**Manuscript Submission Guidelines for Authors**

The following guidelines for manuscript preparation express “house preferences,” and apply to most of the manuscripts we publish. However, has a varied list, and your manuscript may have special needs that are not addressed here. In such case, discuss these special needs with your acquiring editor before submitting your manuscript. Once you have submitted your manuscript, it will move through the production process, from copyediting through proofreading to bound book. The last section of these guidelines outlines the key stages in production of your book.

An excellent overview of the publishing process is given by William Germano, *Getting It Published,* 2nd edition (Chicago: University of Chicago Press, 2008). For more detailed information on manuscript preparation, the parts of a book, publishing terminology, and the publishing process, please refer to the *Chicago Manual of Style, 16th or 17th edition (CMS 16* or *CMS 17).* For matters of editorial style, as do most university presses, generally follows *CMS*. However, various academic disciplines and subdisciplines may have a preferred style particular to their field; if this is the case in your field, please be sure to inform your acquiring editor of your preferred style.

To ensure that the publishing process goes smoothly, it is important for you to follow these guidelines. *Failure to prepare your manuscript according to these guidelines may mean that the MS files will be returned to you for proper preparation, which can delay publication of your book.*

First and most important: *submit your manuscript only when it is finished*. You should be satisfied with both the text and the images, and confident that citations are accurate and the bibliography is complete. Changes and corrections made to your MS at later stages in the production process become increasingly problematic and costly. (For more information on the author’s responsibilities in preparing the manuscript, see *CMS*.)

***Preparation and Formatting of Text Files***

—The text files should be Microsoft Word documents without Word Styles other than Normal (*unmodified by author defined propertie*s). Your MS will be copyedited in Microsoft Word, and you will be asked to conduct your review of copyediting using Microsoft Word files. Make sure that the file extension for every file is “.docx” If you are not using Microsoft Word, contact your acquiring editor to find out if your files will be readable. We will not accept files in page layout programs, such as InDesign or Quark.

—The text files must be the *final* version of your manuscript. These files should not contain tracked changes, Word “comments,” or notes to yourself, your copyeditor, or your designer.

—Identify what version of Microsoft Word you are using, and what platform (e.g., “Word 2016 for Mac” or “Word 2019 for Windows”).

—The MS should consist of several separate Microsoft Word files: (1) front matter (including title page, table of contents, and other prefatory material, such as dedication, acknowledgments, and preface); (2) all text and notes (including the introduction, all chapters, and conclusion or epilogue); (3) back matter (appendixes [if any] and bibliography); (4) image captions; and (5) tables. Be sure to insert a “Section Break (Next Page)”—*do not use Section Break (Continuous)*— at the end of each chapter in the “text” file. For more information on the parts of a book, see *CMS 16* or *17*.

—Each file should be named using the following format: Author’s last name plus file content description, e.g., “Smith\_frontmatter.docx”; “Smith\_text.docx”; “Smith\_backmatter.docx.” (Use a single underline rather than a space, hyphen, period, or slash to connect the author name and content description.)

—Notes should be embedded in each file, using the Microsoft Word “footnote” function. This allows for easy renumbering by the copyeditor if needed. See “References and Reference Citations,” below.

—All Microsoft Word files should be free of formatting, such as multiple fonts, colors, or indents (except for paragraph indents). Use 12-point Times New Roman for text, and be sure to use double line spacing throughout—not only for text, but also for notes, bibliography, and so on. Leave 1-inch margins on all sides of page. Do not attempt to design your book; design will be done by a professional book designer. Do not use Microsoft Word stylesheets to prepare your MS.

—Do not use hyperlinks for URLs; instead, type URLs as ordinary text. (You will need to turn off Microsoft Word’s autoformatting feature for hyperlinks.)

—Use Microsoft Word italics for italics (all forms of emphasis); do not use underlining; do not use boldface except in chapter number/titles or subheadings. Do not type headings in all capital letters.

