

Style Guidelines for the Preparation of Manuscripts

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1. Accuracy

It is your responsibility prior submission to copyediting--not the copyeditor's or the proofreader's responsibility--to perform the following accuracy checks:

- verify facts, including dates;
- check each quotation against the original source;
- check the spelling of all personal and place names;
- check the spelling of all foreign-language terms, inserting accents marks as needed;
- read notes against the text to verify that each note corresponds to the section of text indicated;
- check the accuracy of bibliographic data in your references: author, title, publisher, and place and date of publication;
- ensure that notes and bibliography, if both are present, do not give conflicting information.

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2. Style

2.1 Organization

Aim for an overall organization that is logical, balanced, and consistent.

Part and Chapter Titles. Part titles should be of similar construction and length. Similarly, chapter titles should be of similar construction and length (shorter is generally better).

Sections within Chapters. If there are subheads or space breaks, make sure they are helpful to the reader without fragmenting the text. Subheads should be of similar construction and length (preferably concise). Avoid numbering your subheads.

Epigraphs. Chapter-opening epigraphs should be used consistently (in all chapters or none) and should be of manageable length (shorter is better) and number (one preferred, two at most). Do not use epigraphs or block quotations following subheads or breaks. If a quote is vital to a section, work it into the text by putting some of your own words before the quote.

2.2 Language

The Press urges authors to write direct and clear English in a style that is accessible to the broadest possible audience for a given work.

Quotations. Quotations should be integrated into your narrative as logical, grammatical parts of the text.

Terminology. Avoid jargon as much as possible. Define specialized terms if they are essential.

Sensitivity. Please be sensitive to the social implications of language and seek wording that is free of discriminatory or sexist overtones. *Guidelines for Bias-Free Writing*, by Marilyn Schwartz and the Task Force on Bias-Free Language of the Association of American University Presses (Bloomington: Indiana University Press, 1995), is a useful guide. Bear in mind that in some historical contexts, gender-specific terms may be entirely appropriate.

2.3 Mechanical Style

Our house style is based on but does not rigidly adhere to *The Chicago Manual of Style* on matters of punctuation, capitalization, hyphenation, number treatment, and so forth. If another style (MLA, APA, etc.) is more appropriate to your discipline, please don't hesitate to check with us about using it.

Spelling. On matters of spelling we consult *Merriam-Webster's Collegiate Dictionary*, 11th ed. (Springfield, Mass.: Merriam-Webster, 2003).

Quotations. In general, a prose quotation of fewer than 100 words should be run into the text unless the quote consists of more than one paragraph. Verse quotations of one or two lines should generally be run into the text, with a slash (/) separating two lines. Longer quotes should generally be set as block quotations.

2.4 Documentation

Click on the links for examples of reference styles that are acceptable to the Press:

[Endnote System with Bibliography](#)

[Endnote System without Bibliography](#)

[Author-Date System with Works Cited List](#)

[Modified MLA Style with Works Cited List](#)

Note Placement. Notes usually appear at the end of the book (at the ends of chapters for edited collections, at the ends of letters for collections of correspondence). If you prefer a different placement, discuss the matter with your acquisitions editor.

Overdocumentation. We strongly encourage you to avoid overdocumentation. Lead readers to the most important sources, not to every source uncovered during your research. Clues that your manuscript might be overdocumented include citing more than two or three works in one note, having more than 100 notes to a chapter, or having the notes take up more than 15 percent of the total manuscript length.

Overdocumentation is relatively common in manuscripts based on doctoral dissertations and should be eliminated in the course of revising your manuscript for publication.

2.5 Spelling and Style

If you seek further specific guidance on matters of mechanical style and spelling, see [UIP Spelling and Style Guide](#).

2.6 For Further Reference

Cook, Claire Kehrwald. *Line by Line: How to Edit Your Own Writing*. Boston: Houghton Mifflin, 1985.

