

# PREPARING YOUR MANUSCRIPT: A GUIDE FOR AUTHORS

All of us at Yale University Press are pleased to work with you in bringing your manuscript to publication. The first step in this process is the careful preparation of your manuscript. Please read this guide thoroughly. We cannot begin editing a manuscript until it has been prepared according to these guidelines (unless specific waivers have been granted).

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## Preparing and Printing Your Manuscript

### Preparing Files

Adherence to the following instructions will facilitate the timely, economical, error-free production of your book.

- Prepare your manuscript on the same system—both hardware and software—from start to finish. Yale University Press accepts text files in Microsoft Word (preferred), WordPerfect, or RTF (Rich Text Format). If you use a word processor other than Word or WordPerfect, save your files as Microsoft Word format or RTF format before submission (with most word processors, you can do this through the Save As command). For illustration files, see the “Illustrations and Captions” section, below.
- Create a new file for each chapter or other major subdivision of the book. Front matter, bibliography, and other apparatus should be in separate files. Do not put the entire manuscript into one enormous file.
- Name text files by author and chapter: jonespref.doc, jones1.doc, jones2.doc, jonesbib.doc, etc. Name illustration files by author and figure number: jonesfig1.tif, jonesfig2.tif, etc.
- Supply files on diskette or CD. Files must match the printed manuscript exactly. If there is artwork in your book, one of the files on your diskette should be an art log (see the “Illustrations and Captions section,” below).
- With each disk or CD, supply a list of the files thereon. The file list should note the type of computer (PC or Mac) and the word-processing program and/or art program that was used.

### Formatting

Use no formatting that is not essential to your manuscript. Although word processors make it easy for anyone to produce an elaborate printout, the press is interested in using your files only to avoid rekeying the manuscript, and in general, the plainer the printout, the easier it will be to edit and design your book.

- Use one font and type size throughout.
- If your manuscript requires extensive use of diacritical marks or non-Latin alphabets, use a font that supports Unicode, an encoding system with all the diacritics and special characters a language needs.

Gentium is an example of a free Unicode font. (If you use a non-Latin font—for example, for Polish or Greek—supply the required font files with the rest of your electronic files.)

- Code any diacritics that your software does not support by inserting the name of the diacritic in angle brackets before the letter (e.g., “<macron>u” before the letter “u” that should have a macron over it). With your manuscript, provide a list of characters for which you have used codes.
- Use your software’s Header and Footer feature to indicate page numbers. Do not type the page number on each page. You may write page numbers by hand on the hard copy if necessary.
- Do not insert running headers or footers other than the page number.
- Do not use any type styles other than underlining (underlined type will be set in *italics* in the final book).
- Do not use Microsoft Word’s Styles feature; in other words, the Normal style should be applied throughout.
- Double-space the entire manuscript, including contents, extracts, notes, bibliography, and tables.
- Use a ragged right margin, as with the type on this page. Do not justify the right margin.
- Use generous margins (at least one inch on all sides).
- Use the tab key—not the space bar, your word processor’s automatic indent feature, or a “style” of any sort—to indent paragraphs. Do not put an extra hard return between paragraphs.
- If you are using Microsoft Word, turn off all of its default auto-formatting features by choosing Autocorrect from the Tools menu. Uncheck all AutoCorrect, AutoFormat, and Smart Tags options.
- Do not use Microsoft Word’s automatic list-formatting and list-numbering feature. To make a list, type numbers or bullets individually.
- Do not put “soft” hyphens at the ends of lines; that is, do not break words. In fact, it’s best to turn off the automatic hyphenation feature of your word processor. The only hyphens that should occur in your manuscript should be in hyphenated compound words.
- When typing block quotations, epigraphs, etc., use whatever commands your word processor has for indenting the left margin. Do not insert extra spaces or hard returns between words to achieve the effect of an indentation.
- Align all poetry passages so that they appear on manuscript hard copy exactly as you want them to appear in the printed book.
- Do not use fields or hyperlinks. If you use the EndNote software tool to prepare your documentation or if you cite Internet addresses, remove the field codes or hyperlinks before submitting your manuscript.
- Do not insert extra spaces between notes or bibliographical entries, or to set off block quotations. If you would like a line of extra space to appear in the book to indicate a change of topic or an abrupt break in the discussion, type the code <ls> (“line space”) on a line by itself. Do not use the <ls> code before or after a chapter title, subhead, block quotation, or list.
- Do not type a space before inserting a superscript note number.
- Never use letters for numbers or vice versa; that is, don’t type the lowercase “ell” for the number one or the letter “oh” for zero.

