

THE UNIVERSITY OF NEW MEXICO PRESS

AUTHOR HANDBOOK

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Established 1929

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PREFACE

The process of publishing a manuscript may seem intimidating. This handbook is designed to explain what the University of New Mexico Press expects from you and what you can expect from the Press, and to provide some insight into the business of book publishing.

The handbook describes how UNM Press functions and what you should anticipate from various departments; it offers guidelines for the preparation and submission of your manuscript and related materials; and it provides information about the entire publishing process. This knowledge should strengthen your working relationship with UNM Press, leading you along the fastest and easiest route to publication. We consider the publication of your book to be a cooperative venture that we want to be as pleasant and meaningful as possible. If you have questions not covered in the handbook, feel free to call or e-mail your editor at the Press.

OVERVIEW OF THE PRESS

The University of New Mexico Press, founded in 1929, is dedicated to publishing books that promote communication among scholars, advance knowledge, and contribute to the development and enjoyment of our Southwest culture. Our staff consists of approximately twenty-five full-time professionals, supplemented by student employees and freelancers.

UNM Press is willing to consider manuscripts from both academic and nonacademic sources. Our areas of specialization include histories and cultures of the Southwest; Latin American studies; history of the American West and the frontier movement; anthropology and archaeology of the Americas; and Chicano/a studies and literature.

The Review Process

All books published by the Press are thoroughly reviewed in manuscript form by one or more editors on our staff. If the manuscript seems appropriate, it is then read by one or more outside readers with expertise in the manuscript's subject. The Press normally requests that outside readers submit reports in about ten weeks. Most readers are conscientious and meet the deadline, but sometimes they return reports late. The complete review process usually takes approximately four to six months. If favorable reviews are granted from the outside readers, the UNM Press editor presents the manuscript for final approval to the University Press Committee, which is composed of twelve faculty members representing various subject disciplines. After Committee approval is secured, the Press offers a publishing contract.

Your Contract

Read your contract carefully. While our standard contract is similar to that of most academic publishers, you may find provisions that you haven't encountered before. Make sure you understand the royalty provisions, expenses that may be charged against your royalties, such as author's alterations in proofs and preparation of the index, and your responsibilities with regard to permissions, reading proofs, and submitting illustration material. The contract will also include the expected length and submission date of the final manuscript, agreed on by you and your editor.

To guide you toward submission of the final completed manuscript, see the UNM Press Author Checklist at the end of this handbook.

Style Preferences

Our preferred style guide is *The Chicago Manual of Style*, 15th edition, but we can also accept manuscripts that use other style guides as appropriate. If you are using a style guide other than *The Chicago Manual of Style*, you must let us know so that the copyeditor doesn't waste time and resources converting your manuscript to *CMS* style. For questions concerning spelling, capitalization, foreign languages, and when to put foreign words in italics, abbreviations, and hyphenation, we use *Webster's Third New International Dictionary, Unabridged*, or *Merriam-Webster's Unabridged* online dictionary. Generally, we italicize any foreign word that is not listed in *Webster's*, but only on its first appearance in the manuscript.

Make sure you choose one style and follow it consistently when you are preparing your manuscript, notes, bibliography, or works cited.

You will find more specific instructions in the following chapters of this handbook.

Launch

About the time your manuscript is turned over to the manuscript editorial department, a meeting is held at which all the departments of the Press are represented. At this "Launch Meeting," the editor and designer present plans for the book, including a proposed schedule and a detailed budget.

Discussion at this meeting covers marketing strategies (including selecting a title and subtitle that will best position the book in the marketplace), pricing the book, and packaging—including plans for the book's dust jacket or paper cover, or whether to jacket the book at all. Marketing input, the economics of the project, and the needs of the reader are given serious consideration at this planning stage.

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PERMISSIONS AND COPYRIGHT

Unless your contract states otherwise, it is your responsibility, not the Press's, to obtain permissions and to pay any permission fees (including providing free copies of the finished book) that the rights holder requires for the use of illustrations; unpublished manuscripts, letters, or interviews; or for reprinting previously published material, including material previously published by you.

You cannot begin the permissions process too early—it is time consuming and can be frustrating. If you have not had a response to a request within a month, a second request or follow-up is appropriate. *Without the necessary permissions, we cannot publish your book.* You must submit copies of all granted permissions. Your book project will not be forwarded to manuscript editorial or production until all permissions are received.

A list of required permissions follows. Should you need a more detailed explanation, please refer to *The Chicago Manual of Style*. For more detailed information about current U.S. copyright law, visit www.copyright.gov.

What Requires Permission?

1. Any table, figure, map, chart, or photograph taken from another source and used in its entirety (this includes ads and cartoons). Adaptations of previously published artwork also require permission.
2. A prose quotation in excess of 300 words or 10 percent of the total word count of the original—this includes scattered quotations from a single work that add up to more than 300 words or more than 10 percent of that work as well as single long quotes. This applies to works published in the United States since 1923.
3. More than two lines of poetry used in text; one line of poetry used in display, as in a chapter opening epigraph; one line of song lyrics.
4. Unpublished material, including letters, diaries, and other manuscripts. Permission must be obtained from the owner of the literary property (writer or legal heir), not necessarily the possessor of the physical manuscript.
5. Previously published material (whole articles, essays, or chapters).
6. More than four measures of music from any one composition.

7. Photographs of people: permission is required from subjects or owners of photographs if they come from published sources, museums, or family members.

What Doesn't Require Permission?

1. Anything in the public domain:

- a) published in the United States on or before December 31, 1922;
- b) published by the U.S. government, unless it contains a copyright notice.

2. Anything that falls within the doctrine of fair use. When determining whether a particular use is fair, the following factors must be considered:

- a) the purpose and character of the use, including whether such use is of commercial nature or is for nonprofit educational purposes;
- b) the nature of the copyrighted work;
- c) amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- d) the effect of the use upon the potential market for or value of the copyrighted work.

Therefore, if you've established fair use, prose quotations of moderate length (less than 300 words or less than 10 percent of the original work) can be quoted without permission provided that:

- (a) the quotation is clearly identified as being from another work, not as your words;
- (b) the quotation is not taken out of context or distorted as to true meaning;
- (c) the quotation is accurate;
- (d) full credit is given.

Whether or not permission is needed, the source for all borrowed material must be acknowledged.