—Use codes to identify headings; do not use Word styles/formatting. If your text contains more than one level of subheadings within chapters, please code each level of heading (e.g., <<1>> for a first-level subhead, <<2>> for a second-level subhead). Similarly, make sure that any other special material (block quotation; poetry; dialogue, and so on) is clearly indicated. For example, an extract (block quotation) can be coded as <<ext>>; a poetry extract can be coded as <<poetry>>; a displayed equation can be coded as <<equation>>; and so on. Do not use formatting (e.g., indents, tabs, extra spaces, or hard returns, or Word style lists) to distinguish elements. Place each code on a separate line, *preceding* the coded element, as in this example:

<<1>>

Stellwagen

<<txt>>

On October 22, 1854, Navy Lieutenant Henry S. Stellwagen, commander of the Coast Survey Steamer *Bibb*, reported:

<<ext>>

I consider I have made an important discovery in the location of a 15 fathom bank lying in a line between Cape Cod and Cape Ann—with 40 and 50 fathoms inside and 35 fathoms outside it. It is not on any chart I have been able to procure. We have traced nearly five miles in width and over six miles in length, it no doubt extending much further.1

<<2>>

The Coast Survey

<<txt>>

At the time of his “discovery,” Stellwagen was on loan to the Coast Survey (the earliest forerunner of today’s National oceanic and Atmospheric Administration)

—Avoid multiple uses of the tab key and/or spacebar to make visual elements line up correctly in normal text. Such extra spacers pose problems for editing and typesetting. Leave only a single space after a period, and do not leave extra space following paragraphs. Paragraphs should be indented using the Microsoft Word “first line indent” selection in the paragraph formatting menu, although a single tab is also acceptable. For tables, see the “Tables” section, below.

*References and Reference Citations*

—Choose and apply a consistent style of citation for notes, in-text (parenthetical, author-date) citations, and bibliography or reference list. strongly prefers *Chicago Manual of Style* formats for citation, but you may use a different style (e.g., MLA, APA, CBE, and so on) if standard for your field. Most important is consistency of style. Please tell your acquiring editor what citation style you have followed, so that we can inform the copyeditor and prevent unnecessary editorial changes and misunderstandings.

➢ Notes should be embedded in text files, using the Microsoft Word “footnote” function. We prefer endnotes, not footnotes. Endnotes will be placed at the back of the book, or for many multi-author books at the end of each chapter. Use of footnotes is rarely allowed, for design and cost reasons.

***Citation of Urls, Websites, and E-Mail***

—When citing electronic materials, you can best serve your readers by citing the source as well as the medium. This means that, in addition to providing the URL, you should also cite the author and title of the material, and the date you accessed the website.

—Give the briefest possible version of each URL address. In addition to being difficult for readers to type accurately, URLs have a short shelf-life and may not be correct by the time your book is published. Consider shortening them to domain home info only (e.g., www.upne.com, rather than http://www.upne.com/TOC/TOC\_1584657477.html). Most websites now have accurate search engines that will allow readers to find the specific information you’re citing.

—Domain names are not case-sensitive, so you can capitalize internal words if it makes the URL easier to understand (e.g., MyJewishLearning.com, not myjewishlearning.com). Note that this is not true of any URL text after .com, .org, .edu, .gov, etc.—the user-assigned part of the URL is case-sensitive.

—Don’t use bit.ly, tinyurl.com, or other services to shorten URLs; these types of sites may not be stable or trustworthy over the long term.

—E-mail addresses other than your own should not appear in manuscript text, notes, citations, or author biographies, for obvious reasons of personal privacy.

*Special Formatting, Including Foreign-Language Material*

—If your MS requires any special formatting (e.g., mathematical equations or Greek text), be sure to tell your acquiring editor. This will help prevent misunderstandings of your intent.

—If your text includes foreign-language material, make sure that all diacritical marks (accent marks) are entered correctly (see the Microsoft Word “symbols” menu for accented letters). For uncommon diacritical marks that are not found in the Microsoft Word “symbols” menu, create a simple code for the character, such as <<slash ell>> or <<a macron>>. Although our copyeditors may point out mistakes or inconsistencies in foreign terms or names, *correct spelling of all foreign names and terms is the author’s responsibility*. Tell your acquiring editor what foreign languages are involved, and provide a list of any codes you have used for special characters.

