## Yale University Press

Manuscript Preparation Guidelines (Art & Architecture Books)

The following documents contain all the guidelines and instructions an author needs to prepare a manuscript and any accompanying artwork for editing and production at Yale University Press. Please read them carefully. We cannot begin editing a manuscript until it has been prepared according to these guidelines, and it will be returned to you for corrections unless specific waivers have been granted. If you have further questions, consult your acquisition editor’s assistant.

Manuscript Submission Checklist

Preparing Your Files and Printout

Assembling Notes and Documentation

Obtaining Permissions and Releases

Illustrations, Captions, and Tables

Guidelines for Submitting Original Art for Publication

Sample Request Letter for Art and Permission

Sample Request Letter for Permission Only

Downloadable Forms for Authors (available upon request):

Manuscript Submission Checklist (Microsoft Word)

Sample Request for Art and Permission (Microsoft Word)

Sample Request for Permission Only (Microsoft Word)

Sample Interview Release (Microsoft Word)

Art Log (Microsoft Excel)

Author Information Form (Microsoft Word)

Additional Instructions for Projects with Special Considerations (available upon request):

Guidelines for Manuscripts with Special Characters

Guidelines for Editors of Contributed Volumes

Suggestions for Writing Front Matter

# Manuscript Submission Checklist

*Please complete the checklist and submit it with your final manuscript*.

*Author Name/Book Title:* \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

##### Text

Word count—including notes, bibliography, tables, and captions—is within contract length

Manuscript is complete except for an index

Files are named and numbered according to the guidelines

Printout matches files exactly and is paginated in one continuous sequence

Notes are numbered 1-up by chapter

Illustrations are placed in separate files, with callouts in the text

If any boxes above are not checked, explain exceptions: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Operating system used (Mac/Windows): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Word-processing software used (Microsoft Word/[specify other]): \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Fonts used: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Foreign languages and/or special characters: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

##### Illustrations

Illustration count is within contract length

Illustration files are acceptable in format and resolution as spelled out in the guidelines

Files are named and numbered according to the guidelines

Illustration captions and photo credits are supplied as separate lists and include all necessary credit lines

Art log is supplied

Photocopies of all illustrations are supplied, with figure numbers, sizing (S, M, L), cropping, and color or b/w clearly marked

If any boxes above are not checked, explain exceptions: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

##### Permissions and Releases (in each case, indicate Y for Yes or N/A for Not Applicable):

All necessary permissions for *illustrations* are obtained: \_\_\_\_\_\_

All necessary permissions for *quoted prose* are obtained (more than *300 cumulative words* or a *complete chapter, letter, or story* from a book-length work published or translated after 1922): \_\_\_\_\_\_

All necessary permissions for *poetry* or *song lyrics* published or translated after 1922 are obtained: \_\_\_\_\_\_

All necessary permissions for *unpublished letters, diaries, or manuscripts* are obtained: \_\_\_\_\_\_

All necessary releases for *interviews* are obtained: \_\_\_\_\_\_

If your book is an *edited volume* or contains *items written by someone else* (e.g., foreword), contributors’ agreements are obtained: \_\_\_\_\_\_

If any answers above are not Y or N/A, explain exceptions: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Does your work contain *statements of fact about a living person or existing organization* which might damage their reputation, and which the person might not wish to have published? Indicate no or explain: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