Please note that the copyright holder does not necessarily hold reprint rights. It is best to start by writing to the publisher (for text) or to the permission grantee (for artwork). A sample permission letter follows, but should you choose to create your own letter, it is imperative that you request "nonexclusive world reprint rights in all languages and for all editions and forms, including hardcover/paperback/electronic licensed editions." If your request is returned with only a portion of the rights you've requested, you must follow up and pursue the remaining permissions with the appropriate rights holders.

SAMPLE PERMISSION REQUEST LETTER

[Date]

Dear [addressee]:

I am preparing a manuscript entitled [manuscript title] for publication in [year] by the University of New Mexico Press, a nonprofit organization. The book will be approximately [number of pages] pages in length and approximately [print run] copies will be printed, to be priced at \$[list price].

I am seeking your permission to use material[s] from the following work [or archive, or whatever applies] in this publication (photocopies of material attached):

[Author, Title, Date of Publication OR name of illustration, photograph]

[pages on which materials appear OR place where the photograph or illustration is archived]

[For illustrations only:]These photographs/illustrations are to appear in their entirety (or with changes such as cropping noted on the photocopies) [if applicable] in the work described above.

I am requesting nonexclusive world reprint rights in all languages and for all editions and forms, including hardcover/paperback/electronic licensed editions. If you are the copyright holder, may I have your permission to reprint the material described above in my book? If you are not the copyright holder, or if for world rights I need additional permission from another source, will you kindly so indicate?

Unless otherwise directed, I shall use the conventional scholarly form of acknowledgment, including author and title, publisher's name, and date.

Thank you for your consideration in this request. A duplicate copy of this letter is enclosed for your convenience. Please retain one copy for your records.

Sincerely,

[Author name]

The above request is approved on the conditions specified below and on the understanding that full credit will be given to the source.

Approved by:

Date:

SAMPLE AUTHOR'S PERMISSIONS TABLES

Use a separate page for each permission and arrange in order of appearance. Contact your editor if you would like the template to fill in for this table.

Text Permission

Your name:

Title of Your Book:

Description, including author name, title of work, length of selection, page location in your manuscript	
Rights Holder, including all contact information	
Date Permission Requested (attach copy of correspondence)	
Date of Response (attach copy of correspondence)	
Fee and Date Paid	
Gratis Copies Needed and for Whom (note that this is your responsibility)	
Electronic Rights Granted? (Yes or no or any limitations)	
English Only Rights? (Yes or no or any limitations)	
World Rights Granted? (Yes or no or any limitations)	
Credit Line, and any special placement, if necessary	
Comments or Problems or Other Limitations (Indicate if permission is only granted for first printing or edition)	

Use a separate page for each permission and arrange in order of appearance. Contact your editor if you would like the template to fill in for this table.

Illustration Permission

Your name:

Title of Your Book:

Description, including artist name, title of work, figure #, location in your manuscript.	
Size of Reproduction (Fee might correspond to size of reproduction; half-page, full page, full spread, etc.)	
Format (print, slide, transparency, digital file)	
Limitations on Use (i.e., cropping or overprinting)	
Rights Holder, including all contact information	
Date Permission Requested (attach copy of correspondence)	
Date of Response (attach copy of correspondence)	
Fee and Date Paid	
Gratis Copies Needed and for Whom (note that this is your responsibility)	
Electronic Rights Granted? (Yes or no or any limitations)	
English Only Rights? (Yes or no or any limitations)	
World Rights Granted? (Yes or no or any limitations)	
Credit Line, and any special placement, if necessary	
Comments or Problems or Other Limitations (Indicate if permission is only granted for first printing or edition)	
Return Materials To:	

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PREPARING YOUR MANUSCRIPT

Submit your manuscript BOTH as a hard copy (printout) AND as an electronic file(s) on a CD-R (see below for appropriate file types), accompanied by a printed list of the files on the CD and the items noted on the UNM Press Author Checklist (see the end of the handbook for the checklist; a copy of this required checklist will also accompany your final signed contract). Retain a copy of your manuscript for your files. As you prepare your manuscript, following the instructions in this handbook will make the editing process as smooth as possible.

Word-Processing Software

We use Microsoft Word on a PC platform (though we can convert files created in recent versions of Microsoft Word for Mac as well). Save manuscript text files as Word documents with the .doc extension. **Never submit Rich Text Format (.rtf) files.**

At the present time, the editorial department is using Windows XP and Word 2000. Therefore, we cannot open Microsoft Word 2007 files created using the new Windows Vista operating system. If you are using Word 2007, please save your files “down” to an earlier version of Word so that we can open your files without having to use a conversion program that can strip out all formatting and introduce errors.

Likewise, we cannot always open Microsoft Works or WordPerfect files. If you are using this software, check with your editor to ensure the Press has the capability to convert your files without losing important formatting. We will do a test conversion to make sure we can process your files. Waiting to test the file conversion when you submit the final manuscript puts scheduling at risk, which means your book’s production could be delayed.

The bottom line is that in order to guarantee scheduling and ease of production, you should do everything possible to submit your manuscript files as Microsoft Word files (Word 2003 or older for PC; Word 2004 or older for Mac).

Overall Organization

1. Organize the parts of your manuscript according to *The Chicago Manual of Style*, 15th edition, section 1.4, and the Author Checklist at the end of this handbook.
2. Save all front matter in the same file. (Front matter can consist of title page, dedication, epigraph, table of contents, list of illustrations, foreword, preface, acknowledgments, introduction—all manuscripts do not necessarily need all of these components.)
3. Back matter, e.g., bibliography, notes, or appendices, should be saved in individual files.
4. If your book has footnotes or endnotes, do not combine multiple chapters into one file. Save your main text in separate files, each containing one chapter. If your book does not have footnotes or endnotes, we prefer a single file containing your whole manuscript. See later sections for detailed instructions for footnotes/endnotes.
4. If your book requires an index, it will be created after your book has been designed and typeset. If you choose to do your own index, you can get a head start by identifying terms and themes in your unedited manuscript, but keep in mind that things will change during copyediting, and you will not be able to assign page numbers until you get the final page proofs, or galleys. NOTE: Save a duplicate copy of your text files for your use before attempting to use Microsoft Word's indexing feature (inserting XE [index entry] tags and field codes). **Do not submit files with XE tags in them to the Press.**

Naming Files

Name each file to indicate its contents *and* its sequence within the manuscript. It is important to name files numerically so that the sequence is clear. See samples below.

Single-Author Scholarly Monograph Sample:

front matter	00front.doc
text	01intro.doc
	02ch1.doc
	03ch2.doc, etc.
back matter	13notes.doc*
	14biblio.doc, etc.