### **Elements of a Manuscript**

Your final manuscript should include everything that you intend to appear in the book, except an index. Assemble the elements of your manuscript in the following order (\* indicates items present in all books):

- \*Half-title page (p. i): main title (without subtitle) or series title if book is part of a series
- \*Blank page or frontispiece (p. ii)
- \*Title page (p. iii): complete title and subtitle; authors’ names; Yale University Press / New

Haven and London  
\*Copyright page (p. iv; we will provide)  
Dedication and/or epigraph  
\*Contents: list front matter, chapter titles, and back matter; do not include subheads  
List of illustrations  
List of tables  
Foreword (by someone other than the author of the book)  
Preface  
Acknowledgments  
Introduction (place here unless it appears as first chapter of text)  
Abbreviations (if used in text)  
\*Text (begin arabic pagination with p. 1)  
Appendixes  
Chronology  
Abbreviations (if used only in back matter)  
Endnotes (end-of-book notes): use short-form citations for works listed in your bibliography  
Glossary  
Bibliography (not necessary if full citations are used in the notes)  
List of contributors and their affiliations (for edited volumes only)  
Footnotes (foot-of-page notes)  
Boxes  
Tables  
Captions for illustrations, including credit lines  
Photocopies of illustrations, maps, and/or musical examples, with figure numbers clearly shown  
Illustrations, maps, and/or musical examples in as final shape as possible, including printouts of art  
supplied electronically  
Permissions  
Art log

### **Printout**

Important: The manuscript (hard copy) and the disk that you send to the press must be identical. Do not make any changes to the hard copy that are not in the files, and do not make any changes to the files after printing out the hard copy.

Paper and Printer Submit two complete and clear laser printouts of the manuscript, using high-quality 8 1/2-x-11-inch paper and fresh toner or ink. The printouts should be one-sided.

Pagination Number front matter (all pages before the beginning of the first text chapter) with roman numerals (i, ii, iii, etc.). Number the text and back matter consecutively with arabic numerals (1, 2, 3, etc.). Do not begin each chapter with page 1.

## Documentation

Please use a workable, consistent system of documentation. Yale University Press accepts either the note-bibliography system or the author-date system as defined in *The Chicago Manual of Style*, 15th ed., chapters 16 and 17. Other systems of documentation, if appropriate for your book and applied consistently, may also be accepted.

### Notes

**Numbering** Number all notes consecutively beginning with 1 in each chapter. Do not number the notes in one sequence throughout the book.

**Placement** Notes should be grouped together in one section following the text. Regardless of whether the notes will be endnotes or footnotes in the printed book, do not print notes at the bottom of each page. If your word processor prints the notes at the end of each chapter, gather all the end-of-chapter notes and physically move the printed pages to the back of the manuscript. Title this section “Notes,” and insert a heading for each chapter’s notes consisting of the chapter number and title. For edited volumes with multiple contributors, each chapter’s notes should be placed at the end of the appropriate chapter, after the subhead “Notes.”

**Avoiding Excessive Annotation** To minimize distraction for the reader, combine citations for works mentioned in a single paragraph. Because the preface is itself a note to the text, it should not include notes. Do not put note call-outs on chapter titles, subheads, or epigraphs.

**Shortened Citations** For books with no bibliography, each work should be cited in full the first time it is mentioned in each chapter. Thereafter, use a shortened form, including author’s last name, short title, and page number (Doe, Short Title, 114). For books with a bibliography, use the shortened form throughout the notes, even on first mention of a work. Do not use “op. cit.” or “loc. cit.” It is okay to use “ibid.”

## Permissions

Reprinting of any copyrighted illustrations and text (beyond the limits of fair use) requires written permission from the copyright holder. Permissions must be in order before your book can be typeset. With your manuscript, include any necessary letters of permission to reproduce quotations, artwork, tables, etc.