Germano, William. *Getting It Published*, 2nd ed. Chicago: University of Chicago Press, 2008.

Strunk, William, Jr., and E. B. White. *Elements of Style*, 3d ed. New York: Macmillan, 1979.

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3. Formatting

3.1 Notes

We prefer embedded notes. Use endnotes, not footnotes.

Note numbering should start with 1 for each chapter. A general chapter note (for example, a chapter acknowledgment or an explanation of a chapter title) should be unnumbered and should precede note 1.

Note numbering should start with 1 for each table or figure.

If you use EndNote, RefWorks, or other software that automatically creates or formats a bibliography, remove field codes before finalizing your manuscript (check your software's instructions for how to do this).

You may print the notes at the ends of chapters even if they'll eventually be gathered at the back of the book.

3.2 Capitalization

For chapter and part titles and subheads, use title-style capitalization (Like This), not all caps (LIKE THIS) and not sentence-style capitalization (Like this).

3.3 Subheads (Section Titles)

Format subheads within the text as follows:

- first-level subheads centered and on a separate line;
- second-level subheads flush left and on a separate line;
- third-level subheads flush left and underlined, with the following text beginning on the same line.

Other formatting is acceptable as long as each level of subhead is treated consistently and treated differently than the other levels.

3.4 Space Breaks (Untitled Section Breaks)

To mark divisions in chapters without subheads, put three asterisks on a separate line.

3.5 Quotations

Indent block quotations from the left margin (paragraph indent); avoid using hard return plus tab to indent each line of a prose quotation. For guidance on when to indent vs. run in a quotation, see [section 2.3, Mechanical Style](#).

3.6 Special Characters

The following special characters are available in most software programs: £ ª º (degree) á â ã (overcircle) Ä (overcircle) ä Å æ Æ ç Ç é Ê ê è ë í î ï ñ Ñ ó ò ï ö Ö ß (sharp s) ú û ù ü Ü ÿ. You may use these characters in the electronic files even if your printer can't handle them on the printout.

If your manuscript requires any other special characters, use Unicode versions or obtain a list of generic codes from the EDP manager.

3.7 Illustrations

Illustrations should not be pasted or drawn into your text files but should be provided separately.

Unless illustrations will be grouped, indicate where each illustration should be placed by inserting a "callout" line in the text, between paragraphs (for example, "<insert map 1 near here>").

3.8 Tables

For tables, you may use the table feature of your software. Tabs between columns are an acceptable alternative. Please **do not** use the columns feature. See also sections [6.3, Numbering and Naming](#), and [6.6, Tables](#), in Submitting the Illustrations.

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4. Anthologies and Edited Collections

4.1 Electronic Versions

All articles and essays **must** be provided in word-processing format. Each contributor should provide the volume editor with an electronic version of his or her essay, plus a matching hard copy as requested. It is the volume editor's responsibility to reformat essays as needed.

A high-resolution, searchable PDF *may* be acceptable (submit to the Press for evaluation); a non-searchable PDF is not acceptable.

If word-processing files are not available, a printed original version of the text may be retyped on computer (for greatest accuracy) or the book or journal pages scanned at high resolution and run through OCR (text-recognition) software. *The resulting files must then be proofread against the originals to eliminate typing or OCR errors.*

4.2 Documentation

We prefer that documentation style be uniform throughout, whether the essays have been published previously or were written for the collection. Consult your acquiring editor regarding multidisciplinary works.

4.3 Structure

Aim for reasonable consistency in the style and formality of chapter titles and in the use, style, and levels of elements such as epigraphs and subheads. Structural consistency, together with the editor's introduction, helps give unity to the finished book.

4.4 Mechanical Style

We recommend that the editor provide each contributor with a style sheet and, before submitting the final manuscript and disk, impose consistency where the contributors have not.

4.5 Front and Back Matter

A table of contents for the collection is required and should include the title of each essay and the contributor's name. A list of contributors that provides current affiliation, a few notable publications, and relevant research interests should appear at the end of the manuscript.