* You would include a separate chapter file containing all Notes for the book ONLY if you have not used Microsoft Word's automatic footnote/endnote capability. Otherwise, your embedded notes will stay with each chapter file.

Multiauthor Scholarly Edited Volume Sample:

[Notes for an edited volume should be included at the end of the appropriate text file. See chapter 7 for more instructions regarding edited volumes.]

front matter	00front.doc
text	01intro.doc
	02evans.doc
	03tuthil.doc
	04jones.doc
back matter	15biblio.doc
	16contributors.doc, etc.

Fiction/Memoir/General Interest:

front matter	00front.doc
text	01text.doc
backmatter	02acknowledgments.doc

Typing and Formatting Your Manuscript

Use formatting sparingly. Except for italicizing, any formatting—font size and style, centering, bolding, justifying—will be removed from the text before the designer sees the file. Our designer will format the book. Removing formatting is time-consuming for us, and can delay book production. Follow the guidelines below carefully; if you have any questions about these, please contact your editor or the managing editor for clarification.

General Guidelines for Typing Your Text

1. Use only “Normal” style—do not create your own styles or use Word’s automatic styles.
2. Do not use Word’s table of contents feature (using field codes) to create your table of contents.
Your table of contents must be typed manually and not include any links to other parts of the manuscript.
3. Your bibliography/works cited must be typed manually and not include any links to the notes or other parts of the manuscript. Do not use any automatic bibliography features in Word.
4. Use the word wrap capacity of your software, i.e., let the computer determine where a line break should fall and use hard returns (pressing the Enter key) *only* at the end of paragraphs and at the ends of items in lists and lines of poetry. Do not enter manual line breaks at the end of lines within block quotes (extracts) unless they contain lines of poetry or song lyrics that require specific line breaks.

5. Indent the first line of a paragraph with the Tab key only. Please do not use spaces. This ensures the size of the paragraph indentation is consistent throughout the manuscript.
6. Do not use any extra line spaces between paragraphs, between notes, or between bibliographical entries. Introduce an extra line space only where extra space is to appear in the book to indicate a change of topic or an abrupt break in discussion.
7. Turn off the automatic hyphenation feature on your software. The only hyphens in your manuscript should be those in hyphenated compound words.
8. For headings and subheadings, follow a consistent style. No terminal periods are necessary for headings of any level.
9. Do not type any material in all caps. Never use all caps for heads, subheads, chapter titles, or authors' names in bibliographies and notes. Words typed in all caps must be rekeyed, and errors can easily be introduced as a result.
10. Use only one standard font throughout the manuscript. We prefer and will eventually convert your entire manuscript to Times New Roman 12 point.
11. Do not center anything.
12. Do not use running heads.
13. Do not justify right-hand margins.
14. Use one-inch margins on all sides.
15. Use one space after colons and one space after periods at the ends of sentences.
16. When typing epigraphs, poetry, or block quotations of more than four lines, use whatever commands your software has for changing the left-hand margin to 2 inches. There is no need to change or indent your right-hand margins. Ellipses points should not be used at the opening or closing of quoted matter. Capitalize or lowercase the first word of a block quote according to the syntax of its introductory sentence.
17. If your software doesn't automatically create em-dashes (—), or if you don't know how to insert them manually, use two hyphens for an em- dash, with no space before, between, or after the hyphens (--).
18. When indicating italics, use your software's italics command. Use the underline command only when your program does not allow you to italicize.
19. Never use letters for numbers, or vice versa, i.e., don't type the lowercase "el" for the number

one, or the letter “oh” for the number zero.

20. Never include Internet hyperlinks in your manuscript. If you have included Websites in your notes or sources, be sure to remove hyperlinks.
21. Type in all call-outs for figure placements. (See Guidelines for Figure Call-Outs below.) Do not include any images (except for tables) in your manuscript files.

Guidelines for Notes

1. We use endnotes for all books. Endnotes are notes printed at the end of a chapter (for a multiauthor edited volume) or at the end of the book (for a single-author monograph). If you prefer footnotes, please discuss this with your editor, who will make the final decision. This does not refer the occasional true footnote that might be required in rare circumstances.
2. If you are comfortable with your knowledge of Microsoft Word and its footnote/endnote functions, we prefer that you use endnotes, and that the endnotes appear at the end of each chapter. If you are wary of changing your settings, be assured that we can convert all footnotes to endnotes in production.
3. If your software program does not have embedded (or automatic) footnote or endnote capabilities, then *for a monograph* all notes text should be at the end of the printed manuscript and saved in a separate file, numbered by chapter (meaning, start over with note number 1 each time a new chapter starts). *For an edited volume* notes text should be located at the end of each chapter.

Guidelines for Tables

1. If there are tables in your manuscript, include an accurate printout of them so the typesetter can easily follow the format.
2. Use your software’s tab function to define columns. Avoid creating tables with more than ten columns. See further instructions in chapter 11.

Guidelines for Captioning Maps, Charts, Drawings, and Photos

Type a complete list of all captions and credits, including the figure number, and submit as a separate electronic file named “captions.doc.” This is separate from an abbreviated list of

illustrations you may want to include after the table of contents in the final book.

Guidelines for Figure Call-Outs

You must provide figure call-outs in your final manuscript files for all illustrations (photos, drawings, tables, charts, maps, etc.) that will appear in your final book. For each illustration, insert a call-out like this: **[Insert Figure 1 near here]**. This text will be removed before final typesetting, but this is the only way to communicate to the editor and designer where illustrations are to appear in the final book. It is best to insert these call-outs between paragraphs on a separate line.

Guidelines for Special Characters, Including Accents

Provide a list of all accented letters or special characters that you have typed in. Sometimes these change when we convert files from one program to another, and an accurate key list allows us to restore special characters correctly. If you have had to use a specialized font for special characters, be sure to alert your editor early in the process of preparing your manuscript so this issue can be troubleshooted with the designer/typesetter as soon as possible.

The Hard Copy

1. Submit one double-spaced printout of your manuscript, in addition to the disk. Retain a second copy or the original for your files.
2. Use only standard 8 1/2" x 11" white 20-lb. dual-purpose laser/copier paper. Do not use erasable, onionskin, or colored paper.
3. Make sure the ribbon or ink cartridge on your printer produces legible text.
4. Number pages consecutively. Front matter can have Roman numerals if you wish. The rest should be Arabic numbers (this includes back matter). If you are submitting your manuscript in multiple, separate chapter files, you can restart each chapter numbering with 1.
5. Once you have printed out the final manuscript (hard copy), do not make any further changes to the electronic files.
6. Attach Post-It Notes to the printout for queries or notes to the editor.
7. If your book has illustrations, you must submit a complete photocopied set of your illustrations along with the manuscript hard copy. The photocopied set of illustrations should be submitted in chronological order and labeled to match illustrations and call-outs. (See chapter 11 for detailed instructions for labeling your illustrations.)