—If your text includes material in a language that uses a non-Roman alphabet (e.g., Greek, Russian, Hebrew, Chinese), you will have to decide whether to transliterate or to use non-Roman text. If you choose to transliterate, please supply a list of transliterated names and terms for the use of the copyeditor. If you prefer to use non-Roman text, please consult your acquiring editor before you submit your MS.

*Tables*

—We generally discourage use of tables. Use tables only where necessary. If the material can be expressed as ordinary text, do not place it in a table.

—Use Microsoft Word’s “tables” capability to create tables if they are long or complex, or consist of numerical data.

—For text tables (as opposed to tables of numerical data), use one “tab” between columns to separate tabular material. Indicate the end of each row with a single “enter/return.” It is not important that material line up exactly on screen, as the “tab” and “enter/return” characters are sufficient to indicate column and row relationships to the designer.

—Tables should be numbered in the same way as figures: table 1.1 (chapter 1, table 1), table 1.2 (chapter 1, table 2), table 2.1 (chapter 2, table 1), and they must be called out in the text on a separate line between paragraphs: **<<table 3.4 about here>>**.

—Place all tables in a separate file. Label the file using the same conventions as for the other files in your MS, e.g., “Smith\_tables.doc.”

*Illustrations*

—Make sure illustrations of each type (figures, charts, or maps) are numbered consecutively within each chapter (e.g., “figure 3.1, figure 3.2”; “map 1.1, map 1.2”). Check with your acquiring editor to find out whether the art for your book will be gathered in a section or dispersed throughout the book. If your illustrations are to be dispersed, be sure to indicate approximate placement for each figure, by inserting a “callout” in the text on a separate line between paragraphs: **<<FIGURE 3.4 about here>>**. Make sure that figure callouts reflect the consecutive numbering of figures (i.e., callouts in chap. 4 should occur in order: figure 4.1, 4.2, 4.3, etc.). If you refer to illustrations in the text, use the figure number (e.g., “See figure 6.3”). Do not refer to illustrations by physical location, such as “See table below” or “See photo on p. 12.”

—Unlike figures, charts, or maps, which are numbered consecutively by chapter, plates may be numbered consecutively throughout the book (e.g., “Pl. 1, Pl. 2”). For definitions of terms such as “figure” and “plate,” see Art Submission Guidelines.

—Provide a list as a separate Word file of the approximate size for each numbered image as it should appear in your book, e.g., “small” (quarter-page), “medium” (half-page), or “large” (full-page). This will help our designers gauge the level of relative importance of the images you’ve provided and create an appropriate design for your book.

—Review Art Submission Guidelines for discussion of specific requirements for illustrative matter of all kinds (photos, drawings, graphs/charts, maps, and so on).

*Permissions*

—Provide copies of all necessary permissions for art or text that you have drawn from an outside source. (See Permissions and Copyright Guidelines.) This includes not only photographs, but also quoted poetry, song lyrics, and so on, whether used in your text or as epigraphs. You will need a publisher’s permission to reprint previously published material, even if you are the author, as well as permission to use lengthy quotations (beyond the accepted extent of “fair use”). (For more information on fair use, see *CMS 16,* or *17,* Permissions and Copyright Guidelines.)

If you have further questions about what permissions are needed, or how to obtain them, discuss these issues with your acquiring editor in advance of MS submission.

—For multi-author books, the volume editor must supply signed contributor agreements for all contributed chapters, along with permissions for any previously published portions of the book.

***Final Steps***

—Proofread your MS carefully and run a final spell-check on each file. As production proceeds from manuscript to page proofs, corrections become more and more costly to make, and can also delay production.

—All text files should be submitted by email or other service such as WeTransfer to your acquiring editor. Art (photos, drawings, graphs) must be submitted as separate files in a folder and sent by some service such as WeTransfer or DropBox to your acquiring editor. (See Art Submission Guidelines.)

—Along with the text files, please provide *one* complete printout or PDF of the MS, with pages numbered consecutively throughout. Be sure to make the printout from the *final* set of files, as it is important that the printout/PDF match the contents of the files exactly. This will help prevent misunderstandings over, for example, which version of a chapter is the correct, final one. These files should not contain tracked changes, Word “comments,” or notes to yourself, your copyeditor, or your designer. Your text should be in 12-point Times New Roman or a similar font, with double line spacing and 1-inch margins on all sides.