Forms of names in the table of contents, on chapter openers, and in the list of contributors should match exactly. Titles in the table of contents and on chapter openers should match exactly.

4.6 Permissions

If any essays in the collection have been published previously, obtain permission to reprint before submitting the final manuscript (see sections [7.6, Others' Previously Published Work](#), and [7.3, Requesting Permission](#)). A work that has not been published previously will require a contributor's agreement.

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5. Submitting the Text

5.1 Software

Please submit your electronic files in Microsoft Word or WordPerfect if possible. If you are using another program, send us a sample file early in the process so we can check to see if we can convert your files.

5.2 Printout

Print out your manuscript on one side only of ordinary photocopy/printer paper and don't bind it in any way. The printout you send must **exactly** match the electronic version of your manuscript.

5.3 Disk

Submit files on a CD, floppy disk, DVD, or USB flash drive. Verify that only one version--the latest version--of each element of your manuscript is among the files you provide on disk. Write your name, type of hardware (PC or Mac), type of software (program and version), and date on the disk label.

Submission of electronic files via e-mail is **not** acceptable except under special circumstances and only with the prior approval of your acquisitions editor.

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6. Submitting the Illustrations

6.1 Preliminary Stages

During peer review and development, provide photocopies or printouts of illustrations. The amount and types of illustrations to be reproduced in your book are subject to approval by the Press. We advise you **not** to obtain or pay for final illustrations until your acquisitions editor has confirmed that they will be used in the book.

6.2 Final Art

Final illustrations and any necessary permissions **must** accompany the final manuscript prior to copyediting. (For any illustrations that will be redrawn, submit draft, not final, versions for manuscript review and copyediting purposes, since changes may be required.) We prefer to receive art in a form that is printer-ready or suitable for scanning. See [guidelines for preparing electronic artwork](#).

6.3 Numbering and Naming

In books with few illustrations, use a single numbering sequence (figure 1, figure 2, figure 3). In edited collections or books with many illustrations, number illustrations consecutively in each chapter (e.g., figure 1 in chapter 2 would be figure 2.1) or separately according to type (e.g., drawing 1, figure 1, plate 1).

Number tables separately from other types of illustrations (table 1, table 2). Maps may be included in the sequence of numbered figures (e.g., figure 3) or numbered separately (e.g., map 1).

If some types of illustrations will be placed in the text (e.g., maps, charts, and tables) and some grouped together (e.g., photos), use separate numbering for the grouped and scattered illustrations.

Include illustration numbers in file names for all digital art (e.g., Map01_Springfield).

6.4 Captions, Notes, and Credits

Provide captions and source/credit lines in a [captions](#) file (a printout should accompany your manuscript). Don't make captions part of the artwork. Make sure illustration source lines and footnotes are separate from chapter notes.

6.5 Inventory

When you submit the final manuscript, provide an art inventory detailing type of art, media, source, permissions status, requirements or restrictions, and similar details (see [example](#)).

The inventory is separate from the list of [captions](#) to appear in the book next to the illustrations.

In some books a [list of illustrations](#) follows the table of contents; see the discussion in sections 1.44–47 in the *Chicago Manual of Style*, 15th edition. If you include a list of illustrations, it should correspond to but be separate from the captions and art inventory.

6.6 Tables

Tables are more expensive to typeset than ordinary text and should be included only if they elucidate the subject in ways that words alone cannot.

All tables, whether taken from another source or written by you, **must** be submitted as word-processing files.

Give each table a title and provide sources and notes as needed, separate from the chapter notes.

Gather all tables into a separate file rather than placing them in the text. Print each table on its own page.