# Preparing Your Files and Printout

##### Preparing Files

* Yale University Press accepts text files in Microsoft Word (preferred) or RTF (Rich Text Format). If you use a word processor other than Word, 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 digital art, see Guidelines for Submitting Original Art for Publication.
* Place your book’s front matter in one file (see also Suggestions for Writing Front Matter). Create a separate file for each chapter or other major subdivision of the book. Appendixes, bibliography, and other back matter should be in separate files. Do not put the entire manuscript into one enormous file.
* Endnotes are best left embedded within their chapter files. We do not need a separate Notes file.
* Name text files by file number, author, and chapter: 00jonesfm.docx, 01jones1.docx, 02jones2.docx, . . . 10jonesbib.docx, 11jonescaptions.docx. In numbering your files, follow the order of elements listed in Elements of a Manuscript.
* Name illustration files by author and figure number: jonesfig1.tif, jonesfig2.tif, etc. (For detailed instructions, see Guidelines for Submitting Original Art for Publication.) Supply a list of captions, a list of photo credits, and an art log. (For detailed instructions, see Illustrations, Captions, and Tables.)
* Be sure that your manuscript, including notes and other documentation, does not exceed the length and illustration count stipulated in your contract.
* Supply files on CD, DVD, or flash drive, or in a single zipped folder via a file-sharing site such as Dropbox. Files must match the printed manuscript exactly. With your files, supply a list of file names transmitted.

##### Preparing the Printout

* Important: Your printout must match the files exactly. 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.
* The printout must be double-spaced and single-sided.
* Paginate front matter (all pages before the beginning of the first text chapter) with lowercase 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. If you cannot make your software generate consecutive page numbers, write them by hand on the printout.
* If your manuscript uses special characters or unusual fonts, double-check that the printout shows all the special characters exactly as you intend them to appear in the book.
* Align all poetry passages so that they appear on the printout exactly as you want them to appear in the printed book.

**Formatting and Style**

* Use no formatting that is not essential to your manuscript. In general, the plainer the formatting, the easier it will be to edit and design your book.
* Use one font and type size throughout.
* Use italics only sparingly for emphasis. Do not use boldface for emphasis.
* Use the tab key—not the space bar, your word processor’s automatic indent feature, or a “style” of any sort—to indent the first line of each paragraph. Do not put an extra hard return between paragraphs, notes, or bibliographical entries.
* Number chapters consecutively using arabic numerals. Do not number subheads. If your book includes parts, number the parts consecutively using roman numerals.
* Type part titles, chapter titles, and subheads using title-style capitalization (The Search for Community), not sentence-style capitalization or full capitals.
* Do not use cross-references to a specific book page, such as “(see page xx).” They’re misleading in electronic books and easy to get wrong in print books.

*Diacritics*

* 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. For further information, see our Guidelines for Manuscripts with Special Characters.
* 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 letter “u” with a macron over it). With your manuscript, provide a list of characters for which you have used codes.

*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.

*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.
* For quotations longer than ten lines, use your word processor’s features for indenting the left margin. Do not insert extra spaces or hard returns between words to achieve the effect of an indentation.
* 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.

*Subheads*

* If at all possible, use only one level of subhead. Remember that the typeset page will be more compressed than the manuscript page, and frequent subheads will make the text look choppy. 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

*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. Consider shortening long addresses to primary addresses; in many cases, directing the reader to the home page (e.g., http://www.nytimes.com), where one can search for the specific page cited, is sufficient.

*Numbers*

* Spell out names of centuries (nineteenth century, not 19th century), except in captions. If you need to use “th” or “st” for other ordinal numbers, do not use superscripts: 14th, not 14th.
* 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.)
* 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 and plein air. 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.

*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.

*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.

*Spelling*

* Use your word processor’s spell-checker 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.

For more information on manuscript preparation and matters of style, see *The Chicago Manual of Style*, 16th ed. Spelling, hyphenation, and punctuation should follow American rather than British rules. The Press follows *Merriam Webster’s Collegiate Dictionary*, 11th ed.

**Elements of a Manuscript**

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

**Front Matter**

\* Half-title page (p. i): main title (without subtitle)

\* 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; leave this blank for us to fill in)

Dedication and/or epigraph

\* Contents: list front matter, chapter titles, and back matter; do not include subheads

Foreword (by someone other than the author of the book)

Preface

Acknowledgments

Introduction (place here unless it appears as first chapter of text)

List of Abbreviations (if many abbreviations are used in the text)

**Text**

\* Text (begin arabic pagination with p. 1)

**Back Matter**

Appendixes

Chronology

List of Abbreviations (if abbreviations are used only in notes)

Endnotes (place here if you have not printed your notes at ends of chapters)

Glossary

Bibliography (not necessary if full citations are used in the notes)

List of contributors and their affiliations (for edited volumes only; see Guidelines for Editors of Contributed Volumes)

**Additional Items**

Captions for illustrations

Photo credits

Photocopies of all illustrations, with figure or plate numbers, sizing, cropping, and color or b/w clearly marked

Art log

Illustrations, tables, and/or figures in as final shape as possible, including printouts of art supplied electronically. **Please also refer to the Guidelines for Submitting Original Art for Publication**.