**Fair Use** There is no fixed rule about what constitutes fair use. Some of the factors to be considered are the proportion of the work that is used, the purpose of the use, the nature of the work used, and the economic impact of the use. Permission is always required to reproduce a complete unit, such as an entire poem, chapter, table, map, photograph, or illustration. Note that the rules of fair use regarding copyrighted poetry and song lyrics are especially strict—it is advisable to seek permission to reproduce quotations of two or more lines—and that owners of song lyrics tend to charge a lot of money for reproduction, especially if the lyrics are used as epigraphs.

Consult your editor if you have any questions about which items require permission.

A sample request for permission follows.

## REQUEST FOR PERMISSION

To:

From:

I hereby request nonexclusive world rights in all languages and media to reprint the following material:

in all editions of my work:

to be published by Yale University Press in the year \_\_\_\_\_, in an initial print edition of approximately \_\_\_\_\_ copies at an estimated price of \_\_\_\_\_. Other editions in other media may follow. Credit will be given as you designate.

If you do not control the rights requested, please let me know to whom I should apply. Please use the release provided below, returning the original request form to me. A copy is enclosed for your files.

Sincerely,

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Permission to quote or reproduce is granted as stated above.

The credit line should read:

Signed: \_\_\_\_\_ Date: \_\_\_\_\_  
Address:

## Tables and Boxes

### Tables

- Type tables double-spaced, one per page, using a font size that is large enough to read.
- Make sure that columns are clearly formatted. Use tabs, not hard spaces, to define columns, and avoid tables with more than 10 columns.
- Number tables consecutively within each chapter (1.1, 1.2, etc.).
- Mention all tables in the text with such phrases as “(table 1.1),” and indicate on a separate line between text paragraphs approximately where each table should appear, as follows:  
<table 3.4 near here>
- Group the tables in a section at the back of the manuscript.

### Boxes

If your manuscript has boxes, number them, by chapter, in a separate sequence (box 1.1, 1.2, etc.). Indicate on a separate line between text paragraphs approximately where each box should appear, as follows:

<box 1.1 near here>

Group the boxes in a separate section and place them before the tables.

## Illustrations and Captions

**If illustrations (photographs, color transparencies, line drawings, maps, figures, musical examples, etc.) are included in your book, read this section carefully.** Note that the preparation of your illustrations depends on whether the art is “line art”—that is, only black and white, with no shades of gray—or “continuous-tone art,” such as photographs. Please see the appropriate sections below. Art that does not conform to these guidelines will not be accepted.

### Numbering and Referring to Illustrations

If your book is intended for a general audience or contains only a few illustrations, you may number the illustrations in one sequence (fig. 1, 2, 3, etc.). Otherwise, double-number the illustrations by chapter (fig. 1.1, 1.2, etc.). If your book has chapters by different authors, use the double-numbering system. Even if the figure numbers will not appear in the book, all illustrations must be numbered for our reference.

Mention all illustrations in the text, with such phrases as “(fig. 1.1),” and indicate on a separate line between text paragraphs approximately where they should appear, as follows:

<fig. 1.2 near here>

Note, however, that if all the figures in the book are to be grouped together in one or more sections of illustrations (separate from the text), you do not need to indicate placement in the manuscript.

### Captions

Provide a double-spaced list of captions or legends, along with complete credit lines, for all illustrations.

### Line Art

Line illustrations include charts, graphs, diagrams, most maps, and other art containing no shades of gray or variations in tone. Very simple diagrams can often be created by the typesetter and may, with approval from your editor, be submitted in manuscript form. More complex line art must be professionally drawn by hand or

on computer. If you intend to do this, please see “Preparing Line Art,” below. We urge our authors to hire a professional drafter, graphic designer, cartographer, or autographer (for musical examples).

Line art from another book can sometimes be reproduced from the printed original—with the copyright owner’s permission—but how much it can be enlarged or reduced may be limited. Please consult your editor if you intend to do this.

