. The manuscript pages should be numbered consecutively from beginning to end, not chapter by chapter.

3. The author should bring the manuscript up to date, making *all* desired revisions and supplying any missing information in text or documentation before it is turned over to us. Names of people and places, dates, facts, and statistics should be checked in the manuscript; it will be expensive, if it is possible, to change them in proof. (Please read Section 9 with care.)

4. Whether they are to appear as footnotes or endnotes in the finished book, all notes should be printed separately from the text and placed as a group (still numbered by chapter, of course) at the end of the text. (For our preferred style of note citations, see Section 4.) This general rule does not apply, however, to edited collections, in which the notes should appear at the end of each essay rather than at the end of the text as a whole.

5. We much prefer that our books include a complete bibliography of the works cited in the notes. Such a bibliography increases the usefulness of the book, and it also enables us to use the abbreviated note style described in Section 4.

6. All quoted material should be carefully checked in the manuscript to ascertain that it has been recorded accurately and that the reference to its source is complete, always including the page number. Problems with quoted material that has not been accurately transcribed can result in time-consuming delays in copyediting or expensive alterations in proof.

7. No part of the manuscript should be submitted later than others. One of the copyeditor's primary functions is to ensure consistency

throughout a book, and the ability to perform that function is significantly impeded if the manuscript is edited in piecemeal fashion. In particular, all tables and illustrative materials (photographs and figures, complete with captions) should accompany the manuscript when it is submitted for copyediting. (See Section 5 on tables and Section 6 on illustrations.)

8. Letters of permission granting the author the right to reproduce quoted matter or illustrative materials should accompany the manuscript when it comes to the Press for copyediting. The author will receive from the Press a blank permissions log that will serve as an aid in tracking permissions requests; it should be filled out and submitted along with the final manuscript. Obtaining permission to use any material that cannot be reproduced within the bounds of “fair use” is a vital part of getting a manuscript ready for submission. Permissions that are not received at the start can cause serious problems and considerable delays later on. (Please review Section 7 carefully; if you have specific questions about permissions, let us know.)



ELECTRONIC MANUSCRIPTS

We assume that all manuscripts—including those for edited volumes of multiauthored essays—will be submitted on disk as well as in hard copy. Once we receive the disks, your files will be readied for copyediting by converting them from one kind of software to another as needed, removing unnecessary formatting, and adding codes for special features such as chapter openings, subheadings, extracts, and unusual characters that need to be identified for the typesetter.

The same electronic files you originally prepared and sent to the Press will eventually be used to typeset your book, without any rekeying except that entailed in updating the manuscript with the changes made during copyediting and author review. The resulting proof is usually clean and accurate. For the process to work most efficiently, however, it is very important that you be careful and consistent in preparing your files.

PREPARING THE ELECTRONIC TEXT

1. Prepare your manuscript on the same system—both hardware and software—from start to finish.
2. Create a new file for each chapter or other major subdivision of the book and name the files sequentially: *intro*, *chap1*, *chap2*, etc. Front matter, bibliography, and other apparatus should be in separate files. It is fine to split a long chapter into two files, but please do not combine two or more chapters into one file. In particular, *never put the entire manuscript in a single file*, as such a large file could prove difficult for us to work with.
3. Eliminate all formatting that is not essential. Although most word processors now incorporate desktop publishing functions that enable

you to produce an elaborate printout, you should remember that once the book has been designed and typeset, it will look quite different from your manuscript copy. The plainer the printout, the easier it will be for the editor and the designer to work with it.

4. Never use all caps for authors' names or for titles in bibliographies or notes.

5. To indent paragraphs, use only the tab key—not the space bar, your word processor's automatic indent feature, or a "style sheet" of any sort.

6. Use only one space after colons and one after periods at the ends of sentences.

7. For hyphenated words, use a single hyphen (-), closed up. For dashes indicating breaks in thought, use an em dash typed as two hyphens (--), with no space before, between, or after the hyphens. Use six hyphens for a 3-em dash indicating the repetition of an author's name in the bibliography.

8. When several words in a row should be underlined, start the underlining at the beginning of the first word and stop it at the end of the last word; do not issue separate underlining commands for each word or within the group of words. We generally prefer that you use underlining rather than an italic font for elements that will be set in italics in the book, because underlining is more distinctive visually on the manuscript copy.

9. Hard returns (starting a new line by using the Enter key) should be used only where you want a new line to begin in the printed book. In other words, they should occur only at the ends of paragraphs, before and after extracts, and at the ends of items in lists and lines of poetry.

10. If your word processor has a "smart" quotes feature—so that quotation marks and apostrophes curve to the right or left when printed ("'/") rather than printing straight up and down ('/'), *please turn off that feature before you format your manuscript for printing*. Smart quotes frequently cause problems in converting files from one software to another.

11. When indenting extracts, epigraphs, etc., use whatever commands your word processor has for changing the left margin. Do not hit the hard return or insert extra spaces to achieve the effect of an indentation.

12. Align all poetry passages so that they appear on the manuscript printout exactly as you want them to appear in the printed book. If necessary, you may use spaces in addition to tabs to achieve the appropriate alignment of poetry on your printout.

13. Never use letters for numbers or vice versa; in other words, don't type the lowercase "ell" for the numeral one or the capital letter "oh" for zero.

14. Type captions and credit lines in a separate file. (See Section 6 for instructions on inserting illustration callouts in the text.)

15. Group tables in a separate file or files; do not include them as part of a chapter file. Make certain you have an accurate printout of the tables, which we usually edit on paper even though the rest of the manuscript is edited on screen, so the typesetter can easily follow the format. Use tabs, not spaces, to define columns. (See Section 5 for instructions on inserting table callouts in the text.)

PRINTING THE FINAL MANUSCRIPT

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1. All elements of the manuscript *must* be printed out double-spaced.

2. Do not put extra spaces between paragraphs or between notes or bibliographic entries. Introduce extra space between paragraphs only where extra space is to appear in the book to indicate a change of topic or a break in the discussion.

3. Do not break words at the ends of lines. If your word processor has an automatic hyphenation feature, turn it off. The only hyphens that should appear in your manuscript are those needed in hyphenated compound words.

4. Do not use a justification routine to produce an even right-hand margin. Such routines often introduce extra spaces between words, making the manuscript more difficult to read. A ragged right margin is perfectly acceptable.

5. Place the notes at the end of the manuscript, not at the bottoms of the pages or (unless the manuscript is an edited collection) at the ends of the chapters. We prefer that the notes be submitted on disk in a separate

file or files; however, if you have used the embedded notes feature of your word processor and do not know how to extract the notes from the text files, you may leave them embedded on disk. In the printout, simply pull out the notes pages by hand and group them together after the text and before the bibliography, then number the manuscript pages consecutively from beginning to end.

6. All accents must show in the printout in some way, either as a computer-printed or hand-drawn character or as codes. Whenever possible, use the appropriate printed character for accented letters. If your printer cannot produce all the needed accents, or if your manuscript requires special characters that are not available through your word processor's standard character set, please let us know. For any manuscript with diacritics that are especially complex or require a special font for editing and printing, early consultation between the Press and the author is important.

7. Print out the final manuscript on a letter-quality printer, using a type size that is readily legible. Do not print the notes or bibliography in a reduced-size type.

8. If you discover, after printing out the final version, that there are last-minute corrections to be made, remember that any changes marked in the hard copy must also be made in the electronic files, and vice versa. Discrepancies between the files and the hard copy are likely to cause problems during editing and typesetting that will cost both time and money to resolve.

SUBMISSION OF DISKS & MANUSCRIPT
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1. Make sure that the disks you send to the Press for editing and typesetting contain only the final version of the manuscript (identical to the hard copy) and not earlier drafts of the text or documentation.

2. Always make a backup of the final version of the electronic files before sending them to us. Keep this backup, along with a copy of the printout, as a safeguard against problems (shipping mishaps, e.g., or defects in the disks that may prevent us from reading them).

3. Along with the disks, please send a list of file names (preferably, a printout of the directory for each disk) and a description of the contents of those files if this is not evident from the file names.

4. Label each disk with your name and the type of software you have used. If you send more than one disk, indicate which parts of the manuscript are on which disk.



THE TEXT

Our preferences for editing style are outlined briefly below; the guidelines presented here may be supplemented with *The Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003). We follow the latest edition of *Merriam-Webster's Collegiate Dictionary* and *Webster's Third International Dictionary* for spelling and word division. However, as appropriate, we will make allowance for other authoritative dictionaries (such as *The American Heritage Dictionary* and *The Random House Dictionary*) and for style guides prepared by professional associations (the *MLA Style Manual*, e.g.). If an author feels that there are special style considerations of a significant nature in a manuscript, he or she should provide a cover note detailing those considerations when submitting the manuscript for copyediting.

SPELLING

1. American spellings will be used, except in quotations from British sources and in the proper names of British organizations (such as the Labour Party). *For example*: traveled, appendixes, and toward *rather than* travelled, appendices, and towards.

2. Most compounds beginning with commonly used prefixes—including anti, co, counter, extra, inter, intra, non, over, post, pre, pro, re, semi, socio, sub, trans, un, and under—will be closed up rather than hyphenated. *For example*: interregional, coauthor, prewar, socioeconomic, undersecretary. This is true even when the word juxtaposes two like vowels (reelect, coordinate), except in cases where the repeated vowel is confusing (semi-invalid, neo-orthodox). The hyphen will also be retained

in compounds that must be distinguished from homonyms (recover, re-cover), compounds in which the second element is in numerical form or begins with a capital (post-1945, anti-Semitic), and compounds in which the second element consists of more than one word (non-native-born, anti-New Deal).

3. Words ending with the suffixes “like” and “wide” will be closed up (warlike, nationwide).

4. Compounds made up of two independent words (rather than a word and a prefix) that are in common usage, as indicated in *Webster’s*, will be spelled solid (churchgoer, worldview, dressmaking, farmland, firsthand, twofold). Compounds that have not yet gained wide usage as a solid construction may be open or hyphenated, depending on their potential for confusing the reader if left unhyphenated. This potential is usually greater for compound adjectives, especially when they precede the noun they modify, than for compound nouns. In general we prefer to leave compounds open whenever they can be readily comprehended without the insertion of a hyphen (free trade agreement, the vice president, *but* low-flying object, the actor-director). Although a hyphen will be used in adjectives counterposing two nations or nationalities (Franco-American alliance, Chinese-Soviet trade), the names of ethnic groups formed by joining two nationalities will be open, both as nouns (30 percent of African Americans) and adjectives (in the Italian American community, of French Canadian descent).

5. Compound adjectives that are not closed up in *Webster’s* will be hyphenated when they precede the noun they modify (well-developed plan, short-term effect) but left open when used predicatively (the plan was well developed). An adjective made up of an adverb ending in “-ly” plus a participle or adjective is always open (the newly freed slaves, a highly complex plan).

CAPITALIZATION

The following list gives examples of preferred instances of capitalization and lowercasing.