SPECIAL INSTRUCTIONS FOR CONTRIBUTED VOLUME EDITORS

Most of the guidelines in this handbook apply to all manuscripts submitted for publication. Editors of contributed volumes, however, have some extra responsibilities to ensure the manuscript submitted to the Press is acceptable. Except in rare or special circumstances, the Press staff will not be in contact with contributors to edited volumes. If contributors contact us, we will refer them to you, the volume editor(s).

It is the responsibility of the volume editor to make sure that each contributing author has followed our guidelines in preparing their chapters, including all issues relating to formatting, permissions, and illustrations. (If you need extra copies of this handbook, contact your Press editor or download the PDF version from our Website.) Additionally, the volume editor is responsible for ensuring that all chapters in an edited volume conform to a single style (how notes and references are handled, for example). We recommend that you initially edit each contribution for sense and uniformity of style and have contributors approve those changes before you submit the complete final manuscript to us.

In addition to making sure your contributors have obtained the necessary permissions to reprint text or illustrations, including their own chapter if previously published, each contributor must submit a signed contributor release form in order for their work to appear in the book you are under contract with us to publish. We have a contributor release letter template, which can be obtained from your editor. (It is also included on page 19.) Manuscripts will not be forwarded on to the manuscript editorial department until all signed contributor letters have been received.

To best serve the reader, we prefer that volume editors create a single bibliography or works cited chapter for contributed volumes, rather than include a separate bibliography or works cited at the end of each chapter. However, the latter option is acceptable if necessary.

Volume editors must provide a list of contributors with their affiliations and brief biographical notes to be included in the volume. If your publishing contract guarantees each contributor one free copy of the final book, you must provide a complete list of names, mailing addresses, and phone numbers for all contributors.

Neither the Press nor the freelance copyeditor will send manuscripts or proofs to

contributors. You will be responsible for forwarding the copyedited version of the manuscript to each contributor, if you so choose. We strongly recommend that you send each contributor his or her chapter in edited form for review, with clear instructions and a firm deadline so that you can then return all chapters to the Press or the freelance editor on time to meet our production schedule. We ask that you alone be responsible for reviewing the final page proofs to ensure that our production schedule stays on track.

SAMPLE CONTRIBUTOR RELEASE LETTER

DATE:

TO: **Author**, contributor to the currently titled “**MAIN MANUSCRIPT TITLE HERE**”

FROM: University of New Mexico Press and **authors’ or editors’ names here**

RE: Permission to include your essay in this book.

The University of New Mexico Press seeks to secure your permission to include your essay, titled “**ESSAY TITLE HERE**” in the volume referred to above. According to the terms of the current copyright law, which became effective in January 1978, you retain the copyright to the material requested though you grant us permission to use it for this book and publicity associated with its promotion. The contract allows us to grant other publishers, institutions, and copy shops permission to reproduce it. As a courtesy to the Press and the other contributors, we ask that you also agree not to allow this requested material to be included in any other book that deals with this subject for three years after the publication of this volume.

Please sign and return the form to [editor] at the University of New Mexico Press. We appreciate your cooperation in this matter.

AUTHOR

date

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COMMUNICATING WITH THE PRESS AND SCHEDULING

Because there can be a long time lag between when you signed your publishing contract and when the final manuscript is due, it is very important that you provide your current preferred mailing address, phone number, and e-mail address when you submit your final manuscript materials. Please note that we will not send packages to PO box addresses, so you must provide a physical street address in order for us to be able to send packages securely.

When final manuscripts are submitted to the Press, they are first checked, vetted, and inventoried by the editor or editor's assistant. Once the book has been assigned to a season (for inclusion/publication in our Spring or Fall seasonal list), the complete manuscript package (including permissions and illustrations) is then forwarded on to a production editor for final approval at the appropriate time.

Assuming that the production editor finds everything to be in order, the project is then officially "transmitted" to the manuscript editorial department. Note that manuscripts will not be transmitted to the manuscript editorial department until all text, all illustrations, all permissions, and all contributor release forms are submitted in acceptable form to the Press. From the point of transmittal forward, a typical, best-case scenario for production schedules are:

10 to 12 months for titles printed in the United States;

12 to 14 months for titles printed overseas (only full-color books and books with high quality B&W or duotone photography)

Please note that there might be significant lag time between when you submit your final manuscript and when it is transmitted to manuscript editorial to begin the production process. It depends wholly on which season the book is assigned to, and during which part of that season your book is going to be released. Spring season titles are scheduled to arrive in our warehouse between January and June, and Fall season titles arrive in the warehouse between July and December.

If you know that you will be unavailable to review the copyedited manuscript or final page proofs during any major length of time during the production process, please alert your editor or the managing editor as soon as possible.

COPYEDITING YOUR MANUSCRIPT

After the manuscript editorial department receives your completed manuscript, your work will be edited for style, consistency, and grammar. A copyeditor will then return your manuscript to you for proofing, including acceptance/rejection of suggestions and answering queries. At this point, you may make changes, including minor deletions and additions of text. After returning your manuscript to the copyeditor, any subsequent alterations you make to the typeset proofs may be charged directly to your royalties or will be disallowed completely. By accepting the final copyedited version of your manuscript, you are signifying that the manuscript is in its final form and ready for typesetting. The ultimate responsibility for accuracy in the text lies with you, the author.

We suggest that you review the work of the copyeditor in three steps:

- **Content.** Read the entire manuscript to see that the meaning of the text hasn't changed due to the copyediting. Please respond to all queries from the copyeditor. Brief corrections can be written on the manuscript, but changes of more than a few words should be typed on a separate sheet of paper, labeled, and inserted into the manuscript (thus, correction 23 A would follow page 23). Be sure to make all final revisions to content now. Also make a final check of details such as chapter titles and the accuracy of quoted material.
- **Consistency.** The copyeditor will attempt to bring consistency to spelling, capitalization, italics, accents, punctuation, notes, and bibliographic style. Double-check these details carefully. Where applicable, pay special attention to foreign words and phrases with accents and other diacritical marks. The copyeditor will prepare a style sheet for your reference, and you can also refer to *Webster's Third New International Dictionary* and *The Chicago Manual of Style*, 15th edition.
- **Accuracy.** In the final stage you should check for accuracy in the handling of subdivisions within chapters.