Submit one complete and clear laser printout of the manuscript, using high-quality 8 1/2 x 11” paper and fresh toner or ink. Please also provide two sets of photocopies of the illustrations.

Assembling Notes and Documentation

Yale University Press prefers the note-bibliography system of documentation as outlined in *The Chicago Manual of Style,* 16th ed., chapter 14. We do not accept the use of unnumbered notes keyed to text phrases and book page numbers, as this system renders the notes useless in electronic editions. The use of author-date references is strongly discouraged in books intended for a general audience but may be suitable for scholarly works. Other citation systems, if appropriate for your book and applied consistently, may also be acceptable; consult your acquisitions editor.

**Preparing and Formatting Notes**

* Use your word processor’s endnotes function, which automatically links and numbers your notes.
* Number notes beginning with 1 in each chapter. For catalogue entries, number the notes beginning with 1 in each entry. Do not number the notes in one sequence throughout the book.
* Begin each chapter’s notes with a heading consisting of the chapter number and title.
* Print the notes either at the ends of the chapters or in one section following the text. In most art books, notes will be grouped as endnotes at the back of the book. For contributed volumes and exhibition catalogues, notes likely will appear at the end of each essay and/or catalogue entry. We generally do not use bottom-of-page footnotes unless there is a compelling reason to do so. Consult with your editor if you have any questions.
* Avoid excessive annotation, elaborate discursive notes, and lengthy quotations. Do not place illustrations in notes.
* To minimize distraction for the reader, aim for no more than one note per paragraph, and certainly avoid more than one note per sentence. Several citations can be grouped in a single note and separated by semicolons. Place note numbers at the ends of sentences rather than in the middle.
* Inclusion of a bibliography is optional. 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.
* Because the preface is itself a note to the text, it should not include notes.
* Do not attach note numbers to chapter titles, subheads, figure or table callouts, figure captions, or epigraphs. Usually the author and title is sufficient for the source of an epigraph, but 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 use “op. cit.” or “loc. cit.”; use a short title instead. It is okay to use “ibid.”
* Do not use cross-references to other notes.
* Do not use small caps.

**Sample Notes**

Use these samples as a guide for citing books (n. 1), journals (nn. 2, 5), dissertations (n. 3), newspapers (n. 4), and electronic sources (n. 5). If your book contains a bibliography, use shortened citations throughout your notes (see the first citation in n. 3).

1. Quoted in Elena Osokina, *Our Daily Bread: Socialist Distribution and the Art of Survival in Stalin’s Russia, 1927–1941* (Armonk, N.Y.: M. E. Sharpe, 2001), 62.

2. D. N. Smith, “The Social Construction of Enemies: Jews and the Representation of Evil,” *Sociological Theory* 14, no. 3 (1996): 222.

3. Osokina, *Our Daily Bread,* 43; Suzanne G. Schnittman, “Slavery in Virginia’s Urban Tobacco Industry, 1840–1860” (Ph.D. diss., University of Rochester, 1987), 27.

4. See, e.g., Virginia Heffernan, “The Death of the Open Web,” *New York Times,* May 23, 2010.

5. Ibid. See also Frank P. Whitney, “The Six-Year High School in Cleveland,” *School Review* 37, no. 4 (1929): 268, http://www.jstor.org/stable/1078814; and the mission statement of the Chicago Innocence Project, available at http://www.chicagoinnocenceproject.org/about.html.

**Sample Bibliography**

Heffernan, Virginia. “The Death of the Open Web.” *New York Times,* May 23, 2010.