Civil Titles and Offices

Franklin D. Roosevelt, president of the United States; President Roosevelt; U.S. president Franklin Roosevelt; the president of the United States; the American president; the president; the presidency
Prime Minister Tony Blair; Tony Blair, prime minister of Great Britain; British prime minister Tony Blair; Prime Minister Blair; the prime minister

Earl Warren, chief justice of the United States; Chief Justice Warren; the chief justice

Senator Paul Wellstone; Senator Wellstone (D-Minn.); Democratic senator Paul Wellstone; Paul Wellstone, U.S. senator from Minnesota; the Minnesota senator; the senator

Governor Ann Richards; Ann Richards, governor of Texas; Texas governor Ann Richards; Governor Richards; the governor of Texas; the governor

Secretary of Defense George C. Marshall; George C. Marshall, secretary of defense; Defense Secretary Marshall; Secretary Marshall; the secretary of defense; the defense secretary

Military Titles and Offices

General Robert E. Lee, commander in chief of the Confederate army; Confederate general Robert E. Lee; General Lee; the commander in chief; the general

Chester Nimitz, Fleet Admiral; Admiral Nimitz; commander of the Pacific Fleet; the admiral

Religious Titles and Offices

Pope John XXIII, the pope, the papacy

Francis Cardinal Spellman (*or* Cardinal Francis Spellman), the cardinal
Archbishop of Canterbury Thomas Cranmer; Thomas Cranmer, archbishop of Canterbury; Archbishop Cranmer; the archbishop of Canterbury; the archbishop

the Reverend James Neal, minister of Third Presbyterian Church; Mr. (*or* Dr.) Neal; Rev. James Neal; Reverend Neal; the minister

Organizations and Institutions

Socialist Party; Socialist(s), in reference to the party and its members,
but socialist(s), in reference to general advocates or outgrowths
of socialism; socialism; Democratic Socialist Party; Democratic
Socialist(s)

Republican Party, Republicans, Republicanism, *but* republicans,
republicanism (vs. monarchists, monarchism, e.g.)

the Ministry of the Interior, the Interior Ministry, the ministry
the United States (*or* U.S.) Congress, Congress, congressional, the
United States (*or* U.S.) House of Representatives, the House of
Representatives, the House

the General Assembly of North Carolina, the North Carolina General
Assembly, the General Assembly, the North Carolina legislature, the
state legislature, the legislature

the Durham County Board of Education, the board of education, the
board

the Metropolitan Museum of Art, the Metropolitan Museum, the
Metropolitan, the Met, the museum

Religious Bodies

the Catholic Church, Our Lady of Lourdes Catholic Church,
Catholicism, Catholic(s)

the Methodist Church, University Methodist Church, Methodism,
Methodist(s)

the church, church fathers, church and state

Geography

the South, the Southeast (regions); south, southeast (directions);
southern(er), southeastern(er), *but sometimes* Southern(er) in a Civil
War context; Deep South; Old South

the West, the East; the Occident, the Orient; occidental, oriental;
Western civilization, Eastern religion

Danube River, Danube and Rhine Rivers

Lake Superior, Lakes Superior and Huron

Mid-Atlantic (*or* Middle Atlantic) states, New York State, the state of New York, the Empire State
East Coast, West Coast (U.S.); the eastern coast of Spain; the Maine coast; Gulf Coast states, *but* the tides along the Gulf coast

Historical and Cultural Terms

Age of Reason, Progressive Era, Belle Epoque, Middle Ages, baroque period, Victorian era, space age, Reconstruction, Cold War, civil rights movement
American Revolution, Revolutionary War, the Revolution, revolutionary, the American and French Revolutions
Aristotelian, Keynesian, classical, postmodern
Hellenism, Hegelianism, romanticism, cubism
Constitution of the United States, U.S. Constitution, the Constitution, constitutional
First Amendment, Eighteenth and Nineteenth Amendments, the first ten amendments, balanced-budget amendment
Tar Heels, the Tar Heel State

FOREIGN LANGUAGES

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1. Words and phrases derived from other languages that are now commonly used in English (as denoted by their inclusion in *Webster's*) will not be italicized. *For example:* ancien régime, apparatchik, de facto, gemütlich, raison d'être, per se, prima facie.
2. Less commonly used foreign-language words and phrases will be italicized, but names of organizations and institutions rendered in a foreign language will be set in roman (Vaterländischer Frauenverein, Frente Sandinista de Liberación Nacional).

The division of foreign-language words into syllables when they must be broken at the ends of lines in typesetting can be problematic for compositors. Most compositors are capable of handling relatively familiar languages—French, German, Spanish, Italian, and Latin, for

example—without special instructions. But if a manuscript contains a large number of names or terms derived from another language, particularly when these are transliterated (from Greek, Russian, Chinese, Japanese, or Arabic, e.g.), the author should provide a list of the most frequently used names and terms showing proper syllabification for the compositor’s reference.

ABBREVIATIONS

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1. The abbreviations “i.e.” and “e.g.” may be used parenthetically but otherwise should be spelled out (“that is,” “for example”).
2. “Percent” will be spelled out in the text (45 percent), as will units of measure (207 hectares, 185 miles, four months), although the percent sign and standard abbreviations may be used in tabular material.
3. State names are ordinarily spelled out in text, but when they are abbreviated—in tables, figures, or documentation, for example—they should be rendered in the “traditional” rather than the two-letter postal style (Ala., Conn., *not* AL, CT); those state abbreviations that are made up of two capital letters take periods and are closed up (N.C., R.I.).
4. Initials of persons have a space between them (G. K. Chesterton, W. E. B. Du Bois).
5. As a noun, “United States” is always spelled out; as an adjective, “U.S.” (which is closed up) is generally preferred.
6. Names of organizations and institutions should generally be spelled out rather than abbreviated the first time they appear in a manuscript. The abbreviation is supplied in parentheses after the full name if it will be used subsequently. Practical exception may be made in the case of very well known abbreviations (CBS, FBI, etc.) used only once or twice in a manuscript. Acronyms and abbreviations of three or more letters should be rendered without periods (NATO, NAACP, USSR, YWCA, AME Zion).

NUMBERS

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1. In text, cardinal numbers under 100 will generally be spelled out, and numbers over 100 will generally be given in numerals. *For exam-*

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plc: thirty people, a six-month period, 130 years ago, 47,000 voters. In manuscripts containing relatively few numbers, numbers over 100 that are even hundreds or thousands may also be spelled out (two hundred species, fifteen thousand soldiers), but in those containing many numbers, even hundreds and thousands, like other numbers over 100, will be given in numerals. Under any circumstances, numerals will be used for numbers under 100 that are being directly compared with numbers over 100 (20 of the 230 respondents). Numbers of 1 million or more will be expressed as a numeral followed by “million,” “billion,” etc., when they are even numbers that can be easily comprehended in this form (\$4.5 billion, a population of 50 million, *but* a budget of \$3,754,500).

2. Commas will be used in four-digit numbers (2,000).

3. Ordinal numbers and fractions will be spelled out (in fourth place, one-third of the students, three-sixteenths of an inch), except for compound fractions ($2\frac{1}{4}$).

4. Percentages are always expressed in text as numerals followed by “percent” (5 percent of the voters, a 22.6 percent increase).

5. Full dates can be cited without internal punctuation (6 July 1939, 6 July, July 1939) or with internal punctuation (July 6, 1939; July 6; July 1939), but one method of citing dates must be followed consistently throughout a manuscript (the documentation as well as the text). Decades expressed in numerals do not require an apostrophe before the “s” (1840s, *not* 1840’s). As a rule, decades should be referred to in full form (1960s), but if such references are frequent enough to make some variety necessary, the shortened form, when expressed numerically, does not begin with an apostrophe (60s, *not* ’60s). Inclusive dates should appear as 1936–39, except in display lines (chapter titles, subheads, running heads, etc.), where the numerals for the century should be repeated (1936–1939).

6. In citing inclusive numbers, the tens digit is always repeated if both numbers are below 100. When both numbers are above 100, the tens digit is repeated unless it is zero, while the hundreds digit is not repeated unless the first number is an even hundred. *For example*: 12–14, 67–68, 100–104, 108–9, 114–15, 144–63, 1,456–57.

PUNCTUATION

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1. A comma will be used to separate items in a series of three or more: red, white, and blue *rather than* red, white and blue.

2. No comma is used to separate “Jr.,” “Sr.,” or roman numerals from the rest of a person’s name (John F. Kennedy Jr., Adlai E. Stevenson III).

3. In running text, a closed-up em dash—like this—will be used to designate a break in thought.

4. Square brackets should be used to indicate the author’s interpolations in quoted material. Parentheses rather than brackets are used at the end of block quotations (prose or poetry), as appropriate, to give the source of the quotation. For shorter quotations run into the text, the source is given in parentheses when it is cited in the text rather than in a note.

5. Commas and periods will appear inside quotation marks. Colons and semicolons will appear outside. (“Drive safely,” he said, “the roads are icy.” “Don’t worry,” she replied, “I will”; then she left.)

6. Quotation marks indicating special terminology or ironic usage should be employed sparingly, as they lose their value with overuse. They are appropriate when defining a term at first use (by “overachievers” I mean those people who . . .) but are not repeated with subsequent use of the term. Quotation marks should not be used around a term introduced by “so-called.”

7. We prefer for letters as letters and words as words to be designated with quotation marks (she spells her name with only one “t”; who can define “recitative?”), although in some manuscripts it may be better to designate them with italics instead. Either quotation marks or italics should be used consistently for this purpose throughout a manuscript.

8. Quotation marks should, of course, be used around quotations run into the text—and authors should check carefully to be sure that they are properly shown at both the beginning and end of the quoted matter—but will not be used around block quotations set off from the text. In all of the situations described above, double quotation marks will be used; single quotation marks should be used only within double quotation marks (“‘The Raven’ is my favorite poem,” he said).

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9. Proper-noun possessives are formed by adding an “s,” even when the proper noun itself ends with “s” or “z” (Davis’s inauguration, Leibniz’s theories, New Orleans’s mayor). But note that for plural possessives in which an “s” (or “es”) has already been added to form the plural, no further “s” is required (the Johnsons’ house, the Fitzsimmons’s party).

QUOTATIONS

1. Prose quotations amounting to fewer than ten typed lines in the manuscript should be run into the text; quoted prose of more than ten typed lines should appear as a block quotation, or extract. Poetry can be run into the text when only one or two lines are quoted (a solidus being used to indicate the break between two lines) but should be set off as an extract when the quotation consists of three or more lines. All extracts should be double-spaced in the manuscript and should be separated from the material above and below by an extra line space.

2. Extracts should not be enclosed in double quotation marks. Any quoted matter within a block quotation should be enclosed in double quotation marks, even if the source quoted used single quotation marks.

3. The first word in a quotation should be either uppercase or lowercase depending on how the quotation fits the context of the sentence into which it is incorporated in a manuscript (He said, “The troops might rebel under such circumstances.” / He said that “the troops might rebel under such circumstances.”), regardless of how the word appeared in the original source. The initial letter of the first word need not be enclosed in brackets when the case is changed to fit the syntax of the author’s sentence.

4. Ellipses signaling the omission of one or more words normally appear only within quotations; they are dispensed with at the beginning or end of quotations except when they are included at the end of a quote whose point is its inconclusiveness (Raising an eyebrow, she said, “If you don’t stop . . .”).

EPIGRAPHS

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1. For best effect, epigraphs, when employed in a manuscript, should be presented in a logical, balanced manner—one (or more) for each numbered chapter, for example, or none for numbered chapters but one for a prologue and one for an epilogue—rather than being used for some chapters but not for others.

2. As devices to set the scene or tone in a chapter, epigraphs do not ordinarily require documentation. It is sufficient to give the source under the epigraph, citing only the author; if desirable or helpful, the work and/or date may be added, but no further bibliographic information is provided with the epigraph itself or in a note.

ITALICS

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1. Italics will be used for emphasis—but sparingly, because overuse lessens their effect.