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7. Permissions

7.1 Responsibility

It is the author's or volume editor's responsibility to obtain, or to make sure the contributors obtain, such permissions as may be required to reprint copyrighted material that falls outside the bounds of fair use. This includes but is not limited to [graphs](#), [drawings](#), [maps](#), [photographs](#), [tables](#), [music examples](#), portions of or entire [chapters](#), and some [quoted prose, poetry, or song lyrics](#), including unpublished works.

7.2 Acknowledgment

It is also your responsibility to include acknowledgments at the appropriate places in the manuscript, using the rights holder's required wording and placement if specified.

7.3 Requesting Permission

Permissions **must** be obtained in writing and submitted with the final version of the manuscript prior to copyediting. Request world rights in all languages and editions, including electronic editions. Allow at least six weeks for a response to your permissions queries.

Click on the links below for samples of permission request forms:

[Request for Textual Material](#)

[Request for Modified Article](#)

[Request for Illustration/Art \(formal\)](#)

[Request for Illustration/Art \(informal\)](#)

[Request for Unpublished Material](#)

[Request for Music Samples on CD](#)

[Interview Release Form \(formal\)](#)

[Interview Release Form \(informal\)](#)

7.4 Fair Use

[Section 107](#) of the Copyright Law of 1976 indicates that the following factors must be taken into consideration when determining fair use:

1. the purpose of the use, including whether such use is commercial or nonprofit/educational;
2. the amount quoted in relation to the copyrighted work as a whole;
3. the nature of the copyrighted work;
4. the effect of the use upon the market for or value of the copyrighted work.

In deciding what constitutes fair use, it is reasonable to expect that a book of readings may be more commercially profitable than a critical study and that using a 4-line section of a 100-line poem is less significant than using 4 lines from a 12-line poem.

Lyrics and music almost always require permission, no matter how much you are reprinting, because of their strictly enforced copyrights. [ASCAP](#) and [BMI](#) represent most songwriters, composers, and music publishers.

7.5 Your Own Previously Published Work

If some of your own writing in the manuscript has been published previously, you may need permission or reversion of rights from the earlier publisher, depending on the length of the reprinted material, the extent of revisions, and your written agreement with the original publisher.

7.6 Others' Previously Published Work

If you are reprinting in its entirety an essay or other piece that is not in the public domain, you may need one or more of the following items, depending on the original publishing arrangements:

- permission from the author;
- permission from the original publisher;

- reversion of rights from the original publisher to the author;
- a copy of the author's contract stating that the original publisher has only limited rights that do not exclude the use you intend (for example, the publisher might have first serial rights only).

7.7 Previously Unpublished Material

Length and Nature of Quotation. In general a small, noncontroversial quotation from previously unpublished material may be acceptable without permission, whereas a substantial or controversial quotation requires permission from the author, the author's heirs, or whoever has been assigned copyright.

Ownership vs. Copyright. Barring clear and unambiguous assignment of copyright, all copyrights belong to the author, whether or not the material in question has been published. Permission to photocopy or use materials from libraries or archives in your research does not extend to reprinting the material. Forms granting access to material held in archives or other repositories may read much like copyright permissions but are essentially payment for services. Ownership of the physical item (such as a letter or a rare book) does not in and of itself confer ownership of the intellectual property (the letter's or book's contents). Additional permission may be required when using such materials.

7.8 Interviews

Ask the interviewee to sign a brief statement granting permission to publish quotes from the interview (see above for sample interview release forms). As a practical matter, short, inoffensive quotes from interviews may be used without permission.

7.9 Illustrations

Some illustrations are under copyright, in which case permission must be obtained from the artist or the artist's estate. Others may be in the public domain but inaccessible to the general public, in which case the repository can claim certain rights based on ownership and access. In some cases two permissions may be needed, one from the artist and one from the repository.

For additional information on copyrights and permissions, you may wish to consult *The Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003), and the [Association of American University Presses web site](#).

If you have questions about manuscript preparation, please contact Jennifer Reichlin, the Editorial, Design, and Production manager, at 217-244-3279 or reichlin@uillinois.edu.

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