The copyeditor will send a checklist with the following items for you to address as you review the copyedited manuscript:

- 1. Read through edited manuscript for meaning and content.
- 2. Respond to ALL queries from copyeditor. Initial each item that you do NOT want changed.
- 3. Check any quoted material for accuracy.
- 4. Compare contents page and chapter titles for consistency. Verify that subdivisions within chapters have been coded correctly: <h1> for level 1 headings, <h2> for level 2 headings, etc.
- 5. Be sure that illustrations and tables have been correctly keyed to the text for placement. There should be a call-out in the manuscript file the first time an element is mentioned in the text or where you'd like the illustration to appear in the final printed book (e.g., [Insert Figure 1.1 near here]).
- 6. Check the sequence of notes and make sure note numbers and notes correspond.
- 7. Verify correct spelling of all proper nouns.
- 8. Verify correct spelling of all foreign terms, phrases, or sentences.

COPYEDITING SYMBOLS

Operational Signs

- e* Delete
- c* Close up; delete space
- e* Delete and close up
- #* Insert space
- eq#* Make space between words equal;
make leading between lines equal
- hr#* Insert hair space
- ls* Letter space
- ¶* Begin new paragraph
- no ¶* Run paragraphs together
- Move type one em from left or right
 - Move right
 - Move left
- Center
- Move up
- Move down
- Straighten type; align horizontally
- Align vertically
- tr* Transpose
- Spell out
- let* Let it stand
- Push down type; check type image

Typographical Signs

- lc* Lowercase capital letter
- cap* Capitalize lowercase letter
- sc* Set in small capitals
- ital* Set in Italic type
- rom* Set in Roman type
- bf* Set in boldface type
- wf* Wrong font; set in correct type
- x* Reset broken letter; check
repro or film
- Reverse (type upside down)

Punctuation Marks

- Insert comma
- Insert apostrophe (or single
quotation mark)
- Insert quotation marks
- Insert period
- ? Insert question mark
- Insert semicolon
- Insert colon
- Insert hyphen
- Insert em dash
- Insert en dash

PRODUCING YOUR BOOK

The Production Department

At UNM Press, a designer will be assigned to your book, oversee its budget and schedule, and design the interior and the exterior.

The Process

When editing is complete and approved, the project is turned over to the designer. The designer is advised how the book will be used and by whom, how it will be sold, the desired schedule for publication, the terms of the contract, and the book's tentative budget. The designer then begins to plan how the final product, the book, will look, be produced, and be packaged. The designer's responsibility is to make the book attractive, as well as produce it as economically as possible. He or she considers the style and content of the work, what the reader will find most useful in terms of typography, page size, and illustration treatment, and what the book will cost to produce. If authors have specific suggestions about the design, those should be conveyed with the manuscript, and the designer will give them consideration. (See *Communicating with Your Designer* later in this chapter.)

When design plans are complete, the manuscript is prepared for typesetting. The designer prepares detailed page layouts, establishing the treatment of every element in the book, and then flows the text into pages and adds illustrations, graphs, tables, etc., as needed. The author's prior organization and thoroughness are critical to this process. Typesetting is labor-intensive and the cost of alterations made to page proofs by the author may be deducted from the author's royalties.

Proofs

You will proofread your book in page form. (See *Proofs, Proofreading, and Indexing* later in this handbook.) A very complex or heavily illustrated book may be checked at an earlier stage commonly referred to as a "dummy," which gives an opportunity to verify illustration placement, size, cropping, etc., before final paging is done. Because this is a computerized process, a dummy looks very much like page proofs; your designer will give you detailed instructions regarding the

kind of proof you are seeing and what to check for. At every proof stage, UNM Press will ensure corrections are made, the aesthetic quality of the work is at its best, and schedules and budgets are controlled.

Communicating with Your Designer

Any specific concerns you may have about the visual presentation of your work should be in detailed, written form as early in the process as possible and communicated to your editor. Your thoughts are important, and the earlier we are aware of them the more likely we will be able to accommodate them. This may be as simple as saying, “I don’t want my book’s exterior to be purple,” but if you have more detailed wishes, it is very useful to provide examples and to articulate your opinions about them. It is sometimes helpful for authors and designers to confer, and this should be arranged through your editor. Keep in mind that we are interested in your ideas but that it is ultimately the responsibility of the designer and the Press to create the best possible packaging for your book, and not all requests can be met.

It is also useful to consult early in the process with the designer about illustrations and graphics such as maps and charts. Again, this should be coordinated through your editor. You will find details concerning illustrations in the next chapter and the appendix.

PHOTOGRAPHS, TABLES, AND OTHER ILLUSTRATIONS

Presumably you have already considered the photographs, maps, tables, and illustrations for your book based on their content and significance. We would like you to now look at these from a physical standpoint, taking into account how these images will be transferred to the book page and how best to package and care for the originals. Ask questions about illustrations early in the editing process. Your editor can answer many questions, and will refer you to the designer if necessary.

Images for reproduction in books may be submitted in any of these formats: black & white (B&W) or color photographic prints, 35mm slides, or large-format photographic transparencies. We can also accept digital photography or scans if necessary, but they must be checked by our production department for quality before they will be accepted. In the case of cover art, we also accept original artwork. **So that UNM Press can reproduce your images at a high quality, please use the guidelines in the appendix—AAUP Digital Art Requirements for Submission—when preparing your digital illustrations.** Check with your editor if you are unsure of your book's trim size or binding or have questions regarding your images.

When deciding upon a selection of images to accompany your manuscript, consider the quality of each image and how well it will reproduce in print. A low quality or incorrectly sized submission, whether a digital image or photographic print, will reproduce poorly in the final book and may prove unsuitable for use. If you plan on submitting digital scans or images, it is advisable to submit two or three preliminary samples at an early stage; the designer will be happy to check your files for suitability. For authors who are new to scanning or have no access to professional scanning equipment, UNM Press recommends you provide professional-quality photographic prints rather than digital scans.

NOTE: Images copied directly from the Internet using “Save Image As” or “Copy Image” functions are unusable in offset printing/book production. Unless you have requested a high-resolution version of an image you have seen online or copied from the Internet, be advised that we will not be able to use the image.

Formats for Digital Scans and Digital Images

We accept the following electronic formats for black and white or color images: EPS and TIFF.