2. Italics will be used for some foreign words, as explained earlier under the heading Foreign Languages.

USAGE

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A number of reliable guides to usage are available to assist the author in matters of grammar and syntax. Among those most commonly consulted are Wilson Follett, *Modern American Usage* (1970); R. W. Burchfield, ed., *The New Fowler's Modern English Usage*, 3rd ed. (1996); and William Strunk Jr. and E. B. White, *The Elements of Style*, 4th ed. (2000). Helpful for sound advice in regard to inclusive language is Marilyn Schwartz and the Task Force on Bias-Free Language, *A Guide to Bias-Free Language* (1994).

The University of North Carolina Press seeks to avoid sexism and linguistic biases in its publications. We attempt to convert gender-specific language to gender-neutral language in all instances except within quoted matter. We endorse the concept of “inclusive language,” by which we mean language that does not discriminate on the basis of race,

age, religion or ethnicity, sex or sexual orientation, economic status, or disability.

Our policy in regard to inclusive language is designed to achieve simple and reasonable fairness and is not intended to place unrealistic restrictions upon authors. Like all things, usage evolves with time, and both authors and publishers must be aware of its evolution.

It is logical and unobjectionable to refer to the citizens of Periclean Athens or the voters of nineteenth-century Massachusetts as “men,” for that terminology reflects historical fact. But it is, of course, illogical and objectionable—because it is inaccurate—to use the same terminology in referring to today’s Athenian citizens or Massachusetts voters. Careful writers will, therefore, strive to utilize terminology that is appropriate to the time of which they are writing.

Sensitive writers will also endeavor to use terminology appropriate to the time *in* which they are writing. That is to say, if they are writing of voting in general or in the abstract rather than in a specific place or time, they will want to employ language that allows for, and acknowledges, all voters. Further, even within a specific historical context, once they have, for example, established the gendered nature of citizenship or voting, they need not necessarily reinforce the fact by continued use of gender-specific language when gender-neutral language would communicate their message just as effectively.

Sensitivity and fairness further suggest that authors who are writing about historical subjects guard against uncritically adopting the terminology of the period with which they are dealing as if it were their own. The fact that most of an author’s sources make use of the word “Negro,” for example, is not a sound reason for reproducing the term within the author’s own narrative or analysis. It should, of course, be retained in quotations or in proper names; but in an author’s original text, it should be forgone in favor of terminology (such as “black” or “African American”) in keeping with current standards of usage.

NOTES & BIBLIOGRAPHY

In order to save time and money, we prefer that the notes and bibliography be prepared as outlined below. However, we will consider a style that conforms to other acceptable guides. Our main concerns with regard to style are clarity and consistency in presentation.

GENERAL PRESENTATION

The notes should be printed with double space within as well as between notes, and the bibliography printed with double space within as well as between entries.

We prefer for each note to begin with a paragraph indent and with the note number on (not above) the line, followed by a period.

1. Dessen, *Elizabethan Drama*, 116–17.

In citing page numbers, “p.” and “pp.” (“page” and “pages”) should be consistently used or omitted before the page numbers in appropriate citations throughout the notes. Note that they are never used before page numbers that follow a volume number and colon (see the samples at the end of this section for a multivolume work and an article in a journal); for other page numbers, our preference is to omit “p.” and “pp.” consistently. The one exception to this rule would be for a publication whose arrangement necessitates a more explicit citation (bk. 2, pt. 4, p. 37). For citations of more than one page, an ending page number should be given rather than “f.” or “ff.” (42–43, *not* 42f.; 67–72, *not* 67ff.).

Please do not use “op. cit.,” “loc. cit.,” or “id.” We use “ibid.” in notes to cite a source that is the sole source cited in the directly preceding

note. (By logical extension, it can also be used to cite a directly preceding source within a single note.) It should not be used to refer to the last-mentioned of several sources in a preceding note or as a way of citing once more all of the sources cited in a preceding note (in the first of these circumstances, the relevant source should be repeated; in the second, the notes should probably be combined, but if for some reason that is not desirable, the sources should be repeated or—if they are too numerous—the reader should simply be directed to see the preceding note). When it is used, “ibid.” replaces as much of the information (i.e., volume number and/or page number as well as author and title) as remains the same. Unless it is the first word of a note, “ibid.” should not be capitalized; it should never be italicized. Note the following examples:

1. Malone, *Jefferson and His Time*, 4:37–39.
2. Ibid., 42.
3. Ibid., 1:209–10; Brodie, *Thomas Jefferson*, 48–51.
4. Malone, *Jefferson and His Time*, 1:240.
5. Cappon, *Adams-Jefferson Letters*, 234.
6. Ibid.; Boyd et al., *Papers of Thomas Jefferson*, 10:142.
7. Boyd et al., *Papers of Thomas Jefferson*, 7:178–79.
8. Ibid., 8:37.
9. Ibid.

In the bibliography, for repetition of an author’s name when there are two or more works by the same author, substitute a 3-em dash (six hyphens at the keyboard) followed by a period. The 3-em dash can be used in moving to works edited by the same author, but “, ed.” is then added after the 3-em dash for the first edited work. The author’s name should be repeated, however, when a coauthor (or coeditor) is also being listed. *For example:*

Benstock, Shari. *Textualizing the Feminine: On the Limits of Genre*.

Norman: University of Oklahoma Press, 1991.

———. *Women of the Left Bank: Paris, 1900–1940*. Austin: University of Texas Press, 1986.

———, ed. *The Private Self: Theory and Practice of Women’s Autobio-*

graphical Writings. Chapel Hill: University of North Carolina Press, 1988.

Benstock, Shari, and Barbara Grossman. *No Gifts from Chance: A Biography of Edith Wharton*. New York: Macmillan, 1994.

Note that in the preceding example, the works of a single author are arranged alphabetically by title, with all works actually written by the author preceding edited works. This is our preferred arrangement, but we are amenable to chronological rather than alphabetical order for multiple works by a single author when such an arrangement is more helpful for the reader.

When a book features a full bibliography of sources cited—as we prefer for our books to do—note citations need not repeat all of the information provided in the bibliographic entries. In this case, all note citations should be given in a short form consisting, for most sources, of

1. the author's last name (or first and last names if two or more authors listed in the bibliography have the same last name)
2. the title of the work, shortened in a logical way if it is lengthy
3. the page number(s), preceded as necessary by volume number.

When a book has no bibliography or a bibliography that does not list all sources cited in the notes, note citations should include full bibliographic information the first time a given source is cited *in each chapter*. Subsequent citations within a single chapter would then take the short form described above.

SAMPLE CITATIONS

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Shown below for different types of sources are examples of bibliographic entries (B), full citations for notes when a complete bibliography is lacking (F), and short citations (S).

Single Author

(B) Tichi, Cecelia. *Highb Lonesome: The American Culture of Country Music*. Chapel Hill: University of North Carolina Press, 1994.

- (F) Cecelia Tichi, *High Lonesome: The American Culture of Country Music* (Chapel Hill: University of North Carolina Press, 1994), 25.
- (S) Tichi, *High Lonesome*, 151–52.

Two Authors

- (B) Bender, Steve, and Felder Rushing, *Passalong Plants*. Chapel Hill: University of North Carolina Press, 1993.
- (F) Steve Bender and Felder Rushing, *Passalong Plants* (Chapel Hill: University of North Carolina Press, 1993), 23–25.
- (S) Bender and Rushing, *Passalong Plants*, 34.

Several Authors

- (B) Bishir, Catherine W., Charlotte V. Brown, Carl R. Lounsbury, and Ernest H. Wood III. *Architects and Builders in North Carolina: A History of the Practice of Building*. Chapel Hill: University of North Carolina Press, 1990.
- (F) Catherine W. Bishir, Charlotte V. Brown, Carl R. Lounsbury, and Ernest H. Wood III, *Architects and Builders in North Carolina: A History of the Practice of Building* (Chapel Hill: University of North Carolina Press, 1990), 90.
- (S) Bishir, Brown, Lounsbury, and Wood, *Architects and Builders*, 54–57. [Note: If the number of authors totals five or more, cite as Bishir et al. in short citation.]

Editor as Author

- (B) Pomeroy, Sarah B., ed. *Women's History and Ancient History*. Chapel Hill: University of North Carolina Press, 1991.
- (F) Sarah B. Pomeroy, ed., *Women's History and Ancient History* (Chapel Hill: University of North Carolina Press, 1991), 112–13.
- (S) Pomeroy, *Women's History and Ancient History*, 78.

Editor in Addition to Author

- (B) Wolfe, Thomas. *The Lost Boy: A Novella*. Edited by James W. Clark Jr. Chapel Hill: University of North Carolina Press, 1992.

- (F) Thomas Wolfe, *The Lost Boy: A Novella*, ed. James W. Clark Jr. (Chapel Hill: University of North Carolina Press, 1992), 109.
- (S) Wolfe, *The Lost Boy*, 46–47.

Multivolume Work (when more than one volume will be cited)

- (B) Ripley, Peter, ed. *The Black Abolitionist Papers*. 5 vols. Chapel Hill: University of North Carolina Press, 1985–92.
- (F) Peter Ripley, ed., *The Black Abolitionist Papers*, 5 vols. (Chapel Hill: University of North Carolina Press, 1985–92), 2:300–313.
- (S) Ripley, *Black Abolitionist Papers*, 3:234.

Multivolume Work (when only one volume will be cited)

- (B) Smither, Howard E. *The Oratorio in the Classical Era*. Vol. 3 of *A History of the Oratorio*. Chapel Hill: University of North Carolina Press, 1987.
- (F) Howard E. Smither, *The Oratorio in the Classical Era*, vol. 3 of *A History of the Oratorio* (Chapel Hill: University of North Carolina Press, 1987), 93.
- (S) Smither, *Oratorio in the Classical Era*, 222–23.

Book in a Series

- (B) Leidner, Alan C. *The Impatient Muse: Germany and the Sturm und Drang*. University of North Carolina Studies in the Germanic Languages and Literatures, no. 115. Chapel Hill: University of North Carolina Press, 1994.
- (F) Alan C. Leidner, *The Impatient Muse: Germany and the Sturm und Drang*, University of North Carolina Studies in the Germanic Languages and Literatures, no. 115 (Chapel Hill: University of North Carolina Press, 1994), 82.
- (S) Leidner, *Impatient Muse*, 55.

Article in a Scholarly Journal

- (B) Freedman, Stephen. “The Baseball Fad in Chicago, 1865–1870: An Exploration of the Role of Sport in the Nineteenth-Century City.” *Journal of Sport History* 5 (Summer 1978): 42–64.

- (F) Stephen Freedman, “The Baseball Fad in Chicago, 1865–1870: An Exploration of the Role of Sport in the Nineteenth-Century City,” *Journal of Sport History* 5 (Summer 1978): 50.
- (S) Freedman, “Baseball Fad,” 49–50. [*Note*: If the entire article rather than a portion of it is being cited, no page numbers would be needed since they are provided in the bibliography.]

Article in a Popular Periodical

- (B) Lahr, John. “Been Here and Gone: How August Wilson Brought a Century of Black American Culture to the Stage.” *New Yorker*, 16 April 2001, 50–65.
- (F) John Lahr, “Been Here and Gone: How August Wilson Brought a Century of Black American Culture to the Stage,” *New Yorker*, 16 April 2001, 58.
- (S) Lahr, “Been Here and Gone.” [*Note*: The absence of page numbers indicates that the entire article is being cited.]