Osokina, Elena. *Our Daily Bread: Socialist Distribution and the Art of Survival in Stalin’s Russia, 1927–1941.* Armonk, N.Y.: M. E. Sharpe, 2001.

Schnittman, Suzanne G. “Slavery in Virginia’s Urban Tobacco Industry, 1840–1860.” Ph.D. diss., University of Rochester, 1987.

Smith, D. N. “The Social Construction of Enemies: Jews and the Representation of Evil.” *Sociological Theory* 14, no. 3 (1996): 203–240.

Whitney, Frank P. “The Six-Year High School in Cleveland.” *School Review* 37, no. 4 (1929): 267–271. http://www.jstor.org/stable/1078814.

##### Obtaining Permissions and Releases

You have agreed in your contract to secure any necessary permissions for including in your book third-party copyrighted material, which can comprise illustrations (photographs, reproductions of artwork, cartoons, maps, charts, or graphs) or excerpts from published and unpublished works. The copyright law and its “fair use” provision are complex. What follows here are some general guidelines that should help you determine if you need permission, and where to seek it. You also may wish to refer to the “Permissions FAQ” prepared by the Association of University Presses: <http://www.aupresses.org/policy-areas/copyright-a-access/copyright-a-permissions/copyright-a-permissions/permissions-faq>

**Permissions**

What doesn’t need permission?

* Works in the public domain. Generally, books published in the United States before 1923 are no longer covered by copyright, and you may quote from them without permission. You should provide accurate attribution for anything you quote. Works created and published by the U.S. Government are in the public domain, and you may quote from them without permission (although be careful to ensure that there is no copyrighted material used by permission in the parts of the work you quote).
* “Fair use” of works protected by copyright. Many publishers, including Yale University Press, consider a cumulative total of 300 words of prose from any previously published book-length work to be fair use, not requiring permission, as long as appropriate attribution is given, and as long as the prose excerpt doesn’t constitute an entire unit—be it a chapter, an article, a letter, or a story—or represent a significant portion of a very short work. (The determination of what constitutes “fair use” is a matter of law, based on four factors: the nature of the copyrighted work, the proportion of the work that is used, the purpose of the use, and the effect of the use on the market value of the copyrighted work. Whereas scholarly use generally favors a relatively broad interpretation of fair use, individual rights holders may hold a more narrow view. You should evaluate the factors based on your reasonable judgment and seek additional legal guidance where necessary.)
* Work “made for hire.” If you commission someone to create material on your behalf (graphs, maps, translations, etc.), you can become the owner of copyright in that material, as long as you meet the requirements for a “work made for hire”—among them, a written contract signed by both parties stating that the material is work for hire. If you own the copyright as work for hire, then you do not need permission and should provide appropriate credit as a courtesy.

What does need permission?

* Illustrations. You will be required to secure high-resolution digital images, transparencies, or reflective art for the printing of your book. The image source will determine a usage fee and/or permission fee. You also may need to secure permission from the copyright holder in addition to the image source. Please see the next section for detailed instructions on how to secure art and permissions.
* Quotations of more than 300 words from a book-length work covered by copyright or, as described above, any complete unit—a letter, a story, a chapter—or significant excerpt thereof. You should apply to the publisher for permission.
* Quotations from unpublished letters, diaries, journals, manuscripts, or student writings. Unpublished work written by someone who died more than 70 years ago can be quoted without permission. For other unpublished works, fair use is a complicated analysis, so you should be prepared to secure permission for any quotations. The copyright to unpublished letters and other writings resides with the writer of the letter, not the recipient or any subsequent owner of the physical document. Permission to quote must be obtained from the writer, or the writer’s heirs where necessary.
* Poetry. We recommend that you secure permission for more than two lines of a short poem (unless the poem is only two lines long) or more than a stanza from a long one. Even the lesser use will require permission if you are using the poetry without comment, as in an epigraph or sidebar. You should apply to the publisher for permission.
* Song lyrics. We recommend that you not use song lyrics except those brief excerpts that are essential to your scholarly argument. Finding the rights holder and securing permission can be time-consuming and expensive. (ASCAP and BMI are clearinghouses that can help you locate rights holders.) Any quote of any length, if it is used without comment as an epigraph, requires permission.
* Modern translations of older works. Even if the original work is in the public domain, you will need permission from the rights holder of the translation to quote more than “fair use.” Apply to the publisher of the translation for permission.
* If your work is an anthology, you need permission for every piece in the anthology, no matter the length.
* Your own previously published work. If you intend to quote material from a previously published work, you have probably granted the right to grant permission to your publisher, so you should secure permission.
* Maps, charts, or tables, if owned by someone else, require permission.

**Releases**

* Interviews: If you use material from interviews, you should have the interviewee’s consent to publish material from the interview as well as a written release (see sample Interview Release). It is especially important to secure the written release if the quoted material is personal or potentially controversial, if the interview is lengthy, or if portions will be reprinted verbatim. Additionally, you should document any agreement with the interviewee, for example if portions were “off the record” or subject to the interviewee’s review.
* Photograph showing an identifiable individual: You may need a model release from the person depicted (depending on the nature of the photo and its intended use) in addition to permission from the rights holder.

**Other Considerations**

* If your book contains any statement of fact about a living person or existing organization that might in their view damage their reputation, or interfere with any other right (such as their right to privacy), you should be sure to retain any supporting documentation. In addition, you may wish to seek legal advice, as avoiding claims of libel is part of the author’s responsibilities under the author contract.

Please retain copies of your permissions paperwork and documentation in your records. The Press does not need to receive copies with your submitted manuscript.

**Securing Art and Permissions**

For illustrated art books, securing art and permissions is an important and often time-intensive task. Be sure to allow plenty of time to secure these in advance of your submission deadline. The following information is aimed at guiding you through the process.

* Image Source. Determine where you will secure a high-resolution digital image, transparency, or reflective art for each image on your illustration list. Depending on the work, this may involve contacting the artist, the owner of the work, or an image bank. An artist’s gallery often will be able to help you contact an artist, or may be able to provide you with art. Many museums have Rights and Reproductions Departments to handle image requests, although some museums instead outsource this task to an image repository. See CAA’s “Image Sources and Rights Clearance Agencies” (<http://www.collegeart.org/standards-and-guidelines/intellectual-property/image>) for a list of museums and other sources that provide images for a wide range of uses, including scholarly and academic use, and a list of fee-based image banks. Many museums and image banks allow you to place a request online; otherwise, mail a request letter to the institution’s Rights and Reproductions Department. Please see the end of this document for a sample letter.
* Copyright. Be aware that works under copyright may require permission from the copyright holder (copyright permission). To determine whether a work is still under copyright, consult the section “Intellectual Property & Exceptions” and the public domain chart listed under “Online © Resources” in the AUP’s “Permissions FAQ” (<http://www.aupresses.org/policy-areas/copyright-a-access/copyright-a-permissions/copyright-a-permissions/permissions-faq>). As the chart demonstrates, copyright duration is complicated, and the copyright status of each work on your list should be investigated with care. Copyright permission may be administered by the artist (if living), the artist’s estate or foundation, or a rights organization. The major U.S. rights organizations are Artists Rights Society (see <http://www.arsny.com/complete-list-of-member-artists/> for a list of artists represented) and VAGA (see <http://vagarights.com/artists-represented/>). If you do not know who holds copyright, an internet search or the photo credit for a previous reproduction of the work may be helpful. The image source also may be able to offer suggestions. Please see the end of this document for a sample letter.
* Print and Digital Rights. Unless otherwise dictated by your contract, image and copyright permission (where applicable) should be secured for both print and digital editions of your book. Secure nonexclusive world English-language rights to reproduce the image in both editions. The permission grantor will typically wish to know how many copies of the print edition will be printed, how large the image will be reproduced and whether it will appear in color or black and white, and the expected retail price for both editions. Not all institutions have developed clear guidelines for granting digital rights, and may wish to apply similar questions to electronic editions as to print editions. For example, a permission grantor may ask for an electronic edition’s print run, which is difficult to determine since we do not know how many times the book will be downloaded. Alternately, a grantor may wish to assign a length of time for which the image usage is valid. Where possible, please secure electronic rights with as few restrictions as possible, since the work involved in requesting the rights to be renewed after a length of time or number of downloads is onerous. Inform the acquiring editor of any restrictions, such as regarding duration, on electronic rights to images when you submit your manuscript.
* Publicity Rights: You are responsible for clearing a small number of images for publicity use to accompany media coverage as well as on-line marketing efforts and social outreach for your book, as specified in your contract.