Line art should be saved as a BITMAP. See the appendix for specific instructions for each type of image and format. Digital images that follow these guidelines will be large files and should be provided on CD. We do not accept digital images on floppy disks. Clearly label each CD, and always keep a digital copy of the original file while your book is in production.

Check your file size!

Most digital images should be saved at a minimum of 600 dpi and at least 6 inches wide (if image is horizontal) or 9 inches tall (if image is vertical). See page 31 for an example that shows why this is required. Once you have scanned and saved your first few images, go back and check the file sizes. If any of your files are under or around one megabyte (1 MB) in size, chances are something is wrong. The enlargement factor may have been set too small, or the resolution set too low. If you follow the AAUP Digital Art Requirements for Submission correctly, your digital files will be large: grayscale images may range from 4 to 25 MB; color images may be even larger.

Tables consisting of text

To allow the designer to reformat text tables in a typeface and style complementing the overall page design, tables should be supplied as an MS Word table or Excel file rather than a digital scan. This also enables changes or corrections at the copyediting and final page proofs stages. It is important that you include a printed copy of your formatted table as a visual reference for the editor and designer. Delete any extraneous tabs in your submitted Word file. A single tab should separate text between adjacent columns. Insert a single line break at the end of each right-hand column of text.

Labeling, inventory, and return of images

Identify and number each image clearly. Attach an identification tag (for example, a Post-It Note) to the image, and submit a corresponding list of captions, photograph and illustration credits, and permissions. Do not mark the back of photographic prints or original artwork, as this can damage the surface of the image or show through in the scanning. Don't use masking tape or paper clips. We recommend you insert a clean piece of paper or tissue between photos in case there is ink, adhesive, or dirt on the back of any photo that might damage the surface of the one beneath (ball point ink is extremely transferable and can offset on the emulsion of the photo below, causing irreparable

damage). If you have a nonphotographic image (such as a postcard or document) that would be damaged by taping a tag to the back, insert it in a clear sleeve and attach the tag to the sleeve. If an image is to be cropped in a certain way, photocopy it and write instructions on the photocopy.

Images that are supposed to be interspersed with text should be identified by kind (figure, map, table, graph) and numbered sequentially. For example, images in a single-author volume should be labeled: fig.1, fig. 2; map 1, map 2; table 1, table 2. Images in an edited volume should be numbered sequentially by chapter: fig. 1.1, fig. 1.2, fig. 2.1, fig. 2.2; map 1.1, map 1.2, map 2.1, map 2.2. It is important to include a printout or photocopy of all digital images, indicating the format and location of the digital file, i.e., fig.10 supplied as a TIFF on CD 2. Please note: These labels must match the figure call-outs you are inserting into your manuscript file and the captions list.

Upon submitting your images, the editorial department will make a full inventory of those received. They will be stored carefully at UNM Press throughout the production process. Once your book is printed, photographic prints, slides, transparencies, and original art will be returned to you. If you would like the image CDs returned, be sure to let us know, otherwise they will be discarded. This process coincides with “closing out” the book and may take place several months after the book is printed. If you need your images returned by a certain date, please let your editor know at the time of submission.

Author photographs

Consult with your editor if you wish to submit an author photograph for placement on the dust jacket flap or inside the book. Author photographs should be current, professional quality, and submitted as either a digital scan (RGB, CMYK, or grayscale), a 5" x 7" photographic print, 35mm slide, or large-format transparency. Digital scans should be sized around 5" wide or 7" high and set at a resolution of 600 dpi/ppi. Note: You must have written permission to use any photo provided by a photo studio or other professional photographer.

Image Submission Guidelines for Artists and Photographers

If you have commissioned an artist or photographer to create cover or dust jacket art, you must contact your designer before the artist/photographer commences work. UNM Press reserves the

right to determine whether or not cover/dust jacket art is usable or appropriate for marketing the book, and it is also important that the designer works closely with the artist/photographer to make sure the artwork will fit in the available space and will have areas for typography to be placed on or over the image.

Professional photographers publishing art/photography titles should contact the book's designer early in the process to discuss their submissions.

Photographers submitting digital scans for covers and dust jackets

We accept the following electronic formats on CD: EPS, TIFF, JPEG. Color scans may be supplied in either RGB or CMYK mode. Covers and dust jackets will be printed at 350 dpi/ppi. The scan you supply should be a minimum of 350 dpi/ppi at actual reproduction size. Grayscale images should be provided at a minimum of 600 dpi/ppi at actual reproduction size. If in doubt, the designer will be happy to provide you with the correct dimensions and resolution.

Cover image credit and caption

Please provide a brief credit and caption with your art or image submission. For example: © Timothy Jones, 2004. *Blue Walls*. Acrylic on canvas. 27" x 40". The credit and caption will appear on the back cover of a paperback or printed case or on the inside back flap of a dust jacket.

Example of what occurs when a low-resolution and/or too small sized-image is submitted:

Submitted image (A) was at 72 dpi and was 3.2" x 3.4" (both too low-res and too small for use in offset printing in a standard 6" x 9" book). To get it to an acceptable printing resolution of 300 dpi (B), the image reduces down to 1.4" x 2.1". If just the image size was increased to a submission quality standard of 6 inches wide (C), the photo would become pixilated and blurry. This image is unacceptable because of the low resolution (72dpi) and it is physically too small.

A. Image probably looks fine on your computer screen or printed on your laser or inkjet printer.



Like a well-oiled machine, the staff functions smoothly on the busiest of days.

B. But at the correct resolution for offset book printing, this is as large as the image could be reproduced in your book, which would make most images useless and unusable.



C. Digital images cannot be digitally manipulated to meet the requirements of offset book printing after the fact—digital images must be scanned correctly to begin with in order for our book manufacturers to use them. See the appendix for more detailed explanations.



Like a well-oiled machine, the staff functions smoothly on the busiest of days.

PROOFS, PROOFREADING, AND INDEXING

Most books are proofread as *page proofs*, which contain all elements that will appear on the finished book page. In some instances graphics may be represented on page proofs as preliminary or For Position Only (FPO) images, but their location will be evident. Our standard publishing contract allows you twenty-one days to complete your review of the final page proofs.

Author's Alterations

When you receive page proofs, you should compare them with the copyedited manuscript to make sure that everything is correct. Keep in mind that changes at this point can be quite expensive to make (up to \$50.00 per hour), and though we do everything we can to ensure that corrections are made correctly, any new or revised material added to page proofs can result in introduced errors. The standard UNM Press contract contains the following clause:

If the author shall make or cause to be made any alterations in type, plates, or otherwise after the return of a copyedited manuscript to the Publishers, the expense of such alterations shall be borne by the Author. This does not include errors made by the Publishers or the Typesetter.