Essay in an Edited Collection

- (B) Reardon, Carol. “Pickett’s Charge: The Convergence of History and Myth in the Southern Past.” In *The Third Day at Gettysburg and Beyond*, edited by Gary W. Gallagher, 56–92. Chapel Hill: University of North Carolina Press, 1994.
- (F) Carol Reardon, “Pickett’s Charge: The Convergence of History and Myth in the Southern Past,” in *The Third Day at Gettysburg and Beyond*, ed. Gary W. Gallagher (Chapel Hill: University of North Carolina Press, 1994), 57.
- (S) Reardon, “Pickett’s Charge,” 58–60. [*Note*: As for a journal article, no page numbers are included if the essay as a whole is being cited.]

Government Publication

- (B) U.S. Congress. Senate. Committee on Education and Labor. *Hearing before a Subcommittee of the Committee on Education and Labor on S. 1320, A Bill to Establish a National Conservatory of Music*. 68th Cong., 1st sess., 1924. Washington: Government Printing Office, 1924.

- (F) U.S. Senate, Committee on Education and Labor, *Hearing before a Subcommittee of the Committee on Education and Labor on S. 1320, A Bill to Establish a National Conservatory of Music*, 68th Cong., 1st sess., 1924 (Washington: Government Printing Office, 1924), 123–26.
- (S) Senate Committee on Education and Labor, *Hearing on a National Conservatory of Music*, 87–88.
- (B) U.S. Bureau of the Census. *Fourteenth Census of the United States, 1920*. Vol. 3, *Population*. Washington: Government Printing Office, 1922.
- (F) U.S. Bureau of the Census, *Fourteenth Census of the United States, 1920*, vol. 3, *Population* (Washington: Government Printing Office, 1922), 269–72.
- (S) Bureau of the Census, *Fourteenth Census, 1920*, 57–69.

Dissertation

- (B) Maner, Joseph R. “Theory and Practice of History in the French and German Enlightenments.” Ph.D. diss., University of North Carolina, 1983.
- (F) Joseph R. Maner, “Theory and Practice of History in the French and German Enlightenments” (Ph.D. diss., University of North Carolina, 1983), 236–37.
- (S) Maner, “Theory and Practice of History,” 103–4.

Manuscript Collection

- (B) Raleigh, N.C.
 - North Carolina Division of Archives and History
 - Nathan Froehlic Diary
 - North Carolina Tavern Keepers’ Association Records
 Washington, D.C.
 - Library of Congress
 - Frederick Carter Papers
 - Lucinda Merriweather Papers
- (F) Nathan Froehlic Diary, 24 Jan. 1877, North Carolina Division of Archives and History, Raleigh, N.C.; Lucinda Merriweather

to Lydia Fincastle, 5 Nov. 1902, Lucinda Merriweather Papers, Library of Congress, Washington, D.C.

- (S) Froehlic Diary, 24 Jan. 1877; Lucinda Merriweather to Lydia Fincastle, 5 Nov. 1902, Merriweather Papers.

The short citation shown is fine when preceded by a full citation in the notes to a chapter; but as the initial citation accompanying a full bibliography it is recommended only if the manuscripts section of the bibliography is brief enough to allow the reader to find the Froehlic Diary and Merriweather Papers with ease. If the listing of manuscript sources is lengthy, details of repository and city are required even in short citations as an aid to the reader.

However, it is possible to avoid the full repetition of these details in all note citations by utilizing abbreviations, and we strongly urge authors to devise appropriate abbreviations for manuscript sources that are frequently cited. For example, the Lucinda Merriweather Papers could be designated “LMP” and identified by name, repository, and city in an abbreviations list at the beginning of the notes. A citation would then read,

Lucinda Merriweather to Lydia Fincastle, 5 Nov. 1902, LMP.

If the Lucinda Merriweather Papers are cited only a few times but other collections in the Library of Congress are cited similarly, the names of the individual collections can be spelled out and an abbreviation for the repository added afterward. For example:

Lucinda Merriweather to Lydia Fincastle, 5 Nov. 1902, Merriweather Papers, LC.

In this case, “LC” would appear in the abbreviations list, with the explanation that it stands for “Library of Congress, Washington, D.C.”

Website

References to website addresses (URLs) are now a familiar feature in many manuscripts, sometimes in the text itself and often in the documentation. Conventions for citing URLs are evolving, but at present

the most widely accepted practice is to enclose them in angle brackets to avoid any possible confusion with surrounding text or punctuation. Because websites change, it is advisable to include the date on which you consulted the website being cited.

- (B) Kitch, Carolyn. "Destructive Women and Little Men: Masculinity, the New Woman, and Power in 1910s Popular Media." *Journal of Magazine and New Media Research* 1, no. 1 (Spring 1999), <<http://nmc.loyola.edu/newmediajournal>>. 24 July 1999.
- (F) Carolyn Kitch, "Destructive Women and Little Men: Masculinity, the New Woman, and Power in 1910s Popular Media," *Journal of Magazine and New Media Research* 1, no. 1 (Spring 1999), <<http://nmc.loyola.edu/newmediajournal>> (24 July 1999).
- (S) Kitch, "Destructive Women and Little Men," <<http://nmc.loyola.edu/newmediajournal>>. [Note: The URL is included in the short citation to clarify the absence of page numbers, but the date need not be given.]

VARIATIONS
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Three general variations on our preferred system of documentation should be mentioned here.

1. If a manuscript includes a long and complex bibliography divided into many sections, an author may wish to include full citations in the notes the first time a reference is mentioned in each chapter so that the reader will not have to search through the bibliography to find it.
2. If a manuscript uses the author-date documentation style often employed in the social and natural sciences, parenthetical citations within the text may be substituted for notes, and the bibliography may take the form of a reference list.
3. MLA style is an acceptable alternative in manuscripts devoted to literary studies.



TABLES

Many manuscripts contain material that is most effectively presented in tabular form. Authors should bear in mind, however, that tables are more expensive than ordinary text to typeset and should carefully consider whether, in certain instances, it might not be sufficient to present simple data or discuss the significance of a larger set of data in running text rather than presenting a full set of data in a table.

Under most circumstances, tables should be presented only within the text of a book or in an appendix. In notes, tables present particular problems for page makeup and thus should be avoided whenever possible.

Tables, like all elements of a manuscript, should be submitted on disk as well as in duplicate hard copy (be sure to indicate what software has been used to prepare them if it is different from that used for the text). But we ordinarily copyedit tables on paper even when we edit the rest of a manuscript on computer because reformatting the tables for printing would be too time-consuming. Barring extensive changes to the tables during copyediting and author review, the electronic versions will still be updated, formatted, and utilized by the typesetter.

Tables should all be separated from the text and should be printed so that each begins on a new page. Although they will be inserted in the text in the finished book, they must be separated from the rest of the text for editing and composition. You should indicate in the margin of the manuscript the location where each will appear in the book—simply write “table 1 here,” etc.—or insert an indicator in the electronic file to print out on the hard copy at the end of the appropriate paragraph.

If there are more than ten tables in a manuscript, they should be numbered consecutively by chapter, utilizing the common double-number

system, in which “Table 4-2” (or “Table 4.2”) signifies the second table in Chapter 4. If there are fewer than ten, they should be numbered consecutively (Table 1, Table 2, etc.) throughout the manuscript.

Like all other manuscript materials, tables should be double-spaced; this applies to the table title, the column heads, the body, and any notes accompanying the table. Tables should be prepared in a consistent format (see *The Chicago Manual of Style*, 15th ed., chap. 13, for recommendations), and sufficient space should be left within and around the tables to enable editors and compositors to write instructions. We prefer that tables be printed without vertical rules and that any horizontal rules used in tables be single rather than double rules.

Notes to a table should never be numbered in sequence with the notes to the surrounding text. Table notes should be numbered separately within each table, and the source of each table should be provided below the table in an unnumbered note. Authors should remember that if they are reproducing a table from a copyrighted source, as opposed to compiling the table themselves, permission of the copyright holder is required.

A list of tables should be included in the front matter of the book, following the table of contents.



ILLUSTRATIONS

All illustrative materials must accompany the manuscript when it is submitted for copyediting. Because the illustrations are an important part of the manuscript, it is impractical to do the copyediting without seeing what they are, where they will be placed, and how they are to be captioned and credited. If they are submitted late, the copyeditor's job of integrating them with the text (checking for proper numbering and placement, ensuring consistency between text and captions, etc.) is greatly complicated, and last-minute hitches with permissions to reproduce illustrative materials can delay the start of the production process.

Last-minute hitches can also arise if illustrations submitted late in the copyediting process are not of reproducible quality. Our design and production staff evaluates all illustrations to ensure that they are of acceptable quality; when the illustrations are evaluated at the start of the process, there is time to resolve problems (have a better print or scan made, substitute an equivalent photo, etc.), which often is not the case for illustrations that are submitted late.

PHOTOGRAPHS

Because photographs are obtained by variable exposure of a light-sensitive emulsion, they (as opposed to line art) are characterized by continuous tonal shadings, blended gradations of black, gray, and white (or, of course, colors). For printing, the photograph is "translated" into a screen of minute dots, which are visible to the naked eye only upon extremely close inspection.

For best results, glossy black-and-white prints should be submitted.

We can work with almost any size photograph but prefer 8 x 10 or 4 x 5 prints when the author is able to provide them. For art that is to be reproduced in full color, we prefer 4 x 5 transparencies; but if these cannot be obtained, we can also use slides or color prints. All photographs should be of good resolution and quality. They must be in focus and have a good tonal range (be clear and crisp). Very dark or very light photographs generally do not reproduce satisfactorily. Keep in mind that some loss of resolution is inevitable during the printing process. Photographs taken from printed publications have already been screened and will not reproduce as well as originals; that is, loss of detail and distortion will result, perhaps to such a degree that the photograph will be unacceptable for printing. If a photograph has to be shot from a book, do not try to obscure existing halftone dots that may be visible in the printed photo by making the shot fuzzy. Dots notwithstanding, the new photograph must be in focus.

For production purposes, prints (or transparencies) or digital art of acceptable quality may be submitted. Digital art must meet the requirements stipulated in the guidelines found on our website (www.uncpress.unc.edu) under Information for Authors. If you are planning to submit any of your illustrations in digital form, please consult these guidelines. Note, in particular, the required resolution and the fact that you should not submit prints made from scans (but rather submit the scans themselves). If digital art submitted to the Press is unusable because it does not conform to the guidelines, the author is responsible for correcting technical problems.

We recognize that reproduction quality cannot always be the sole criterion in choosing photographs (since, e.g., a mediocre photograph of a person or place discussed prominently in the text of a historical study might be the only photograph available), but we urge authors to make every effort to obtain the best prints possible of any photographs that they wish to include in their books. If you have any questions about the reproducibility of photographs, please consult your editor.

LINE ART (FIGURES & MAPS)

Line art is characterized by a lack of tone (subtle shadings). That is, it is clearly recognized as a pattern of black and white. Some nonphotographic illustrations, such as editorial cartoons or engravings, can be reproduced as line art; but typically the line art in a manuscript takes the form of figures (line or bar graphs, pie charts, genealogical or organizational charts, etc.) or maps. Occasionally figures or maps are reproduced directly from another printed source—in which case permission is, of course, required to reproduce them if the source is under copyright protection. More often, however, they are original to a manuscript, and it is to these original figures and maps that the following comments on preparation apply.

In general, when maps and figures are necessary, the Press prefers to prepare them from materials submitted by the author as a means of controlling quality and ensuring visual and typographic consistency throughout the printed book. A moderate number of figures can normally be prepared at Press expense; but if a manuscript contains a large number of figures, the author may need to supply them as production-ready art. Because maps are generally more complicated and costly to prepare than figures—and because the degree of complication and cost can vary widely from one map to the next—decisions about how they are to be prepared, and at whose expense, must be made book by book. If your book will include maps, please discuss the matter with your acquiring editor early on.

Given the impressive array of software available to most authors nowadays, we ask that figures be submitted on disk as well as in duplicate hard copy whenever possible. The author should be sure to indicate what software and platform (i.e., Mac or PC) have been used to produce charts or graphs and should submit both the graphics file and data file for each figure to aid us in preparing final copy.

With few exceptions, maps may be submitted in hard copy only, and this hard copy is used for reference in preparing the finished maps. Whenever maps do exist in electronic form, however, we ask that they be submitted on disk as well as in hard copy. Authors should submit

maps in whatever format will most clearly show what they want the finished map to include. This might be done, for example, by submitting a carefully hand-drawn or traced map or by submitting a photocopy of a printed map with certain features highlighted for inclusion on the finished map. To avoid costly corrections to finished maps, initial maps should be as accurate as possible; in particular, they should be based on maps that show borders and physical features appropriate to the time period in question (no TVA reservoirs, e.g., on maps of the South during the Civil War). In addition to the map itself, you should submit for each map separate copy—that is, a list of all the names and terms that must be typeset to appear on the map. These names should be grouped in categories (countries, states, cities, lakes and rivers, railroads, streets, etc.) as appropriate to the map in question. Like all other portions of the manuscript, map copy should be submitted on disk as well as in duplicate hard copy.

In instances where the author is submitting final maps or figures, the finished line art must conform to the Press's guidelines for digital art. Authors should bear in mind that maps and figures—even those that are to come to production as finished products—must be submitted in hard copy for copyediting, so that we can check for consistency of terminology, spelling, capitalization, etc., between the text and the illustrative materials. Figures and maps should never be finalized until changes called for in copyediting have been taken into account.

PROTECTION OF ILLUSTRATIONS

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Illustrative materials will be handled frequently in the course of production. Photographs and any other fragile materials should be stored carefully to protect them from tearing, scratching, and folding, and for shipping they should be packed with a heavy sheet of cardboard to prevent cracking or bending.

NUMBERING ILLUSTRATIONS &
KEYING THEM TO THE MANUSCRIPT
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Figure and map captions, like table titles, customarily include numbers (Figure 2. Ethnic Background of Entry-Level Major Leaguers, 1876–1920; Map 3. Battle of Antietam, 17 September 1862) and appear with the figure or map itself when submitted for copyediting. Maps and figures, like tables, should be numbered consecutively throughout the manuscript if there are fewer than ten or numbered according to a double-number system (Map 6.2 being the second map in Chapter 6, e.g.) if there are more than ten.

Captions for photographs, on the other hand, usually do not include numbers in the printed book (although it is, of course, fine for them to do so when photos are referred to directly in the text: see Plate 7, e.g.). Nevertheless all photographs must be given reference numbers for purposes of editing and production. They should be numbered carefully on the reverse side, using a felt-tip pen or a gummed label that has been written on before it is attached to the photograph. Pencils and ballpoint pens should not be used for writing on the reverse side, as the impression can show through on the front, and they may even produce cracks in the surface of the print. If you are numbering the photographs and then stacking them on top of one another, be sure to let the ink dry as you work so that wet ink does not bleed from the back of one photograph onto the front of another.

Captions for photographs should not be written on or attached to the reverse side of individual photographs, but rather submitted together in a single list, keyed to the photographs by means of the reference numbers that appear on the backs of the photos. These reference numbers should also be used for indicating where to place illustrations in the text.

The author should clearly note the desired placement of all illustrative materials (both photographs and line art), either by writing a callout (map 6 here; ill. 12 here) in the margin of the manuscript or inserting an indicator in the electronic file so that it prints out in the hard copy. Any necessary pairings or other special juxtapositions of illustrations should be explicitly noted by the author.

In choosing illustrative materials, authors should pay particular attention to matters of copyright and permissions. Ascertaining the copyright status of some materials and then actually obtaining permission to use them can be a time-consuming process, especially in cases where the person, institution, or organization that can provide the author with a copy of the desired illustration is different from the person, institution, or organization that controls the rights to reproduce it. We cannot emphasize too strongly the fact that obtaining a copy of an illustration is not always the same as obtaining permission to use it; possession does not necessarily constitute permission, and the latter must often be sought in a second step apart from acquiring the illustration itself.

When you obtain an illustration from a museum, library, or similar source, read carefully any correspondence or forms that accompany the illustration and any notice stamped on the back of the illustration. Information regarding the ultimate source of permission to use the illustration (if different from the source from which you got it) is likely to appear in one of these places. These are also the places to find information on possible restrictions on the use of the illustration (whether it must be returned and, if so, when; whether it is for one-time use only; whether the size at which it can be reproduced is limited; whether it is for interior use only), which you must be sure to communicate to us when submitting the illustration for inclusion in your book.

Of special concern are illustrations that will appear on the cover or jacket of a book. Permission for interior use often does not extend to use on the cover, which is deemed more commercial or promotional, and can entail, for example, an additional usage fee. It is advisable, therefore, specifically to request permission for such use as well as (or, when applicable, instead of) permission for interior reproduction when use on the cover or jacket is envisioned.

You should begin the process of obtaining illustration permissions as soon as possible, especially for any materials that are indispensable to your book. It is usually a good idea to discuss illustrations and permissions early on with your acquiring editor (or with the Press's rights and

contracts manager); and even for manuscripts in which the illustrations seem unproblematic, it is prudent to review the status of illustrations with your editor at about the time the manuscript goes to our board so that no loose ends or surprises delay the manuscript's subsequent passage through copyediting and into production. All permissions for illustrative materials must be in order before a manuscript can enter production. (See Section 7 for more about permissions.)



PERMISSIONS & COPYRIGHT

When permission must be gained to reproduce either text or illustrations in a book, authors are responsible for obtaining the permissions, preparing credit lines, paying any permissions fees, and providing complimentary copies of the book, as required by copyright holders. It is important to keep in mind that no manuscript can be put into production until all necessary permissions have been obtained in writing.

A packet of information about permissions, including a blank permissions log, is sent to authors as soon as the Press undertakes to be their publisher. The log provides a convenient place to record when permissions were requested, from whom, when they were received, and what—if any—special considerations or restrictions may apply. It must be filled out completely and returned to the Press when the final version of the manuscript is submitted for copyediting.

Copyright is a statutory grant to a copyright owner giving exclusive rights for all uses of the material. Formerly, copyright in the United States held for twenty-eight years and was renewable for another twenty-eight years. Under the 1976 law, and as a result of recent amendments, copyrights subsisting in works created after 1 January 1978 will be valid for seventy years after the death of the author. The law also extends the protection of works in their second term of copyright to ninety years after the original publication date. Notice of copyright includes either the word “copyright,” the abbreviation “copr.,” or the symbol “©” accompanied by the name of the copyright proprietor and the year of first publication. In a book, the notice usually appears on the page immediately following the title page.

The copyright law does allow for the “fair use” of a copyrighted work for certain purposes. The Copyright Law of 1976 states that “the fair use of a copyrighted work, including such use by reproduction in copies or phonorecords . . . for purposes such as criticism, comment, news reporting, teaching, . . . scholarship, or research, is not an infringement of copyright. In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include (1) the purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes; (2) the nature of the copyrighted work; (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and (4) the effect of the use upon the potential market for or value of the copyrighted work.”

There is no specific number of words, lines, or notes that requires permission. The generally accepted practice is that *brief extracts* may be used for illustration or comment without permission if appropriate credit is given. It is usually advisable, however, to seek permission to reproduce even short quotations—two or more lines—of poetry or song lyrics currently under copyright protection.

Complete units of whatever length, such as poems, chapters, tables, maps, photographs, and illustrations, may be used *only* with permission.

The 1976 copyright law establishes statutory copyright protection for unpublished works as well as published works, although there is considerable controversy over how far “fair use” extends to unpublished works. The printed copyright notice—or the absence of a printed notice—is no longer a reliable indication of the copyright status. Permission to use unpublished materials should be obtained from both the owner of the literary rights (the author) and the owner of the property (the possessor), if these rights are separately held.

If any portion of your own book has appeared—or is going to appear prior to our publication of the book—in a copyrighted journal or other copyrighted source, please request from its publisher a written transfer of copyright or a grant of publication rights. This is not neces-

sary, however, in the case of some journals, which now stipulate in their publication agreements that an author has the right to reutilize his or her own work published in the journal without requesting permission so long as proper credit is given to the journal in the new publication. Check your publication agreement; if it does not explicitly state that the material can be reused with proper credit but without seeking permission, you should request a transfer of copyright or a grant of publication rights.

Determining whether or not to request permission for the use of copyrighted material is a judgment left to the author; however, if you have questions about a particular use, we would be glad to assist you. You might begin by referring to the fuller explanation of fair use and the discussion of materials requiring permission in *The Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003), chap. 4. If your questions are not answered there, by all means call or write our rights and contracts manager or your editor at the Press.

Electronic publication and licensing to online libraries have become components of the Press's publication program. For this reason, if permissions are required for any material (illustrations or text excerpts), it is important that the author obtain permission for electronic use as well as use in print editions. The permissions log that is sent to the author provides a place to indicate the status of electronic publication and/or licensing rights. A book for which we do not have a complete permissions file (a completed log and any necessary letters of permission) may be considered ineligible for subsidiary rights opportunities.

A suggested letter requesting permission follows. If you prefer to prepare your own, please be certain that it includes all the information covered in the sample letter.

SAMPLE REQUEST FOR PERMISSION

.....

REQUEST FOR PERMISSION TO REPRINT

Date:

To:

I request permission to reprint the following selection(s) from:

Author(s): _____

Title: _____

Copyright year: ____ Journal volume/date: _____

Selection: _____

Illustrations/other: _____

The material will be reprinted in a volume tentatively titled:

My book will be published by the University of North Carolina Press, a nonprofit scholarly publisher, in a small print run. I am responsible for paying all fees, so I would appreciate a waiver or reduction of fees. If you do not hold copyright in this material, please let me know to whom I should apply. Standard acknowledgment of title, author, and publisher will be given, or I will gladly use the credit line that you supply.

Rights requested: world rights in all languages, for all editions (including electronic/digital editions), use in promotional materials (such as the Press's catalog), in subsidiary licenses (such as translations or book clubs), and in versions made by nonprofit organizations for blind or physically handicapped persons.

I have provided the release below for your convenience. Please return the signed original request to me.

Sincerely,

* * * * *

PERMISSION GRANTED:

_____	_____	_____
Authorized Signature	Name (please print)	Date



SCHEDULING & PROOF

Once a manuscript has been designed and sent to the typesetter, a production schedule will be issued; the project editor will forward the schedule to the author as soon as it is available. The schedule indicates when page proof will be sent to the author, when the corrected page proof and index manuscript should be sent to the Press, when the edited index is due to go to the author and be returned to the Press, and, finally, when bound books can be expected. If the author anticipates being unable to meet the schedule, he or she should inform the editor at once. Similarly, if the schedule looks okay in the abstract but turns out to be impossible to meet once the author begins the work of proofreading and indexing, the author should let the editor know about the potential delay as soon as possible. Proofs returned even a few days late may result in an overall delay of several weeks because compositors and printers schedule their work well in advance and a book that loses its place in the sequence must be rescheduled.

Page proof is the first and only text proof that the author will see. Among the many changes that computers have brought to publishing is the virtual elimination of galley proof, which once routinely served as a prelude to page proof. When typesetters work from disk rather than keyboarding text, the potential for error is greatly reduced, and galley proof is generally unnecessary.

It is worth emphasizing, however, that the increased accuracy of typesetting from disk is forfeited if the disk used for typesetting is not accurate to begin with. Since the compositor will set whatever is on disk,

it is extremely important for the author to take care in preparing the electronic manuscript initially and in reviewing the manuscript after copyediting so that the text will be as accurate as possible. And it is also worth remembering that, even with the potential for error greatly reduced, some errors still can and do occur in typesetting. Therefore, proofreading remains a vital part of producing a book that is as precise and correct as possible.

Although we at the Press check key elements (front matter, chapter openings, running heads, etc.) of all books in page proof, word-for-word proofreading is the author's responsibility. In our experience, however, authors often fail to notice errors of detail such as misspellings, ungrammatical constructions, or inconsistencies because they are so close to the manuscript that they no longer perceive these flaws that would be evident to an experienced professional approaching the text with a fresh eye. For this reason, we encourage authors to obtain a professional proofreading of their pages to supplement their own reading. Your project editor at the Press will discuss proofreading plans with you at the appropriate time in the production process.

The author receives two sets of page proof and the edited manuscript. The proof should be read against the manuscript and all corrections marked on one set of proof, which is then returned to the Press, along with the manuscript. The second set of proof is used by the author in compiling the index and then retained for his or her records.

A table of conventional proofreaders' marks appears in this section. Although these marks represent the most efficient way of recording corrections and ensuring accurate communication with the typesetter, authors should not be concerned if they are unsure of exactly how to mark a correction using them. As long as the alteration is clearly noted, we will likely be able to understand what is called for. Bear in mind that corrections in page proof, unlike corrections in the manuscript, should be marked in the margins, not in the midst of the text; a caret in the line of type indicates where an addition is to be placed and a line through a letter or word indicates where a deletion is to be made. The editor who reviews your proof at the Press and the compositor who corrects it at

STANDARD PROOFREADERS' MARKS

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Punctuation

⊙	Period
↵	Comma
:	Colon
;	Semicolon
∨	Apostrophe
∨∨	Open quotes
∨∨	Close quotes
=	Hyphen
$\frac{1}{N} \frac{1}{M}$	Dash (show length)
()	Parentheses

Delete and Insert

↵	Delete
⊙	Delete and Close Up
∧	Insert omitted matter
STET	Let it stand

Paragraphing

¶	Paragraph
¶¶	Flush paragraph
□	Indent (show no. of ems)
RUN _{IN}	Run in

Position

] [Move right or left
∩ U	Raise, lower
] [Center
fl flr	Flush left, right
=	Align horizontally
	Align vertically
tr	Transpose
tr#	Transpose space

Spacing

#	Insert space
e#	Equalize space
⊂	Close up

Style of Type

wf	Wrong font
lc	Lower case
cap	Capitalize
cll	Initial cap, then lower case
sc	Small capitals
csc	Initial cap, then small caps
Rom	Set in roman
ITAL	Set in italics
LF	Set in light face
BF	Set in bold face
∨	Superior character
∧	Inferior character

Miscellaneous

X	Broken type
∩	Invert
↓	Push down
SP	Spell out
/	Shilling mark (slash)
⊙	Ellipsis
SEE LAYOUT	See layout
ED?	Query

the typesetter will look in the margins of the pages to locate changes that are called for. A small change that is marked interlinearly, without a marginal notation, can easily be overlooked. And, of course, any marks you make on the proof should be clear and legible. You should mark corrections on the page proof only, *not on the manuscript*. Please do not write anything on the manuscript after your book has been set in type.

An instruction sheet providing specific directions for checking page proof will accompany the proof when it is sent to the author.

The project editor will review and evaluate the changes marked by the author to ensure that they are clear and correct. Once the text has been typeset and paged, it is too late to make minor stylistic alterations. *Only typesetter's errors and serious authorial or editorial oversights—misspellings, grammatical errors, incorrect statements—can be corrected in proof.* Changes must be kept to a minimum in order to prevent excessive costs and possible delays in the production schedule. (See Section 9 on author's alterations.)

The index manuscript is submitted by the author at the same time corrected page proof is returned. All indexes are edited on computer. The index proof that is sent to the author is a printout of the edited index, not typeset copy. It is sent, along with the original index manuscript, so that the author can review any changes that were made and answer any questions that arose in copyediting. This is the author's only chance to review the index and make changes to it. After the author returns the index proof with corrections marked, the electronic version of the index is updated and sent to the typesetter. We check the typeset index at the Press without forwarding it to the author.

The author's responsibility for checking proof ends with review of the edited index. But we check proof in two more forms before the production process is completed. At the same time we check the typeset index, we check the revised pages (repros) for the book as a whole to see that the corrections called for in page proof have been correctly made and everything is in order for sending the repros (and the disk that contains the electronic version of the final pages) to the printer. The printer sends us a preliminary set of proof called F&Gs, in which the book is printed

on the actual paper being used and is folded and gathered for binding but is not yet sewn and bound. Because of the expense involved, only errors created by the printer are corrected in printer's proof. Once the F&Gs have been approved, the full print run for the book is sewn and bound and shipped to our warehouse.



AUTHOR'S ALTERATIONS

Author's alterations (AAs) are changes made by the author after the edited and approved manuscript has been set in type. Typesetters charge for making these corrections, since they are not the result of errors introduced during composition. This expense, plus the time and effort involved in setting the corrections and then proofreading them, is what makes it important to keep AAs to a minimum.

Still, we recognize that no manuscript is likely to be in perfect shape when it goes into composition, and we expect a modest number of AAs to be necessary after proofreading. We therefore allow authors to make changes that cost up to 5 percent of the original cost of composition without asking them to bear any of the expense of such corrections. We bill the author for any cost in excess of that percentage that the typesetter has charged for making corrections. If, for example, the composition cost for a book is \$3,000, we absorb up to \$150 in charges from the typesetter for making AAs, but the author must pay for charges in excess of that amount.

We do not, of course, hold the author financially responsible for corrections other than AAs. If, for example, we make a mistake in updating the electronic files for a manuscript in cleanup following author review, we would not consider the correction of that mistake in page proof to be an AA (provided that the mistake did not arise from unclear instructions or illegible handwriting on the reviewed manuscript). Before page proof is returned to the typesetter for revisions, we denote which corrections are AAs so that an accurate accounting of their cost can be made when we receive the typesetter's bill.

Because the AA allowance is a percentage of composition costs, it

is impossible for us to predict ahead of time the concrete number of alterations that will be possible within the allowance. Correction costs mount up quickly, so the best way to avoid an AA bill is to make sure that you ask for only those corrections that are strictly necessary (and, of course, the best way to limit the number of strictly necessary corrections is to have been careful in reviewing the copyedited manuscript). Remember that even a small insertion or deletion may require the resetting of an entire paragraph—and might necessitate repaging. Thus, it is in your interest as well as ours to avoid AAs whenever possible.

Authors should, however, bear in mind that the financial cost of setting alterations is not the only cost involved. If the number of AAs is large, the time needed to make them can cause delays in the production schedule. If the alterations move text from page to page, the index must be double-checked to see if changes are needed in the page numbers cited there (and the running heads to endnotes must be checked as well if the lines moving from page to page contain note numbers). The alterations—which will be keyboarded by the compositor rather than taken from disk—must be proofread once they are set in type. All of this double-checking and proofreading takes time; and the more changes there are, the more chance there is of introducing new errors. For these reasons, even if an author expresses a willingness to bear the cost of making what we consider an excessive number of AAs, we may need to discuss the alterations with the author in an effort to pare them down to a manageable number.

The cost of AAs is calculated on a per-line basis. And typesetters charge for any and all lines that must be changed as a result of the correction, not just for the line in which the correction occurs, so it does not take many alterations to run up a sizable bill. But because the bill for AAs is based on the number of lines that have to be reset in order to make them, there are a few sensible things authors can do to avoid running up costs when it is in fact essential to make changes in page proof. First of all, try to avoid changes that will affect more than a single line of text. If you must add something in a line, for example, try to counterbalance the addition with a comparable deletion in the same line or, failing that,

an adjacent line. Be especially careful to make some sort of counterbalancing change if you must ask for an alteration at the beginning of a paragraph; a few characters added or deleted in the first line of a paragraph can produce changes in subsequent lines all the way to the end of the paragraph. Above all, *never call for a change that will add or subtract a line*. Don't make additions in a paragraph that already has a full last line or deletions in one that has only a few characters on the last line without making another change that will enable the typesetter to accommodate both changes within the existing number of lines in the paragraph. If the addition or loss of a line in a paragraph results in the need to move lines of text from one page to another, the author is billed for repaging as well as the per-line resetting of the text affected.

One important word of caution must be added here. The usual means of balancing additions and deletions in order to limit AAs to a line or two is to count characters and make changes that add and subtract the same, or almost the same, number of characters. It is important to do this, and it is often a reliable way of ensuring that an AA will not spill over to other lines, but balancing characters is by no means a foolproof way of limiting the damage done by AAs. One need only look at a printed page in order to see that in most typefaces characters vary in size (the amount of room taken up by an "m" is quite different from that taken up by an "i," e.g.), so one combination of seven letters will not necessarily substitute exactly for another. Furthermore, even the most careful character counting can be negated by problems with word division at the ends of lines. Hyphenation and justification of text in typesetting (which is machine-driven unless the compositor specifically intervenes) can sometimes turn what looked like a very minor correction into an alteration affecting an entire paragraph. The only way to guarantee that AAs will not get out of hand is to restrict their number severely in the first place.

Complicated copy (such as mathematical formulas, languages that do not use the Latin alphabet, and tables) is classified by typesetters as "penalty composition" and is set at a rate substantially higher than that for straightforward text, notes, and bibliography. Consequently, corrections within penalty composition are also billed at a higher (usually dou-

ble) per-line cost than corrections in ordinary text. Obviously, authors should be aware of this and should take every precaution to ensure that such copy is accurate before it is set in type.

There will be at least a few AAs in any set of page proof. But their number can be effectively limited if an author takes care in reviewing the copyedited manuscript, using that review as an opportunity to make final alterations to the text and documentation and as an opportunity to double-check quoted matter, tables, and illustrative materials. If that has been done, and if the author asks only for essential changes in proof, the AAs are likely to be within reasonable bounds, producing neither headaches, nor delays, nor extra costs that must be passed on to the author.



THE INDEX

Most serious books of nonfiction require an index if they are to achieve maximum usefulness. A good index records every pertinent statement made within the body of the text. The key word here is *pertinent*. The subject matter and purpose of the book determine which statements are pertinent and which are peripheral. An index should be considerably more than an expanded table of contents and considerably less than a concordance of words and phrases.

Because no one is more familiar with a book than the author, the author is the person best able to judge what is pertinent in it and therefore the person best equipped to prepare a good index for it. We encourage authors to prepare their own indexes; when that is not possible, we urge them to contact us about obtaining the services of a freelance indexer, because our experience suggests that the best way to avoid problems is to arrange for the index to be prepared by a freelancer whose work we know and trust. Of course we never make final arrangements with a freelancer without consulting the author, who must ultimately pay for the indexer's services, which—in light of the specialized skill involved—can be fairly expensive. In order to guard against production delays and give us time to contact reliable indexers (who often schedule their work tightly and well in advance), we ask that you let us know as soon as possible if you think you will need a freelancer to prepare your index. Under no circumstances should you wait until you have page proof in hand and it is time to begin work on the index, as by then it may be too late to locate a freelancer who can complete the work on schedule.

The index submitted for copyediting and composition should be

double-spaced throughout. It should be submitted on disk as well as in hard copy (a single hard copy is all that we need for the index). When page proof is sent to you, you will be given instructions regarding the format of the index—that is, the maximum number of characters to a line and the total number of lines that the index should not exceed. We ask you not to exceed the number of lines specified in order to avoid increasing the size of the book and thus the cost of producing it. Usually the length specified is more than sufficient for a good, thorough index; but in a case where the author feels that it is necessary to exceed the requested length in order to produce a good index, he or she should let us know that in advance of submitting the index.

Please refer to the sample index at the end of this section as a guide to general index format. Note the following details:

1. Capitalize the initial word of each entry.
2. In entries of more than one line, all lines after the first are indented (usually by two letter spaces). Do not enter any hard returns before the end of the entry, and do not insert extra spaces to create the indent (your word-processing software should allow you to format for a hanging indent in printing the index).
3. *See* and *See also* are usually italicized (see below, Making Cross-References #2).
4. If a main entry is followed by a page reference, a comma is used to separate the entry from the page number (Education, higher, 16); if a main entry is followed by a modification, a colon precedes the modification (Education, higher: in Canada, 24–26).
5. Semicolons are used to separate modifications.
6. Commas separate the page numbers.
7. A period precedes a cross-reference.
8. Semicolons separate headings in cross-references (see below, Making Cross-References #3).
9. There is no final punctuation.
10. If reference is made to an endnote (at the back of the book or, in the case of edited collections, at the end of an essay), it should take the form 409 (n. 27); the reference should always be to the page in the

endnotes where the text of the note appears, not to the page of the text where the note superscript appears. If reference is made to a note at the bottom of the page, it should take the form 209n.

11. An extra line space is used to separate the entries for each letter of the alphabet.

12. Modifications within an entry are arranged in ascending page order.

PREPARATION OF THE INDEX
.....

For detailed information on index preparation, see *The Chicago Manual of Style*, 15th ed., chap. 18. Here, however, are some basic points.

The primary unit of the index is the *entry*, which is a grouping of all page references to aspects of the subject for which the entry is made. The *entry* is made up of a *heading* (or *main entry*), followed by any necessary subordinate phrases, called *modifications*, with page numbers. A *cross-reference* may be added to guide the index user to other headings in the index. *Mentions* (i.e., brief but significant references to a subject that do not fit under a modification in the entry) precede all specific modifications, without being introduced by the term “mention.” In the following example, the main entry is “Baptists”; mentions of the topic appear on pages 7, 21, 66, 212; modifications are “democratic ideas of” and “religious conduct of”; “*See also . . .*” is a cross-reference.

Baptists, 7, 21, 66, 212; democratic ideas of, 41–42, 356; religious conduct of, 98, 248–71, 300–317. *See also* Anabaptists; New Light Baptists

Making an index consists of assembling, analyzing, and arranging into entries the detailed information on all aspects of the subject(s) covered in the book. For most books this can be adequately done within the framework of main entries, modifications, and cross-references just described. Occasionally, however, it is necessary to include *subentries* as well. This would be the case when an entry is sufficiently large and

complicated that the best way to analyze it is not to break it down into a great many individual modifications but rather into a smaller number of subentries (usually arranged in alphabetical order), each of which is then broken down into modifications. A greatly reduced and simplified version of this sort of entry might look like this:

- Schiller, Johann Christoph
Friedrich von, 25, 37, 189, 215
— childhood and youth of: birth of, 45; parents of, 46; early schooling of, 46–49; medical studies of, 50–52; . . .
— early career of: *Die Räuber*, 57; leaves Stuttgart, 58; early historical writings, 67–69; . . .
— reputation and influence of: in Sturm und Drang, 68, 69–70; and romanticism, 80; and Beethoven’s use of “Ode to Joy,” 82; in modern German literature, 83–85; . . .
— at Weimar: and Karl August, 70, 72; and Goethe, 70–82 passim; historical dramas of, 74–76; . . .

ASSEMBLING THE INDEX ITEMS
.....

Although you can—and probably should—think ahead about ways of analyzing your text and thus organizing your index, the actual assembling of items must await receipt of page proof. There are a number of ways to proceed with the mechanics of compiling the index, and authors should judge for themselves which is most appropriate to their circumstances and for their manuscript. The most common starting point is to underline or highlight items worthy of indexing in the page proof and then transfer these items to a working “list.” This list might be a stack

of index cards, for example, or a computer file into which items are entered. The notation in the list would indicate the item to be indexed (i.e., what will become the main entry) and the page number on which it occurs. In addition, if the item is one for which the author anticipates creating modifications, some quick note of the specific matter discussed on that page is made.

After this working list has been completed by going through all of the page proof, the work of analyzing the items on the list and shaping the final index begins. By sorting the index cards or running a sort command on the computer file (unless the author took the time to enter like items together in the file while compiling the working list), all of the items related to a single topic are brought together. If they are few, the author should simply record the page numbers for the main entry without modification (Emancipation Proclamation, 43, 47, 52–53); but if they are numerous (more than nine or ten is usually a good rule of thumb), the author will need to look at the notations about specific matters and group them into modifications (Emancipation Proclamation: background of, 45, 47; announcement of, 49; Confederate response to, 49–50, 52, 54, 78; and Northern press, 50, 53–54, 56). In shaping an entry that contains modifications, the author should arrange the modifications in ascending page order (as in the Emancipation Proclamation example). This arrangement is preferable in most indexes, although an alphabetical arrangement of modifications is an acceptable alternative in those indexes where it would be more helpful to the reader. When an alphabetical arrangement is utilized, the order is determined by the first important word in the modification, not by initial articles, conjunctions, or prepositions (France: as EU member, 12; and NATO, 11, 14–15; among victims of German aggression, 13, 19).

Authors should not rely on the indexing feature of their software to produce indexes. While this indexing feature might, in some situations, offer a viable alternative to manually compiling a working list of items as a starting point, it cannot provide the kind of sophisticated analysis needed to create an index that will benefit serious readers. These features typically operate on the basis of key word selection, which does not differentiate significant occurrences of the key word from inconse-

quential ones and does not recognize the relationship between the various occurrences in the way that the author can in grouping them into modifications.

SELECTING ENTRIES & MODIFICATIONS

Effective index entries have a noun or noun phrase—the word that is the key to the entry—in the initial position. For example, “Teachings of New Light Baptists” would not be an effective entry because the initial word is not the key. The entry should read, “New Light Baptists, teachings of.” Precisely because the key word in an entry is the most important word, it is the one readers are most likely to look for in the index. This consideration of where readers are likely to look is a vital one in selecting main entries and modifications for an index. Readers are well served by authors who combine common sense and their own experience as readers (won’t most readers look under “Education” before they look under “Schools”?) with fidelity to what they have done in the text (if “Great Britain” is used throughout the text, why put references under “United Kingdom” in the index?).

Certain conventions dictate the way in which personal names are recorded and arranged in index entries. Most of these are familiar to readers, who will bear them in mind in using an index. In a few cases the rules can get complicated (and *The Chicago Manual* offers more detailed advice), but the conventions covering most cases are easily summarized.

1. Personal names are inverted so that the last name appears first in the entry (Wilde, Oscar). The primary exception is pseudonyms that are so unitary as to exclude a reader’s looking under the last name (Johnny Appleseed). In dealing with compound surnames, authors should take care to invert the whole surname (Liddell Hart, B. H.; Ortega y Gasset, José; Puvis de Chavannes, Pierre-Cécile).

2. Persons known primarily by first name (monarchs, popes, etc.) are listed by first name with parenthetical identification following. *For example*: Elizabeth I (queen of England), Leo X (pope), Frederick August II (elector of Saxony). In a few cases, the identifying title is better left out of parentheses: Charles, Prince of Wales. For saints, the word “Saint”

rather than a parenthetical identifier follows (Augustine, Saint; Thomas Aquinas, Saint).

3. Particles (“de,” “von,” etc.) usually are not inverted along with a person’s last name and thus play no role in determining the alphabetical position of the entry (Tocqueville, Alexis de; Alembert, Jean Le Rond d’; Beethoven, Ludwig van; Hoffmannsthal, Hugo von). The particle is included with the last name, however, in those instances where it has, for whatever reason, become integral to the name, forming part of it as it is best known (Van Buren, Martin; De Gaulle, Charles; La Fontaine, Jean; Du Maurier, Daphne; De Soto, Hernando).

4. In general, persons should be identified in fullest form, and persons with pseudonyms should be listed under their real names (with a cross-reference at the pseudonym if that seems helpful). *But*, with an eye to the reader’s expectations, it is sometimes best to list persons by the form of their name that is most widely known (Lawrence, D. H., *rather than* Lawrence, David Herbert) or by a pseudonym that is universally known when their real name is obscure (Voltaire *rather than* Arouet, François-Marie).

5. Members of the nobility are generally indexed according to their titles, with further identification provided parenthetically or as an extension of the title. *For example*: Shaftesbury, First Earl of (Anthony Ashley Cooper); Byron, George Gordon, Lord; Montesquieu, Charles-Louis de Secondat, baron de; Rochambeau, Comte de (Jean-Baptiste-Donatien de Vimeur).

6. Titles other than titles of nobility (i.e., professional, civil, or military titles) usually are not included in index entries (Lincoln, Abraham, *not* Lincoln, President Abraham), although it is permissible to include them (consistently) in an index where they could be genuinely useful to the reader—such as the index to a history of a military campaign, in which inclusion of military ranks could be helpful. Whenever they are included, these titles are ignored in alphabetizing entries (“Jones, Lt. Amos G.” would precede “Jones, Brig. Gen. Benjamin C.,” e.g.).

7. Suffixes (Jr., III, etc.) are included but appear after the first name, separated from it by a comma, when the name is inverted (King, Martin Luther, Jr.; Stevenson, Adlai E., III).

8. Persons with *exactly* the same name must be distinguished parenthetically in some way. *For example:*

- Holmes, Oliver Wendell (1809–94)
- Holmes, Oliver Wendell (1841–1935)
- Pitt, William (the elder)
- Pitt, William (the younger)
- Young, Sarah (Associated Press correspondent)
- Young, Sarah (state senator)

In creating entries for the index, note that the following items generally should not be included:

1. Authors and titles in the bibliography and notes.
2. People mentioned in the acknowledgments and dedication.
3. Brief mentions of subjects in the notes that do not add substantially to what has been said in the text.
4. People, places, and things that are mentioned only incidentally in lists and not further discussed.
5. Material in tables, charts, maps, etc.
6. People, places, and things shown in illustrations or mentioned in captions, *except* in certain types of books (field guides, architectural histories, etc.) where it is clearly necessary to include the illustrative material in order to have a useful index. If illustrations are indexed, they should be noted parenthetically when relatively few in number: Monticello, 23, 24 (ill.), 74. When references to illustrations are numerous, they should be given in italics (Monticello, 23, 24, 74), and a note stating that page numbers in italics refer to illustrations should be added at the beginning of the index.

Modifications should be specific but should not be so detailed as to provide all of the information found in the text or so narrowly focused as to be multiplied beyond necessity. In a book on the Clinton administration, an author might, for example, create an entry for Robert Dole and include as a modification, “criticizes the president’s health care program as impractical and too expensive.” But this modification says far more

than is needed (what else will the reader learn by turning to the page of the text cited?). At the very least it should be pared down to something like “criticizes Clinton” or “and health care reform,” with the details of Dole’s criticism and his position on health care reform left for the text to reveal. Exactly how the modification would best be shortened depends on what other possible modifications the author has accumulated in compiling the rough list from which to shape the index. If, for example, the page where Dole’s criticism of the plan is cited happens to be the only place where his opposition to the president and his programs is mentioned but is only one of several places where Dole’s views on health care reform are noted, it makes more sense to put the reference in question together with others under the modification “and health care reform” than to leave it by itself as “criticizes Clinton.”

Thematic or topical modifications of this sort are usually more helpful to readers than narrowly specific ones, as well as being more economical of ink and paper. This is especially true when the narrow modifications would carry only one or two page references. In the index to a book on World War II, for example, readers would probably be less well served by a string of modifications in the entry for Winston Churchill such as

urges Roosevelt to bring America into the war, 45; tells Parliament U.S. involvement in war essential to victory, 57; directs British ambassador to lobby Congress for U.S. entry into war, 59; on vast resources America could bring to war effort, 60–61; reaction to FDR’s speech following Pearl Harbor attack, 63

than by a more simple and straightforward single modification like

and U.S. entry into war, 45, 57, 59, 60–61, 63

Of course if any of the individual modifications had carried a large number of page references—if Churchill’s direct urging of Roosevelt had been a recurring theme rather than something mentioned only once—it might make sense to leave that one separate while uniting the others. What is or isn’t an appropriate modification necessarily varies, just as the texts being indexed vary; the best way to create effective modifications is to think in terms of topics or themes in which readers are likely to be interested and keep modifications centered around them.

RECORDING PAGE NUMBERS

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1. Be careful to record page numbers accurately.
2. Give comprehensive page numbers for locating continuous treatment of the subject (166–69, *not* 166ff.).
3. Do not use comprehensive page numbers for separate occurrences of the subject. Record each page.
4. If repetition of the subject occurs on a number of pages in close proximity (20, 22, 23, 24, 25, 28, 30, 31, 33, 35), use the form 20–35 *passim*. *Passim* (“here and there”) should not be used unless comprehensive page numbers are included. It should be used sparingly and then only where ten or more pages are involved. It should not be italicized.
5. Page numbers for matter found in notes appearing at the back of the book (or the end of an essay) should be recorded with page number and note number in this fashion: 412 (n. 22). Several references on one page would read: 412 (nn. 1, 12, 22). Page numbers for material found in notes appearing at the bottom of the page should be recorded 23n, 46n. If an entry appears in the text and footnotes on the same page, “n” is not necessary (23, *not* 23, 23n).
6. Page numbers should be recorded in keeping with the style preferred for inclusive numbers in text (as described in Section 3): 1–6, 11–15, 20–28, 31–47, 299–301, 302–7, 324–56, 400–407.

ANALYZING & ALPHABETIZING ENTRIES

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After the index entries, with any necessary modifications, have been selected, the entries are arranged in alphabetical order.

At this time the author should review the entries carefully to see if some of them might logically be combined into a single entry (in much the same way possible modifications were combined). If a subject is referred to by more than one name, one entry should be analyzed with modifications and the other should carry a cross-reference. In other words, if, for the sake of variety, the text employs the terms “American Revolution” and “Revolutionary War” interchangeably, all of the page references should be put under one of the terms (ordinarily whichever is used more frequently), with a cross-reference at the other, rather than splitting them between the two according to which term is used on a given page. Similarly, when a person, institution, or organization undergoes a name change over the course of a book, it is usually helpful to the reader for all of the references to be collected under the best-known name.

Recheck the alphabetizing of entries. The standard practice is to alphabetize them letter by letter to the first mark of punctuation, disregarding the individual words. Thus, for the following entries the proper order is:

San Clemente, Calif.
Sand, George
San Diego, Calif.
Sandinistas
San Jacinto, battle of
Santander
Santa Rosa, Calif.
Santayana, George

When persons, places, and things share the same name, they are arranged in normal alphabetical order. *For example:*

Washington, D.C.
Washington, George
Washington, Martha
Washington, N.C.
Washington Monument

Names starting with “Mac,” “Mc,” or “M” are alphabetized letter by letter as they appear. *Thus:*

Mabillon, Jean
MacArthur, Arthur
Macaulay, Thomas Babington
MacDonald, Ramsey
Macon, Ga.
Madison, James
McAdoo, William G.
M’Carthy, Justin
Mcphail, Agnes Campbell

Abbreviations such as “St.” or “Ft.” are treated as if spelled out for determining alphabetical order. *For example:*

Sacheverell, Henry
Saint Bartholomew’s Day
 Massacre
St. Denis, Ruth
Saint-Gaudens, Augustus
Sainthood, requirements for
St. John, Henry
Saint Paul’s Cathedral (London)
Salamanca

Similarly, “U.S.” is alphabetized as if spelled out:

Unionism
United Nations
United States
U.S. Congress
United Way
Ustinov, Peter

Cross-references save space and prevent duplication. They are extremely useful devices, but they are subject to abuse if not used sensibly. It is inadvisable, for example, to use a cross-reference if doing so takes *more* space than simply listing the relevant page numbers. If, for example, you have a cross-reference at the entry “Pneumocystis carinii pneumonia” that reads “*See* Diseases, AIDS-related,” but the only pages cited under “Diseases, AIDS-related” are 95–97, it is kinder to the reader as well as more economical to forgo the cross-reference and make the entry read “Pneumocystis carinii pneumonia, 95–97.” Authors should also guard against making cross-references that are logical but nonetheless impractical because they do not lead to further useful information. If the index indicates that AIDS and HIV are both discussed on pp. 42, 43, 45–47, and 67–70 of the text, for example, there is no reason to add “*See also* HIV” at the end of the AIDS entry; despite the logical connection between the two topics, the reader will already have seen all of the relevant page references at the AIDS entry.

Note the following requirements for cross-reference style and format.

1. A period is used before *See* and *See also*.
2. *See* and *See also* should be italicized unless they precede an italic cross-reference, in which case they should be roman to distinguish them from the italicized item (*See also Roe v. Wade*). *See* is used when the reader is being referred to another entry for all references to a subject (Kennedy, Jacqueline. *See* Onassis, Jacqueline Kennedy). *See also* is used at the end of an entry that contains page references (with or without modifications) to refer the reader to additional references under another entry (Raleigh, N.C., 47, 67, 101–2. *See also* Research Triangle).
3. Capitalize the first word of the entry or entries that appear after *See* and *See also*, and separate the entries with semicolons. If making a cross-reference to a modification, capitalize the entry and lowercase the modification (unless, of course, it is a proper noun) following a colon. The entries cross-referenced are arranged alphabetically (*See also* Labor: and management; Labor unions; Teamsters).
4. In making a cross-reference, be sure to use the exact words of the

main entry referred to (invert personal names, e.g.); also make sure there is such an entry (in other words, be sure it hasn't been eliminated or altered over the course of putting the index into final form).

5. No terminal punctuation appears at the end of the cross-reference.

SAMPLE INDEX

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Following is a sample of the format and style in which indexes should be submitted.

- Cannon, Charles, 194–95
- Chatham County, N.C., 3, 17, 42–43, 390 (n. 12) [for endnote]
- Child labor: and family labor system, 51–52, 56, 61; in textile industry, 56, 58, 121, 208–22 passim, 376 (n. 40), 383 (nn. 21–23); laws regulating and restricting, 58–60, 61, 140, 154
- Chiquola Mill, 125, 338n [for footnote]
- Community: regionwide sense of among textile workers, xiv–xv, 140, 144, 237; in rural culture, 4, 20–21, 380 (n. 68); fostering of in mill village, 4–5, 121, 140–46. *See also* Mutuality; Neighbors; Women: and social relations
- Congress of Industrial Organizations (CIO), 233, 304; organizational efforts of, 306, 315; employers' views of, 306–7, 309, 311; and textile industry, 306–8, 310–15. *See also* Murray, Philip

Cotton Textile National Industrial
Relations Board. *See* Bruere
Board

Daniels, Jonathan Worth, 334, 336

Dan River Mills, 39, 134, 208, 410
(nn. 12, 13)

Danville, Va., 16, 47, 100–101,
144; 1929 strike in, 217, 219,
220

Democratic Party, 6, 8–9, 105,
413–14 (n. 23)

Draper, N.C., 214, 254, 275

Durham, Flossie Moore, 34, 78,
96

Durham, Frank, 86, 90, 96

Durham, N.C., 102, 171; tobacco
industry in, xii, 29, 183; boost-
erism in, 24, 29; textile mills in,
34, 42–43, 175

Durham Cotton Manufacturing
Company, 322–23



AUTHORS & MARKETING

Almost every author—new or experienced—has many questions and ideas about the promotion and sale of his or her book. At the University of North Carolina Press Marketing Department, we welcome your questions, and we value your specialized knowledge about the audience for your book. In fact, we solicit your suggestions at several stages of the publication process. By briefly outlining our marketing activities below, we hope to anticipate some of your questions—and to reassure you as well.

The Marketing Department is responsible for the promotion and sale of all Press titles. This includes the many new books we publish each year and nearly 1,600 backlist titles. To publicize our books, we use the same types of promotion as do commercial publishers: space advertising in journals and magazines; direct mail advertising to appropriate organizations, libraries, faculty, and other book buyers; exhibits at academic, library, and bookseller conventions; and publicity, which includes advance proof, review copies, news releases, autographings, and author interviews. We also solicit advance endorsements for books, distribute examination copies, and submit books for appropriate awards.

Our marketing questionnaire, which we send to you when your manuscript has been approved by our board, requests specific information for each of these areas of promotion. Your completed questionnaire is circulated within the Press, discussed at a meeting between Marketing and your acquiring editor, and then consulted frequently as we plan, schedule, and prepare the various promotional materials for your book. We find that the more thorough you are in completing the questionnaire, the better able we are to market your book effectively.

Two very important parts of the marketing questionnaire are the 200- to 300-word book description and the much shorter abstract you are asked to provide. Our copywriter uses your description, along with reports from readers and editors, in drafting catalog, brochure, and jacket descriptions for your book. You will, of course, have an opportunity to review the catalog and jacket copy. When preparing your description, please remember that many book-buying decisions for libraries and bookstores are made by individuals who are not specialists in your field. Please describe your book as clearly as possible and write in plain English for a wide readership.

The publishing industry revolves around two publishing seasons — fall (August through January) and spring (February through July)—and thus the Press issues two seasonal catalogs each year. Our fall catalog is printed in May and our spring catalog in December. These catalogs are the first official announcements of our new booklists. We distribute approximately 20,000 copies of each seasonal catalog, primarily to bookstores, wholesalers, and libraries in the United States and abroad. In addition, we regularly produce brochures and flyers that are mailed and distributed to individuals with well-defined special interests in particular subjects. And we send e-mail notices to those who have requested that we do so in their fields of interest. Your book will also be included in our annual Books-in-Print catalog and featured on our website.

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The Press has a fairly liberal policy regarding review copies. The book editors of more than 1,500 journals, newspapers, and magazines are among the first to receive our seasonal catalogs. Their requests for review copies are supplemented by author and staff suggestions. We will send you a copy of this initial review list along with a summary of other advance marketing efforts at the time your book is published.

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considered other new books and, of course, our advertising budget. Most ads will be scheduled to run during your book's first publication season and will include related new books. Copies of all advertisements, direct mail brochures and flyers, and reviews for your book will be mailed to you quarterly.

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