### **Preparing Line Art**

- Omit the main title from the figure. The title should be part of the figure caption, which will be set by the typesetter (see the “Captions” section, above).
- Shading or screen tints should not be used. Black-and-white patterns are okay. The width of lines (or “rules”) should be 0.5 (one-half) point or greater.
- Most of our books use a trim size of 5 1/2 x 8 1/4 or 6 1/8 x 9 1/4. If the first trim size is used, the art should be no more than 4 inches wide and 6 1/2 inches high. If the second trim size is used, the art should be no more than 4 1/2 inches wide and 7 1/4 inches high. Your book may have a different format; check with your editor for confirmation.
- The type size you use should appear between 8 points and 11 points in the finished artwork. If your artwork will be reduced to fit in the book, the type must be large enough for it to be legible when reduced. Conversely, the type should not appear too big and clunky. For most books, set type for figures in either Helvetica or Univers. Some books will need other fonts; check with your editor for confirmation.

### **Files for Line Art**

All files submitted for line art must meet the following criteria. If you cannot follow these instructions, do not supply files for your line art. Instead, submit the line art as a high-quality laser printout (the resolution of the laser printer should be at least 600 dpi).

- Art should be created on a Mac or PC in one of the following formats: Adobe Illustrator EPS format or Photoshop TIFF format. **Microsoft Excel files and Microsoft Word files are not acceptable.**
- If you must scan line art, use Adobe Photoshop. Scan the illustrations at a resolution of 1200 dpi and save each image as a TIFF file. Size the images to appear 5 x 7 inches at 100 percent.
- Do not place art in a Microsoft Word file.
- Do not compress files with JPEG, Stuffit, PKZip, or LZW.
- Name each file with part of your name, the figure number, and the graphic type: SmithFig12.tif, SmithMap3.eps, etc. Each illustration should have its own file.
- Supply a printout of each piece of electronic art. The printout must be made at 100 percent and must match the file exactly.
- Electronic art may be submitted on a diskette, Zip disk, or CD. Include all fonts on your disk, even if they are embedded in the files. Provide a list of files included on the disk.

### **Submitting Photographs**

- Supply clear, sharp prints at 5 x 7 inches or 8 x 10 inches. For color photographs, supply slides or transparencies. We can use negatives if necessary, but a color-correct printed version must be supplied along with a color negative.
- When having photos taken, use a professional photographer. Photograph objects against a white background.

- We can use photos taken from a printed source—that is, photos that have already been screened—but we must have either a good photo of the printed original or the printed original itself. Quality will be significantly lower than with an original photo.
- Laser printouts and photocopies are not acceptable.

### **Files for Photographs**

We don't recommend submitting photos in electronic form, but if there is no alternative:

- You must be sure that the image is scanned to final printed size or larger at 300 pixels per inch (ppi). The image must be saved as a TIFF file.
- Do not scan printed photos without descreening them. If you can't descreen, submit the printed photo itself.
- If you supply a color photo electronically, you must also provide hard copy that we can use to match the color. A black-and-white printout is not sufficient; nor is a printout whose colors are not correct.
- Name each file with part of your name, the figure number, and the graphic type: SmithFig12.tif, SmithPlate3.tif, etc. Each illustration should have its own file.
- Supply a printout of each piece of electronic art. The printout must be made at 100 percent and must match the file exactly.
- Electronic art may be submitted on a diskette, Zip disk, or CD. Provide a list of files included on the disk.

### **Tagging Original Illustrations**

On the next page is a sheet of tags that should be printed out, cut apart, and affixed to your *original* illustrations. (Printouts of art supplied electronically need not be tagged, but figure numbers must be clearly marked on the printouts.) For each illustration, fill in the author name (i.e., your name) and figure number, and circle the appropriate size in pencil: “A” for a large illustration, “B” for a medium-size illustration, and “C” for a small illustration. Leave the rest of the label blank for the designer to fill out.

Scotch-tape the label to the lower back of the appropriate line figure or photograph—or to the sleeve of a color transparency or slide—so that the label is readable when the illustration is face up and the top is oriented correctly. (That is, the label should be positioned at the bottom of the figure.) We use the label to tell us the correct orientation of the figure, so be sure it's placed correctly. Hanging labels should then be folded up face-to-face with illustrations so they will not be damaged in transit.

[author name]/YALE  
**Figure [number]**  
scale %  
    halftone  
    line  
special instructions:  
**book page no.**  
A    B    C

/YALE  
**Figure**  
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    halftone  
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**book page no.**  
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**AUTHOR**/YALE  
**Figure**  
scale %  
    halftone  
    line  
special instructions:  
**book page no.**  
A    B    C

## Art Log

Use an art log to keep track of your illustrations. A well-prepared art log, as shown below, captures all the information that you and we need and expedites the process of gathering and producing illustrations. The art log form is available in Microsoft Excel from your acquiring editor.