This means you can be held responsible for major alterations after typesetting. When a copyedited manuscript is returned to the editor, this signifies the manuscript is correct as edited and is approved by you for typesetting. Any changes made in the typeset proofs will be attributed to an error in composition (typesetter's error) or an author alteration. Author alterations can include correction of a typo, addition of a bibliographic citation or new information, and revision of a caption. To avoid such mistakes, it is vital for you to respond carefully and completely to the copyeditor's queries. If a correction appears in the copyedited manuscript but the typesetter fails to make the correction, you will not be charged.

A carefully written manuscript, combined with your careful attention to the copyeditor's questions, will result in minimal cost and stress for you and the Press.

Instructions for Proofreading the Page Proofs

1. If anything is unclear or if any materials are missing, contact the person who sent the materials.
2. **Write only on the final page proofs.** Do not write anything on the copyedited manuscript. Address any questions you may have on Post-It Notes. If new copy of over one full line is to be added, please type it and tape it to the margin on the proofs.
3. Proofread against the copyedited manuscript, if applicable. You are responsible for ensuring that there are no omissions or errors in the proofs. Please proofread carefully because editors at the Press do not read proofs.
4. **Use a blue or red pen to mark corrections.** Do not use black ink or pencil.
5. Rewriting your book at the proof stage can be expensive. Any changes beyond those indicated and approved on the copyedited manuscript may be charged to you, as your contract indicates. It is acceptable to fix typos, spelling errors, and slight grammatical problems.
6. Make sure that foreign words are broken correctly with hyphens when necessary.
7. It is especially important that your marks be neat and clear, as these page proofs will be returned to the typesetter. Please see the attached list of proofreading symbols and use these when marking your proofs.
8. Check all part, chapter, and in-text headings against the table of contents and the running heads and correct the table of contents if necessary.
9. Add page numbers to the contents page if none are there and to the running heads in the notes section, if applicable.
10. Check the sequence of all footnotes or endnotes, and, where applicable, tables, figures, and illustrations. Please make sure that maps, tables, charts, or other figures are legible. Make sure captions match illustrations.
11. Return the copyedited manuscript to the Press along with the corrected page proofs.

Indexing

In most cases, if your book requires an index, you will be financially responsible for the indexing of your book. We strongly recommend that you hire a professional freelance indexer, or allow us to hire a freelance indexer and charge the cost of the index against your royalties. Indexing occurs concurrently with your final review of the page proofs, so if you choose to create the index yourself,

note that you will have twenty-one days to both review the proofs and create the index. No matter who creates the index, it must be submitted to the Press in approximately three weeks so that it coincides with the return of the proofs.

If you choose to create your own index, please review the chapter on indexing in *The Chicago Manual of Style* or another respected guide on indexing. Indexing is an art, and it is not as easy as it might appear to create a relevant, useful index. Keep in mind that we prefer a single index, use a run-in style, and alphabetize letter by letter. Endnotes may be indexed if they contain substantive information.

If you need advice regarding the most appropriate scope and content for your book's index, please contact your Press editor.

WHEN YOUR BOOK IS PUBLISHED

The first section of this handbook discusses how your manuscript should be prepared to satisfy the standards of the editorial and production departments. As you know, throughout the time leading up to the publication of your manuscript, you will work closely with these departments as they polish the text and design your book.

Marketing Your Book

The goal of the UNM Press marketing department is to inform the proper audiences about the books published by the Press. To accomplish this, marketing uses publicity, advertising, direct mail, exhibits, sales representatives, and a secure Website, tailoring the basic marketing strategy as much as possible for each book.

Prior to the release of the seasonal catalog in which your book is officially announced for publication, you will be contacted by marketing personnel for information about you and your book. First, you will be sent the draft catalog copy and, later, the draft of the jacket or cover copy that will appear on your book. Please proofread this copy carefully and return it with your changes promptly. Shortly thereafter you will be sent the Marketing Questionnaire. Providing as much information here as you can will assist the marketing department in the promotion of your book.

The marketing department will begin making plans to promote your book when you return your Marketing Questionnaire. It is, therefore, quite important that you provide as much complete information as possible to each question. Waiting until your book is released will be too late for you to provide the information. By that time, much of the seasonal activity will have been put into motion (national chain buyers and media reviewers will have been visited, sales reps will be in their respective territories selling, and many advertisements will have already been completed and submitted).

Our publicist maintains a reviewer database that includes the names and addresses of review media around the world. At the beginning of every season, each reviewer receives a copy of our catalogue and a checklist asking them to indicate books they would like to consider for review. We check these requests against the list you submit through the Marketing Questionnaire. The UNM

Press publicity department maintains a database with the list of reviewers to receive your book, the date the book was sent to them, and their respective reviews published for the book. The publicist will arrange print coverage of your book (reviews, features, and author interviews) in magazines, newspapers, and newsletters. The publicist also follows-up with broadcast media including television and radio programs to try to book interviews with you about your book. Please inform the events coordinator or the publicist of your speaking and event schedule, as media coverage is often easier to arrange in conjunction with an event. The publicist also submits books for awards. (Keep in mind books are not usually eligible for award submissions until the year succeeding publication.) Books are submitted to awards programs that require a fee at the publicist's discretion, in accordance with budgetary guidelines. If you have suggestions for media outreach or awards submissions after you have submitted your marketing questionnaire, please contact the publicist.

Our events coordinator works with authors and appropriate venues to set up author appearances and signings. In addition to our setting up events, we encourage authors to arrange their own talks, especially in their communities or areas where they are well known (i.e., their university or favorite local bookstore). If the author sets up an event on their own, the events coordinator should be alerted as soon as a signing or appearance is confirmed and provided with event details such as date, time, location, and contact information for the venue. We keep a master calendar of events, run an e-mail listserv, work with community calendars and media to promote author events, and work with the venue to make sure books are ordered.

Marketing promotes our books through direct mail and e-marketing. We provide you with single-title flyers, which you can use in promotional efforts, and maintain a website that is continuously updated. We encourage authors with their own Websites to post a link to their book on the UNM Press website, which offers a secure shopping cart for customers' purchases.

As reviews are received and ads are produced in which your book appears, we will send you copies. We also post portions of reviews on our website.