##### Illustrations, Captions, and Tables

* Mention all illustrations in the text, with call-outs such as “(fig. 1).” It is preferable that these call-outs fall at the end of a sentence, before the terminal punctuation. For specialized books or books with very large illustration programs, illustrations can be double-numbered and called out as (fig. 1.1), (fig. 1.2), etc.; this would make any necessary renumbering less taxing. Please consult with your editor before using this option. In the rare instance that the figure numbers will not appear in the book, the figures must still be numbered for our reference.
* Cross reference illustrations in parentheses, i.e. “(see fig. 1).” Include cross references when relevant; avoid cross referencing every mention of a work.
* If color images are scattered with black-and-white images throughout the book, all the illustrations should be numbered consecutively in one sequence as “fig. 1, fig. 2,” etc. However, if the color illustrations are grouped separately from the black-and-whites, the color illustrations should be labeled as “plate 1, plate 2,” etc.
* If your illustrations will be unnumbered in the final book, call-outs must still appear in the text as [insert fig. 00 near here], and the illustrations must be numbered as described above. The designer will remove final numbering when the illustrations are placed in the designed pages. If you’d like to pursue this option, please discuss it with your editor before submitting your final manuscript for editing.
* Frontispiece images. These should be unnumbered and will be identified with a caption on the book’s copyright page or opposite the reproduction itself.
* Captions. Provide a double-spaced list of captions or legends for all illustrations (see instructions for preparing captions, below). The Press does not include lists of illustrations in art books; captions are sufficient and should include all necessary information for the reader.
* Photo Credits. Supply a list of photo credits as provided by the image sources and copyright holders (see instructions for preparing photo credits, below).
* Tables. Type tables double-spaced, one per page. Use tabs, not hard spaces, to define columns, and avoid tables with more than 10 columns. Number the tables consecutively (1, 2, etc.). Mention all tables in the text with such call-outs as “(table 1).” Group the tables in a section at the back of the manuscript.

##### Instructions for Preparing Captions and Photo Credits

# *Captions*

The order and, to some degree, the content of the information may vary depending on the nature of the objects illustrated (e.g., artist is usually listed first for paintings, object first for decorative arts), but similar objects should be treated consistently throughout. Typically, captions should be formatted as follows:

Fig. 1. Paul Cézanne, Mont Sainte-Victoire Seen from Bellevue, 1882–85. Oil on canvas, 25 3/4 x 32 1/8 in. (65.4 x 81.6 cm). The Metropolitan Museum of Art, New York. H. O. Havemeyer Collection, bequest of Mrs. H. O. Havemeyer, 1929.

Fig. 2. Commode, c. 1755–60, attributed to Thomas Chippendale. Mahogany, oak, pine, and ormolu, 33 x 55 x 25 1/2 in. (83.8 x 139.7 x 64.8 cm). Philadelphia Museum of Art. Purchased with the John D. McIlhenny Fund.

Fig. 3. Seated Bodhisattva (detail), early 8th century. Made in China (T’ang dynasty, 618-907). Gilded bronze with traces of color, height 9 in. (22.9 cm). Philadelphia Museum of Art. Purchased with Museum and subscription funds.

Fig. 4. Judgment of Paris, Attic red-figure amphora. British Museum, London [E 289].

Note: In the last example, medium and dimensions were omitted since the book focused primarily on the subject matter depicted in Greek art. In such cases, accession numbers can be useful for distinguishing between large numbers of similar objects.

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