<b>Figure #</b>	<b>Content</b>	<b>Type</b>	<b>File Name</b>	<b>Size</b>	<b>Credit Line</b>	<b>Perm. Granted (Y/N)</b>	<b>Ms. Page No.</b>	<b>Comments</b>
frontis	frontispiece. New York Harbor	color slide		A	Courtesy Mary Traester	Y	24	
1.1	Harbor Islands Tour	line drawing		A	n/a	n/a	26	REDRAFT
1.2	Tijger remains (p.152 U.G.)	TIFF file	Wall1.2.tif	B	Reprinted with permission from the Museum of the City of New York	Y	28	use .tif file or printout
1.3	Castle Clinton construction design	line drawing		C	Courtesy Griswold (Society for Historical Archaeology)	Y	32	
1.4	Molds/stains on Governor Islands windmill	line drawing		C	Public Archaeology Library (Providence)	Y	37	

## Submitting Illustrations

Place the elements of your illustration package in the following order at the end of the manuscript:

1. Captions, including credit lines
2. Numbered photocopies of artwork, marked with any necessary cropping or sizing instructions
3. Original illustrations, including printouts of art supplied electronically. Original illustrations should be tagged with figure tags.
4. Any necessary letters of permission
5. Art log

Electronic art may be submitted on a diskette, Zip disk, or CD. Provide a list of files included on the disk and indicate Mac or PC format.

## Style

For matters of style, including capitalization, abbreviation, notes, and bibliography, consult *The Chicago Manual of Style*, 15th ed. Spelling, hyphenation, and punctuation should follow American rather than British rules. The Press follows *Merriam Webster's Collegiate Dictionary*, 11th ed.

### Punctuation

- Periods and commas go inside closing quotation marks, not outside them.
- Superscript note numbers go outside commas, periods, and parentheses. There should be no space before a note number.
- Use a comma before the last item in a series of three or more things: “this, that, and the other thing.”

- Do not use your word processor’s ellipsis character. (If you are using Microsoft Word, you can turn off all auto-formatting features by choosing AutoCorrect from the Tools menu: uncheck the feature called “Replace text as you type.”) Instead, type ellipses as three dots . . . with spaces between them. . . . An ellipsis between sentences should be indicated by a period plus three spaced dots.
- Type dashes consistently, either as two hyphens--like this--or using your word processor’s “em dash” character. Either way, the dashes should be “closed up”—like this—not surrounded by spaces. Do not use your word processor’s “en dash” character.

### **Spelling**

If possible, run a spell-check to catch typos. Be on the lookout for misspellings of proper names and non-English terms, which your editor cannot be relied on to catch and which a spell-checker will not flag.

### **Titles and Subheads**

Type part titles, chapter titles, and subheads using title-style capitalization (The Search for Community), not sentence-style capitalization or full capitals.

Remember that the typeset page will be more compressed than the manuscript page, and frequent subheads will make the text look choppy. If at all possible, use only one level of subhead. If you must use more than one level of subhead, add typesetting codes to ensure that we interpret the various levels correctly. Mark the first-level subheads with <txa> directly in front of them, the second-level subheads with <txb>, as follows:

<txa>This Is a Subhead

<txb>This Is a Subsection of the Previous Section

Note that if you include one subhead at a particular level, you must have another at the same level; otherwise you have created a list with only one element.

Number chapters sequentially using arabic numerals. Do not number subheads.

### **Epigraphs**

The author and title of an epigraph should be given on a line following the quotation. Usually, no other source information is needed; however, if you feel that full attribution is necessary, it should be given in an *unnumbered* note at the beginning of that chapter’s notes. Do not place a superscript note number at the end of an epigraph.

### **Emphasis**

Use underlining only sparingly for emphasis. Do not use boldface for emphasis.

### **Small Capital Letters**

Please do not use small caps in your manuscript. If a word must be typed all in capitals, use full capital letters. If you are using the Blue Book legal reference style, type titles in standard capital and lowercase letters rather than caps and small caps.

### **Web Sites**

Names of Web sites should not be underlined. If the links were pasted into your files, use your word processor’s software to remove the hyperlinks or retype the site addresses so the hyperlinks disappear.

### **Numbers**

- Spell out names of centuries (nineteenth century, not 19th century). If you need to use “th” or “st” for other ordinal numbers, do not use superscripts: 14th, not 14<sup>th</sup>.
- Spell out the word “percent” rather than using the % symbol.

- Treat ranges of numbers consistently: either repeat all digits consistently throughout the manuscript (114-115) or elide the hundreds digits consistently (114-15). (The exception is in titles of books and articles, where you should copy the title exactly.)
- When giving measurements, do not mix the metric and English systems. Pick one system and use it consistently.
- Do not use special formatting for fractions. Simply indicate them with a slash: 22 1/4.

### **Foreign Words and Phrases**

It is unnecessary (distracting even) to italicize such common terms as *oeuvre*, *sui generis*, *prima facie*, and *ménage à trois*. The general rule is, if they can be found in a standard English dictionary, keep them roman.

Unfamiliar non-English terms should be underlined (italicized) only the first time they're used.

### **Quotations**

- Run in quotations of fewer than ten lines; that is, do not set them off from the paragraph but use quotation marks and make them *part* of the paragraph.
- It is okay to change the capitalization of the first letter in a quotation to make it fit your sentence structure without indicating the change with brackets. (Brackets are used only in textual editions and law books.)
- Do not begin a quotation with an ellipsis, and do not end a quotation with an ellipsis unless the quotation ends with a grammatically incomplete thought. Readers understand that quoted phrases are taken from a larger context.

### **Abbreviations**

Spell out such common abbreviations as “e.g.” (for example) and “i.e.” (that is) throughout the text; use the abbreviations in the notes.

If many abbreviations are used in the chapters of your book, consider adding a list of abbreviations to the front matter to help the reader keep track.

### **Cross-References**

Please do not use cross-references like “(see page xx).” Using page numbers for cross-references is a sure recipe for mistakes finding their way into your book later.

### **List of Contributors**

Edited volumes should include a list of contributors. We prefer a streamlined list including only names and affiliations. If you think it's important to provide more information than that, keep each entry down to a sentence or two.

## **What Happens to Your Manuscript Once It's Submitted**

### **Editing**

When you have submitted two copies of your final manuscript and the corresponding files, they are reviewed by your acquisitions editor and then released to the manuscript editing department, where the files are prepared for editing. The disk preparer converts the files if necessary; adds typesetting codes to identify the various block quotations, subheads, and so on; and removes excessive formatting and otherwise cleans up the files. How long this work takes depends entirely on how carefully you have prepared your files.

The manuscript is then edited. At Yale University Press, almost all manuscripts are edited on screen by in-house or freelance editors. Occasionally the editing is done with a pencil on the hard copy of the manuscript, in which case the typesetter inputs the editing changes into the files at a later stage.

The manuscript editor will send you files or hard copy showing all the deletions, insertions, and changes that the editor has proposed. If you receive files, you may either review them on screen or print them out and mark changes on the hard copy.

After you have reviewed the editing and indicated any final changes that you would like to make in the manuscript, the manuscript editor reviews and incorporates the changes, makes a clean printout, and releases the files and printout to the production department for typesetting.

### **Design and Production**

The designer prepares specifications (“specs”) to instruct the compositor, or typesetter, how to set the various elements of your book. The designer may also prepare sample pages to show the compositor how the elements are intended to look on the page. To create sample pages, the designers import your text files into their page layout software. They often use unedited files for this purpose.

The compositor formats the final edited files to the designer’s specifications. Once the files are composed, the compositor sends finished page proof to the press, and the manuscript editor sends proof to you. It is at this stage, once the book is set in type and the pages are laid out, that the book is proofread and indexed.

The compositor makes the final corrections to the proof, and the clean files are sent to the printer.

Your original electronic files lay the groundwork for all the stages that follow. Careful preparation of your files is the best way to ensure that the finished book is as close as possible to what you intend. If you have prepared your manuscript according to these guidelines, the editing and production of your book may be accomplished more expeditiously and thus less expensively, ensuring the most timely publication of the book at the lowest possible price.

**For more information on manuscript preparation, see  
*The Chicago Manual of Style*, 15th ed., chapter 2.**

**Please contact your acquisition editor’s assistant if you have any questions.**