***Preview: What to Expect During the Production Process***

—Your production editor will assign your MS to a freelance copyeditor. The copyeditor will carefully read your entire MS and edit the frontmatter, text, appendixes (if any), notes, references, and figure captions. He or she will try to ensure a smooth narrative flow, clarity of expression, and clear logical argument. The copyeditor will also check grammar and spelling; establish a consistent editorial style (for example, capitalization of terms, use of numerals vs. spelled-out numbers, and so on); point out inconsistencies of style or content (for example, different spellings of a person’s name, different versions of the name of an organization or book title, and so on); and insert typemarking codes for the use of the designer and typographer. Please be aware, however, that the copyeditor is not a “fact checker”; *all matters of factual accuracy are the author’s responsibility*.

—Your production editor will be available throughout the production process to respond to your queries and concerns. Questions concerning other matters (e.g., contract issues) should be addressed to your acquiring editor.

—The copyeditor will edit your book on-screen, using Microsoft Word’s “track changes” feature to make editorial changes visible to you. Most copyeditors will use “track changes” selectively, to highlight significant changes; minor changes that do not affect content may be made “silently” (that is, without highlighting). Thus, when you review the copyedited MS, you should plan to reread the entire MS carefully, not just passages that include highlighted edits.

—The copyeditor will provide “author queries” to request your approval for a significant editing change, to ask you to resolve a problem or discrepancy, and so on. Queries may be embedded in text, placed in footnotes, or inserted as Microsoft Word “comments.”

—The copyeditor will prepare a detailed editorial style sheet (style notes and spelling list) for your book and will provide a copy of the style sheet to you along with the copyedited MS for review. This style sheet will show you at a glance the individual editorial decisions that have been made to ensure consistency of style across your book.

—The copyeditor will also insert “typemarking codes” into the files. These are simple alphanumeric codes used to distinguish graphical elements of the MS for the purposes of the designer and compositor (typesetter). A list of these codes will be provided to you, along with the editorial style sheet for your book, for use in your review of the copyedited MS.

—You will be expected to review the copyedited MS on-screen; your copyeditor will provide helpful guidelines for this process. Please be aware that this will be your last chance to make any final changes, corrections, or revisions to your book. Changes made at later stages in the production process (e.g., in page proofs) are expensive and likely to delay production of your book.

—Once you’ve completed your review of the copyedited MS, you will return the files to the copyeditor for editorial cleanup. He or she will review the changes/corrections you’ve made to the MS; evaluate and act on your responses to author queries; and attempt to resolve any outstanding editorial issues or problems. The copyeditor will then return the edited MS files to UPNE, where your production editor will prepare them for the designer and compositor.

—The next time you will see your book will be in page proofs, ready for proofreading. Please note that *the author bears full responsibility for proofreading the page proofs.* This is your last chance to catch errors that may have been introduced during composition or that may have slipped past both you and the copyeditor. If errors are not caught at this stage, there is a high likelihood that they will appear in the printed book. Consider carefully whether you have the time and sufficient distance from the material to do the proofreading yourself. If you wish to hire a professional proofreader, please ask your production editor for a list of names. Note also that changes you make at this stage in production can delay the project and will be charged to you once you exceed the alterations allowance provided in your contract.

—This will be the one and only time you will see page proofs. All alterations that you make will be checked for accuracy by your production editor.

—Authors are responsible for index preparation, which takes place concurrently with proofreading. Although you may choose to prepare your own index, we encourage authors to hire professional indexers. Please ask your production editor for a list of names. Hiring and paying an indexer is the author’s responsibility. If you are affiliated with an educational institution, you may wish to check with your department regarding availability of department or institutional funds for this purpose. You should decide whether to hire an indexer, and then select an indexer and make your arrangements with him or her, well in advance of receipt of page proofs.

—Staying on schedule is crucial for both proofreading and indexing. Failure to maintain schedule will delay publication of your book. Throughout this process, your production editor will stand by to answer your queries or concerns and to ensure that the schedule is maintained.