Electronic marketing and distribution for your book is another way of increasing reader awareness and possible sales. Electronic marketing and distribution includes, but is not limited to, several specific applications and uses of the Work in computer-based and similar electronic media and technologies for data entry, storage, retrieval, transmission, reproduction of data, display, and output, and any and all kinds of like media and technologies.

We look forward to working with you and your book, and always encourage authors to participate in the marketing of their books.

Royalties

The UNM Press business department handles royalties. Royalties will begin accruing when your book arrives and orders are filled. The royalty amount, including deductions for charges amassed during the production phase of the book (i.e., indexing or author alterations to page proofs), and the payment timing are all dictated by your contract. To ensure timely receipt of your royalty checks, keep the department informed of any changes in your address. If you think a mistake has been made or you don't understand something on your statement, please contact the business department.

ORDERING BOOKS FROM THE UNIVERSITY OF NEW MEXICO PRESS

All orders for University of New Mexico Press books are processed by our customer service department. Always mention the name of your book and identify yourself as the author of that book when you place an order.

To order with your author discount (please see your contract for specific terms) you may

- mail your order to University of New Mexico Press, Customer Service, 1312 Basehart S.E., Albuquerque, NM, 87106-4363,
- phone our Customer Service Department at 800-249-7737 or 505-272-7777. (Please note these telephone numbers go directly to customer service *for orders*. To call your editor or other departments at the Press, use their direct numbers or our main number, 505-277-2346.)
- fax your order to 800-622-8667 or 505-272-7778. (These numbers, too, go directly to the customer service department.)

You will pay shipping charges for your book orders. With one to two days' advance notice, we can have your books available for pick-up at our warehouse, 1312 Basehart S.E., Albuquerque, saving you the shipping charges.

Your book purchases will *not* be deducted from your royalties. You may pay with a check (drawn on a U.S. bank and in U.S. funds) or credit card. We currently accept MasterCard and Visa. You may also order on an open invoice, which will be due 30 days after issuance. New Mexico state law forbids UNM Press to make payments to any entity (person, business, or organization) that owes money to the State of New Mexico or any of its agencies. To ensure timely payment of your royalties, pay for all book purchases promptly.

UNM PRESS AUTHOR CHECKLIST

THIS COMPLETED CHECKLIST MUST ACCOMPANY YOUR FINAL MANUSCRIPT

Manuscript title/subtitle _____

Author(s)/Volume Editor(s) _____

Software used to create files (Word, Excel, etc.) _____

PC / Mac (circle one)

Style guide used (CMS, SAA, MLA, etc.) _____

Please note: Your project will not be sent to the manuscript editorial department until we have received all materials (including permissions); therefore, we strongly encourage you to wait until you have a complete package before submitting your manuscript.

Check Items Submitted:

- _____ One double-spaced, legible, printed hard copy of the complete manuscript
- _____ CD(s) with complete manuscript and other necessary materials. Include separately a list of files
- _____ Table of contents (can be detailed and include subheads)
- _____ List of illustrations (abbreviated) if you want one to appear in final book
- _____ Captions and credits list for illustrations—**printed copy and electronic file**
- _____ Call-outs within manuscript for all illustration placement (ex. **[Insert Figure 1 near here]**)
- _____ List of all items needing permission to reprint (incl. illustrations, tables/charts, maps, and text excerpts such as more than two lines of a published poem, more than one line of song lyrics, or a prose quotation in excess of 300 words or 10 percent of the total word count of the original), with a status report on action taken to obtain permission. **Attach copies of permission releases.**

Check the appropriate box:

Complete manuscript: the submitted package contains the complete manuscript, illustrations, and permissions for the book. Additional files or illustrations will be submitted only at the acquiring editor's request.

Partial manuscript: the submitted package is partial. Missing files, illustrations, or permissions and expected delivery dates are listed in the sections that follow.

CD files and hard copy submitted (check all that apply):

- | | | | |
|--|---------------------------------------|---|--|
| <input type="checkbox"/> dedication | <input type="checkbox"/> foreword | <input type="checkbox"/> list of contributors | <input type="checkbox"/> glossary(ies) |
| <input type="checkbox"/> table of contents | <input type="checkbox"/> introduction | <input type="checkbox"/> endnotes | <input type="checkbox"/> other: _____ |
| <input type="checkbox"/> list of illustrations | <input type="checkbox"/> chapters | <input type="checkbox"/> bibliography | _____ |
| <input type="checkbox"/> acknowledgments | (how many? ___) | <input type="checkbox"/> captions | |
| <input type="checkbox"/> preface | <input type="checkbox"/> afterword | <input type="checkbox"/> appendix(ices) | |

Missing Item	Date to Come	Missing Item	Date to Come
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

Illustrations submitted (check all that apply and indicate number)*

- | | | | | | | | |
|---------------------------------|---------|---------------------------------|---------|-----------------------------------|---------|--------------------------------|-----------------|
| <input type="checkbox"/> maps | # _____ | <input type="checkbox"/> charts | # _____ | <input type="checkbox"/> drawings | # _____ | <input type="checkbox"/> other | _____ |
| <input type="checkbox"/> tables | # _____ | <input type="checkbox"/> photos | # _____ | <input type="checkbox"/> graphs | # _____ | _____ | # _____ |
| | | | | | | | Total # = _____ |

Missing Item	Date to Come	Missing Item	Date to Come
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

* UNM Press prefers photographic prints, slides, or camera-ready hard copies of maps, photos, drawings, charts, and graphs (tables should be supplied electronically as Word or Excel table files); if unavailable, please read and follow carefully the guidelines in the Author Handbook.

Formatting elements required (check all that apply):

- | | | | |
|--|--|------------------------------------|--|
| <input type="checkbox"/> part numbers | <input type="checkbox"/> chapter subtitles | <input type="checkbox"/> dialogue | <input type="checkbox"/> endnotes |
| <input type="checkbox"/> part titles | <input type="checkbox"/> subsections | <input type="checkbox"/> journals, | <input type="checkbox"/> translations |
| <input type="checkbox"/> part subtitles | <input type="checkbox"/> epigraphs | letters, or other | <input type="checkbox"/> language other |
| <input type="checkbox"/> chapter numbers | <input type="checkbox"/> poetry extracts | dated entries | than English: _____ |
| <input type="checkbox"/> chapter titles | <input type="checkbox"/> prose extracts | <input type="checkbox"/> lists | <input type="checkbox"/> other special text: |
| _____ | | | |

Author/Volume Editor

Signature / Date:

