

# The SUNY Press Guide to Submitting Your Manuscript for Production

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# Part 1: Overview

Welcome to SUNY Press!

We are delighted that you have decided to publish your book with us. This guide will provide you with all of the necessary details for a successful collaboration.

The guide is divided in five sections:

- Part 1 provides an overview to what you can expect in this process and introduces you to the members of the SUNY Press publishing team who will work on your book. It also includes a helpful guide to the various forms and resources we provide in the Author Tool Kit on our website.
- Part 2 is all about permissions: how to request them and how to submit them with your manuscript.
- Part 3 is a primer on submitting your final manuscript and includes important information about your role in marketing your book. (Hint: do a good job on your marketing questionnaire!)
- Part 4 provides detailed information about how to submit illustrations.
- Part 5 describes the different stages of production and your role in each.

We encourage you to download this reference tool and refer to it as you navigate each stage of the publishing process. We've tried to anticipate all of your questions in this guide, but inevitably there may be things that are unclear—if that's the case, please reach out!

## Your Publishing Team

This guide will refer to a number of different people you will be working with throughout the publishing process. Different publishers have different organizational structures, so we wanted to provide you a little more information about the various team members you'll encounter at SUNY Press and their roles in helping bring your book to life.

### *Acquisitions Editor*

Up to this point, the acquisitions editor has likely been your sole contact at the Press. The acquisitions editor was the person who reviewed your initial proposal and shepherded it through peer review and editorial board approval. The acquisitions editor remains your key contact for questions and advice through the period when you are preparing your final manuscript for production and is always willing to answer any of the questions you have about the process.

### *Production Editor*

Once you have submitted your final manuscript and all of the accompanying forms required by the Press for publication, your acquisitions editor will present those materials to the entire staff at our weekly transmittal meeting. At this meeting, a production editor will be assigned to work with you on the formal production stages of the project. This will involve tasks such as overseeing copyediting, typesetting, cover and interior design, indexing, and printing. SUNY Press works with a large network of professional copyeditors, designers, indexers, typesetters, and printers. Your production editor will be responsible for overseeing all interactions you have

with these colleagues and will help you establish and manage the associated deadlines needed to keep your project on track.

### *Marketing Manager*

The weekly transmittal meeting is also the time that we assign a marketing manager to your project. The marketing manager will be responsible for working with you on the promotional campaigns planned for your book. One of the most important forms you will need to complete as part of your manuscript submission process is the Marketing Questionnaire. Your feedback on this form will help us shape the overall marketing campaign, so please make sure the questionnaire is as complete as possible. As a small nonprofit publisher, we have found that our best marketing tools are our authors. To find out more about how you can help promote your book, please visit the Marketing section of our website.

### *How to Use the Author Tool Kit on the SUNY Press Website*

As an author, the best way you can support the next steps in bringing your book to life is to make sure that the information you're providing to SUNY Press about your project is as complete as possible. We've prepared a number of different forms to assist you in this endeavor and they are all located in the Author Tool Kit section of our website, along with additional reference documents you may find useful, particularly those related to the permission process.

Here is a brief description of each of these items:

### *Permission and Release Forms*

We have included a variety of different forms you should use to obtain necessary permissions for your book. Not every project will need all of these forms—it depends on the type of textual and visual materials you've included in your manuscript.

#### Contributor Release Form

Contributors to edited volumes, as well as individuals who write forewords, introductions, etc., must sign a letter of consent to publish.

#### Text Permission Form

This is the form you should use when requesting permission to include previously published materials in your book.

#### Illustration Permission Form

You should use the Illustration Permission Form when requesting permission to use an illustration from a company or a public institution (such as a museum or governmental office).

#### Standard Release Form

If you are including materials from a private individual, you should use the Standard Release Form. Note: this form can be used for illustrations (including photographs), blog posts or social media commentary, interviews, and more.

### *SUNY Press Forms Needed for Final Manuscript Submission*

Note: Every manuscript submitted will need to be accompanied by each of the following forms:

### Pre-Production Checklist

This form acts as an overview to make sure that you have gathered all of the essential materials you need to submit to SUNY Press along with your final manuscript.

### Illustrations Checklist

This form provides an overview of your illustrations and includes information related to permissions, caption information, a naming convention that helps our design team place your illustrations in the proper place in the manuscript, and more.

### Marketing Questionnaire

This form provides the building blocks for the promotional campaign that SUNY Press will put together for your book. Your responses to the questionnaire help us draft appropriate descriptive language for your book, tell us which journals and awards might be interested in considering your book, and more.

### Cover Design Form

We want to hear your ideas for the cover. This form is your opportunity to provide suggestions about what your cover might look like, including the opportunity to attach images you like, and more.

### W-9 Tax Form

If you are a first-time SUNY Press author and have a United States Social Security Number, the W-9 Tax Form must be completed in order for us to set up future royalty payments. If you do not have a United States Social Security Number, you will need to fill out different tax forms in order for us to process royalties. You can get more information about those options from your acquisitions editor. If you have previously published with SUNY Press and we have your up-to-date W-9 Tax Form on file, you do not need to submit a second one.

### Additional Resources in the Author Tool Kit

In addition to the forms mentioned above, we've included additional reference tools in the Author Tool Kit, including quick guides to the various style sheets that you might use for your manuscript and additional links to online resources related to permissions.

## **Part 2: Obtaining Permissions and Releases**

Per SUNY Press policy, manuscripts are not transmitted to production and marketing until all necessary permissions have been secured. Because permission requests can take a long time to be granted, this is one of the first steps you should tackle—preferably as soon as you learn that your project has been approved by SUNY Press for publication.

Every SUNY Press author (or editor of a multiauthor volume) is legally responsible for observing copyright laws and the laws of privacy and libel. In this section, we've provided some guidelines to help you navigate this process, but we realize that there will be instances when these guidelines might be insufficient. For more detail, you should refer to the *Chicago Manual of Style*, 17th edition, chapter 4.

## What Is Fair Use?

The “fair use” exception to the copyright law allows one to quote or paraphrase brief excerpts from copyrighted material without asking for permission (but not without giving appropriate credit). Copyright law does not specify the exact number of quoted words that may be used without permission; instead, it bases fair use on the following factors:

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

For more detail regarding fair use, you should refer to the *Chicago Manual of Style*, 17th edition, sections 4.84–4.94. If you have further questions, you should consult your acquisitions editor or seek legal advice as to the limits of the fair use exception.

Once you have determined that your use of a work falls under the fair use guidelines, you should claim and use it. As the *Chicago Manual of Style* notes, “Fair use is valuable to scholarship, and should not be allowed to decay because scholars fail to employ it boldly.” Excessive and/or unnecessary permissions also cause delays and may result in subsidiary rights for your book (e.g., translation or foreign sales rights) being needlessly restricted. They may also complicate your efforts to claim fair use later, should you choose to do so.

## General Guidelines Regarding Fair Use

- Whether permission is needed or not, you should always credit any work by another person, citing the source of the work from which you are borrowing.
- Some material that is considered to have high commercial value is treated by its owners as if it has a special status, to which the fair use exception does not apply. The most common example is a song lyric. We therefore recommend that you secure permission for use of any song lyric or portion thereof. Be aware that the music publishing industry has the will and means to insist that lyrics not be quoted without permission. Poetry is also considered by many to constitute a special case, and we recommend that you carefully consider whether to request permission when quoting or excerpting poetry.
- The reproduction of all or almost all of a complete unit (e.g., a journal article or book chapter, a poem, a chart, table, outline, map, or other illustration) is generally not considered fair use, no matter how short the piece is. However, if you are using only facts, not the format, of such entities as a table or chart, you need to give the source but permission is not necessary. If there is a significant change in the redrawing of a copyrighted illustration, permission may not be necessary, but you should give appropriate credit for any underlying original ideas or concepts.
- The inclusion of a piece in an anthology or collection of readings does not fall within the fair use exception and permission must be obtained.
- Fair use applies only narrowly to unpublished work, because the creator has the right to keep the work unpublished. In such instances, you should obtain permission before using such

material. Bear in mind that unpublished letters are particularly difficult; the writer of the letter (or the writer's heirs) normally maintain publication rights even if the letter is held by another person or in a library.

### Public Domain

Works that are in the “public domain” are no longer covered by copyright and may be reproduced without permission. In the United States, this includes any material published more than ninety-five years ago (thus, in 2021, anything published in 1925 or earlier is now in the public domain). For more information about when various other works enter the public domain, such as anonymous or unpublished works, see <https://copyright.cornell.edu/publicdomain>.

### Requesting Permissions and Releases: Best Practices

- It is important to start requesting permissions early. Anticipate delays.
- The Author Tool Kit on our website provides templates for you to use when requesting permissions. The language on these forms has been carefully crafted to provide all of the standard rights we need to publish your materials, so do not alter the wording without discussing your changes with your acquisitions editor.
- Use the Text Permission Form when requesting permission to include previously published materials in your book.
- You will likely get a better response if you cut and paste the permission forms on your own departmental letterhead prior to sending them. Our experience shows that permissions requests from academics tend to be prioritized, so this is a best practice that can help you get faster response rates and perhaps even a reduced fee.
- To obtain permission, you should begin by writing to the original publisher, even if the copyright is in the author's name. If that publisher does not retain publication rights, it should be able to refer you to the owner of the material. For unpublished material, you should write to the author directly.
- Copy and enclose with each permission request the page(s) of your manuscript on which the quoted matter appears. If you do not get a response within a month, write a follow-up letter or make a telephone call to the publisher's rights and permissions department.

### What Kind of Rights Will You Need?

- In order for the Press to be able to distribute your book worldwide in both hardcover and paperback formats, the template we have provided in our Author Tool Kit asks for nonexclusive world rights in all languages and editions. Nonexclusive world rights for cloth and paper editions are essential. Many copyright holders will grant only one-time rights (i.e., for one edition of the book), and these are often sufficient. When sharing information about the permission rights you've obtained with SUNY Press (see below), be sure to note any restrictions that the rights holders have placed on your request—such as no electronic rights, no United Kingdom rights, English-language only rights, etc. If the copyright holder does not control all of the world rights (e.g., only United States, Canadian, and open-market rights), or all of the language rights, please inquire as to who holds the rest of the rights so you can contact them as well. If you or your acquisitions editor think your book might someday be translated into a foreign language, you will also need to inquire about foreign-language rights from any copyright holder who grants only English-language rights.

- If the restrictions on a particular excerpt seem excessive, we strongly recommend that you reconsider your use of the material. If it is not essential to the discussion (as in the case of an epigraph), or if you may in some way avoid quoting or excerpting the material at length, we recommend that you seriously consider revising the manuscript so as to eliminate the quotation or bring it down to the level of fair use. You should then write to the copyright holder(s) and inform them that you no longer plan to make use of the material or that you have reduced it to the level that would be covered under fair use.

#### Special Permissions Needed for Contributors

Contributors to edited volumes, as well as individuals who write forewords, introductions, etc., must sign a letter of consent to publish. You'll find our standard Contributor Release Form in the Author Tool Kit on our website.

#### Permissions Related to Illustrations and Other Types of Requests

- There are two different forms in our Author Tool Kit that you will use when requesting permission to use illustrations in your work. Again, you should cut and paste the contents from these forms on your own departmental letterhead in order to get a faster response.
  - When requesting permission to use an illustration from a company or a public institution (such as a museum or governmental office), use the Illustration Permission Form.
  - When requesting permission to use materials from a private individual, use the Standard Release Form.
- The Illustration Permission Form has a checkbox you should use to indicate whether the permission you are requesting will be used in the interior of the book or on the cover and whether it will be used in black and white or color. Make sure this section is completed prior to sending your request.
- Please note that photographs of three-dimensional works of art, such as sculptures, pottery, jewelry, etc., may also require permission from the photographer as well as the artist. Other works may also require permission from two or more persons or organizations.
- You must obtain a release for any photograph of an identifiable individual that was taken in a private place, such as the person's home. Use the Standard Release Form for this purpose. A parent or guardian should sign a release form for a photograph of a minor. Even if the person agreed to have the photograph taken, that does not necessarily imply that he or she agrees to its publication.
- The Standard Release Form can also be used to obtain permission from individuals who you interviewed for your project and you would like to directly quote, as well as individual contributions to blog posts, social media posts, and more. Again, if your interview subject is a minor, you will need a parent or guardian to also sign the release.

#### Sharing Proof of Permission with SUNY Press

- When you send your final manuscript, please include copies of all permissions, agreements, and releases. PDFs and scans are acceptable as long as they are readable. At the top of each permissions request, note in which chapter the material in question appears in your manuscript. Make sure you keep copies of all materials for your files, including any original hard copies.



- Be certain to note if any of the permissions specify a particular wording or placement of the credit so that these instructions may be followed.
- Some rights holders will ask for additional information, request a copy of the book once published, or charge permission fees. You are responsible for all fees and for listing those requesting a copy of the book on your Marketing Questionnaire (we will send the complimentary copies). If you are confused by any questions that come up from rights holders, please contact your acquisitions editor.

## Part 3: Submitting Your Final Manuscript

Congratulations! You have finished writing your manuscript and are ready to begin the stages necessary to turn it into a published book. The guidance in this section will help you progress through each stage as smoothly as possible. Read the following instructions before submitting your manuscript to SUNY Press. If you have any further questions or concerns about formatting your manuscript correctly, please contact your acquisitions editor.

### Formatting

- Submit your manuscript as a single Word document.
- Our primary in-house style is *Chicago Manual of Style*, 17th edition (CMS), but we will accept other common academic styles, including the *MLA Handbook*, 9th edition (MLA), and the *Publication Manual of the American Psychological Association*, 7th edition (APA). Check out the resources listed in the Author Tool Kit on our website for example style sheets from all of these sources.
- Double-space the entire manuscript, including notes, bibliography, and block quotations.
- The font size should be 12 point throughout. Do not use a smaller font for notes.
- Font type should be Times New Roman. Contact your acquisitions editor if you have any questions about the font you are using. If there is a need to use a second font for non-English characters or to differentiate text, be sure to note this on the first page of your manuscript. When saving your files, do not check “Embed fonts in this file” in the Options/Save dialog box.
- Margins must be one inch on all sides.
- Do NOT use column breaks/text wrapping breaks within your manuscript. Use only page breaks (not section breaks) to indicate new chapters. Pagination will change in production, so please do not insert any breaks within chapters. Please do not manually hyphenate words at the end of lines.
- If your manuscript includes parts (divisions of the manuscript that include multiple chapters), page breaks may also be used to indicate the beginning of a new part. Parts should be given a number and a title. Part numbers and titles should appear both in the table of contents and in the appropriate spot in the text. Note: chapters should always be numbered consecutively throughout the manuscript and should not begin again at 1 in each part.
- Hidden characters: Avoid using hidden characters or codes to affect formatting (such as nonbreaking spaces or nonbreaking hyphens), as these will be applied during composition. Their presence in the Word document will slow down manuscript preparation. Remember that the Word document is not an accurate reflection of the final layout of your book.

- Notes may be endnotes or footnotes. SUNY Press prefers the use of endnotes for nondiscursive notes and will convert any footnotes to endnotes during the production process. If you would like footnotes in the final book, please discuss this with your acquisitions editor. Please use your word processing program’s “Insert Footnote” or “Insert Endnote” feature to create notes. If using Word’s automatic endnote/footnote feature, it is okay to leave these notes numbered consecutively throughout the manuscript, as they will be updated by chapter during copyediting. If you do not use Word’s automatic note numbering, notes and endnotes must start with “1” for every new chapter. Do not add extraneous line breaks or formatting within the notes themselves.
- Tables, figures, sidebars, and sections with special formatting should be submitted in a separate Word document with the appropriate callout provided in the manuscript. Your final manuscript should not contain any embedded images, Word Art, multicolumn sections, or tables. More information about submitting illustrations can be found in a separate section of this guide.
- Running headers and footers should be left blank or contain only the page number.
- File format should only be saved as a .doc or .docx file extension. We do not accept PDFs or any other formats for manuscripts.

#### Preparing Your Files

- If you split your manuscript into different files based on chapters, please use a clear naming convention that indicates the chapter number.
- For edited volumes, include the contributor’s name in the file name (e.g., “Smith\_01.doc”). Please keep in mind that editors are responsible for compiling contributors’ work and making sure that the entire manuscript consistently follows our formatting guidelines.
- Front matter should be included at the beginning of your manuscript. Front matter can include, but is not limited to:
  - Full title page
  - Epigraph
  - Dedication
  - Contents
  - List of Illustrations
  - Acknowledgments
  - Introduction
- Per SUNY Press house style, your introduction should be included in the front matter and not labeled as “chapter 1.” In monographs, the conclusion and afterword should not contain a chapter number. To number figures within these sections, use “I” for introduction (e.g., Figure I.2) and “C” for conclusions (e.g., Table C.6).
- Tables of contents should not include page numbers, as pagination will change throughout the production process. Ensure that the chapter titles in your table of contents match the chapter titles in the manuscript.
- Notes, references, appendixes, and other back matter (glossaries, list of contributors) should appear at the end of your manuscript. In edited volumes, notes should appear at the end of each chapter, and bibliographic references for each chapter may be placed after the notes.
- Follow an accepted style for notes and bibliographies (i.e., the most recent editions of the *Chicago Manual of Style*, *MLA Handbook*, or *Publication Manual of the American Psychological Association*). Be prepared to provide the guidelines for any style not noted

above. Do not add any forced line breaks or tabs to your references. It is okay to leave them without a hanging indent, as they will be formatted properly during the production process. Note: if you are submitting an edited volume, all references must follow the same bibliographic style, even if prepared by different contributors.

- Leave your notes as automatic references in Word; the in-house production team will ensure that they are placed in the appropriate part of the manuscript after the volume has been copyedited.
- If you did not use the automatic reference feature in Word and you add or remove notes during the copyediting phase, you are responsible for renumbering. Double check the notes for accuracy before you submit the final manuscript.
- Bibliographies and notes provided in an inconsistent or unclear style will be returned to you for cleanup before the manuscript is sent to a copyeditor.
- All illustrations, including artwork, graphs, charts, maps, and tables, must be submitted as separate individual files. For artwork, an additional document should be submitted with a clear list of captions. Captions for tables may appear with the tables. Insert callouts (e.g., [FIGURE 2.1 HERE]) within the manuscript to ensure proper placement of illustrations. See our Illustration Submission Guidelines for formatting requirements.
- Please ensure that all in-text references to figures match the final figure numbers in the callouts (e.g., “Figure 2.1” rather than “Figure 4”). If you have questions about numbering schemes (consecutive or by chapter), please consult your acquisitions editor.
- Captions and List of Illustrations: Please provide a complete list of captions in a separate Word document, providing both descriptions of the figures and their sources when necessary. Include in this document any table titles. (For tables, it is okay to leave sources as a footnote at the end rather than including them in the table title.) If captions are lengthy, provide an abbreviated List of Illustrations within the front matter, of one or two lines maximum.

#### Completing Your Marketing Questionnaire

As you enter the final stages of preparing your manuscript, you will be asked to complete the marketing questionnaire from the Author Tool Kit. The information you provide there plays an important role in shaping the marketing and publicity surrounding your work. By selecting the most relevant subject areas, suggesting review outlets, targeting relevant conferences, and highlighting potential awards, you are positioning your work for the best possible introduction to your field. The information you provide in this questionnaire helps guide our efforts through the rest of the publication process. Once your book moves into the production stage, you will be contacted by your marketing manager, and that is when you should ask any questions you have about how you can help promote your book.

## Part 4: Illustration Submission Guidelines

SUNY Press is pleased to provide the following guidelines for the proper formatting of illustrations, figures, photographs, graphs, tables, and art. It is strongly recommended that all authors who intend to include art in their volumes read this document carefully, so as to avoid complications in the production process. You are also required to complete our Illustrations

Checklist prior to submitting your manuscript. If you have any questions about these guidelines, please contact your acquisitions editor.

### General Requirements

- All images, tables, and figures must be submitted as separate, individual files.
- Callouts such as [FIGURE 2.1 here] must be used in the manuscript to indicate where illustrations and tables should be set. The compositor will use this as a guide to ensure proper placement. Digital art files and tables should NOT be embedded in the manuscript. DO NOT place the captions with the callout; please provide these in the separate captions document instead, so that they may be properly copyedited for consistency.
- Name your files according to our naming convention. Files should be named as author-last-name\_illustration-type (fig., table, map, etc.)\_image number. Use underscores, not periods or spaces, between elements in the file name. For example:
  - “Smith\_Fig\_2-1” clearly indicates that this is figure 1 within chapter 2. This will be listed as Figure 2.1 in your illustration captions document and in the callouts in the manuscript.
  - “Smith\_Fig\_I-1” indicates that this is figure 1 within the introduction.
  - “Smith\_Fig\_C-1” indicates that this is figure 1 within the conclusion.
- Image size and orientation are important to consider when submitting illustrations. Many SUNY Press books are 6” x 9” with an estimated text area of roughly 4.5” w. x 7.5” h. Please keep this size in mind when planning art, and be aware that larger items will be scaled down. Note that text in charts and figures that are scaled down in size will be correspondingly smaller. To aid in resizing, any figures that include text should be provided in the original file used to create them or as a PDF. If you have discussed a different trim size with your acquisitions editor and want adjusted specifications for image sizes, please contact your production editor.
- Permissions: Detailed guidance can be found in the Obtaining Permissions and Releases section of this guide. Please be aware that permissions to reprint art, illustrations, tables, etc. not created by you should be acquired before submitting. Note that images on the Internet are not necessarily fair use or public domain, and permission to reprint them in the book or on the cover may be required. Please consult your acquisitions editor and the What Is Fair Use? and Public Domain sections of this guide regarding what constitutes fair use and public domain. In exceptional cases, you may be asked to provide straightforward steps needed to acquire an image along with its permission and we will attempt to secure it for you. This is especially true for cover images. You will need to discuss this with your acquisitions editor if you think this applies to you. You are responsible for any related costs.

### Cover

When preparing the final manuscript, we also ask that you submit a Cover Design Form in order to share your ideas about the cover, as well as any illustrations or photographs for possible use. We leave choices of color, fonts, and positioning/layout up to our professional cover artists, as they have expertise in creating a cover that will be eye-catching, will be relevant, and will make an effective marketing tool for your volume. The use of some images may require you to obtain permission. If you want a specific image or work of art to appear on the cover, you are responsible for securing permission and paying any necessary permission fees. The specific rights that we as a publishing house require should be discussed with your acquisitions editor

well in advance of publication when considering an image for the cover. Please see the Obtaining Permissions and Releases section of this guide for additional details.

### Artwork

We're committed to the best possible reproduction of your book's images, but much depends on the quality of the images that you submit at the outset. Different kinds of images have different requirements. As a general rule, all art needs to be created or scanned at a high resolution, and the size of the file plays an important part in the final printed quality of the image. Here are some general sizing guidelines:

#### Interior images

5" x 7" or larger: Scan at 300 dpi

Smaller than 5" x 7": Scan at 600 dpi

#### Cover images

7" x 10" or larger: Scan at 300 dpi

Smaller than 7" x 10": Scan at 600 dpi

Other considerations when preparing your illustrations for submission:

- TIFF format is recommended for all images. JPEG or JPG files are acceptable, but some quality and clarity may be lost each time the file is saved. We recommend that you submit the original file, if possible, and, if not, keep saving to a minimum. File formats that do NOT work are GIF, PSD, PNG, BMP, Exif, PPM, PGM, PBM, PNM, BPG, HEIF, BAT, WebP, or HDR.
- Images may be submitted either in color or in black and white, but bear in mind that unless you have special permission from your acquisitions editor, the images will likely be printed in black and white in the text. We do not accept bitmapped images. If you are unsure of what this means, please contact your acquisitions editor for guidance.
- Resolution must be no less than 300 ppi (pixels per inch, also called "dpi" or dots per inch) at the size the image will appear in the book. Images must be no less than 3 inches square and at a resolution of no less than 300 ppi. This means that image files should be no less than 900 pixels wide, though larger is even better.
- If you are unfamiliar with photo editing software, do not attempt to change the resolution, enlarge, or correct an image on your own. Our production team is happy to review smaller images and help you assess whether they can be professionally rescaled or if the source material should be rescanned at a higher resolution to improve quality. Images saved at a proper resolution but which are pixelated or blurry will not be accepted.
- Please do not submit files extracted from Word, and do not attempt to edit your image in Paint. Both of these programs will diminish the quality of your original file. If you need assistance in small corrections and do not have proper software, discuss with your acquisitions editor, who can make appropriate recommendations.
- Photos taken with digital cameras are not always high resolution. Check your camera settings before taking photos, as even the simplest of digital cameras should have different settings for low and high resolution (sometimes noted as smaller or larger images). It is important that the camera be set properly before you take pictures for submission. It is best to consult your

owner's manual for how to correctly set up your digital camera to take high-resolution images. Check the resolution of pictures you have taken before submission.

- If you are taking your own photos, consider the composition of the image as a whole. When this image is converted to grayscale, the focal point should be discernable from the background.
- Line drawings (sketches that are black lines only) should be scanned at no less than 1200 ppi resolution at the size they will appear in the text. This is to ensure no pixelation (such as the “staircasing” effect on an angled line) when the image is reproduced.
- Captions and credit lines should be submitted in a separate document. Clearly indicate which figure, illustration, etc. corresponds to each caption.

### Charts and Graphs

- PDF or EPS format is required for charts and graphs. True EPS files (vector graphics) can only be created and designed in Illustrator. Do not place, design, or edit images in Word, Photoshop, or another program and save to EPS. This does not create a true vector and will only reduce the quality of your image. It will be rejected by our production department as not reproducible. Graphs and charts designed in Word or Excel can be exported to a PDF and they are acceptable, but do not place an already designed graphic in these programs and export to PDF. Images pulled from the Internet are usually low resolution and should not be placed into these programs and exported to EPS or PDF, as they will not be reproducible. SUNY Press realizes that some authors may not have access to, or proficiency in, such programs. If an author cannot create the illustration in these programs, it is strongly recommended that the author enlist the services of a graphics professional to produce the charts and graphs in the proper format. If you must design graphs in PowerPoint, Word, or Excel, please provide the original document in addition to the PDF.
- Titles, captions, and sources should not be included in the image but rather provided in the captions document to be properly copyedited and formatted according to the style of the book.
- Do not use colors in charts and graphs. Your charts and graphs will be reproduced in black and white. Use shades of gray or simple graphic patterns to distinguish between different areas within a figure (i.e., the different bars of a bar graph). Lines within charts and graphs should be 100 percent black. Note that printers have difficulty registering differences in shades of black less than 20 percent.
- Text should be a simple, legible font such as Helvetica or Garamond. Use capital letters for emphasis, rather than italics or boldface. At the proper width (4.5 inches), text should be no less than 9 point and no larger than 11 point. Avoid using more than one font in your charts.
- Style and elements should be consistent with other figures in your book. This includes typeface, borders, shading, etc. For edited volumes, it is helpful to provide a template or standard for all contributors.
- Simplicity is key. A clear, concise graph or chart both clarifies the author's point succinctly and improves readability for the end user.

### Maps

Composition of maps for use in your volume can be an involved and complicated task. If an author needs to create a map for their volume, it is strongly suggested that they employ the



services of a professional cartographer. SUNY Press can recommend a cartographer, if necessary. For maps that make use of a base image as well as text, please provide a PDF, AI, or other native file of the final product, as well as a TIF of the underlying image. If the map does not include text, it is okay to provide only a TIF.

#### Tables

For tables, Word format is acceptable, but please do NOT embed the tables within the manuscript. As with your other illustrations, they should be submitted in separate, individual files and called out in the manuscript.

#### Hard Copies of Art

We discourage sending hard copies of art to our offices. If it is impossible for an author to submit art in a digital format, SUNY Press is willing to accept art in hard-copy format. Please discuss with your acquisitions editor if this is necessary for your project.

## Part 5: The Production Process

In this section, we will explain the production process for your volume—from manuscript to bound book—and share some information and guidelines that will aid our staff in producing an attractive, marketable book.

#### What Do We Need from You?

Producing a book is a collaborative process, and the starting point is a clean, well-prepared final version of the manuscript. Electronic files are required for every project. It's best that these materials—both text and images—are prepared and formatted according to our specifications or delays in the production process could ensue.

Thank you in advance for your cooperation. If you have additional ideas or questions throughout the production process, please feel free to contact your production editor. Your production editor is available by email and they will give you detailed instructions about the production process and what is expected of you at every stage. Please keep your production editor informed of your schedule or any traveling plans you may have over the course of the production time line so they always know how best to get in touch with you. If you do not have easy access to a computer or the Internet, please let us know immediately.

#### Step 1: Copyediting

After you have sent the final version of your manuscript to your acquisitions editor and your project is officially turned over to production, it will be assigned to a professional copyeditor. All books are edited and proofed electronically. Our copyeditors are generally instructed to follow the *Chicago Manual of Style*, 17th edition, so be sure to let your acquisitions editor know if your manuscript follows a different style. Our copyeditors are instructed to edit for usage, punctuation, grammar, and spelling. The copyediting process takes approximately four to five weeks. Your production editor will give you an approximate time when you can expect to receive your copyedited manuscript files.

### Step 2: Author Review of Copyedited Files

The edited manuscript, broken down chapter by chapter, will be sent to you as a set of Word docs. Your files can be viewed on-screen or you can print them out if you prefer proofing hard copy. (SUNY Press will not provide printed copies for your review.) The files will show the changes and corrections made by the copyeditor.

You will have at least four weeks to review the edits. You will need to review the work done by the copyeditor (indicated as “Track Changes” in Word) and respond to the copyeditor’s queries. You may make changes, additions, corrections, or STET the copyeditor’s edits. Please keep a copy of your copyedited files, as you will need these when you proofread the typeset pages.

Be as careful and thorough as possible, as this is the only time you will have the opportunity to make changes before typesetting occurs. We cannot emphasize enough how important this step is in the production process. Reviewing the edited files with care helps avoid subsequent problems during the typesetting phase, and you can avoid author’s alterations charges. You are solely responsible for the proofreading of these files. No additional proofreading will be done in house.

### Step 3: Copyeditor Final Cleanup

After you have reviewed the copyeditor’s work and we receive the edited manuscript files from you, the files will be sent back to the copyeditor, who will implement your corrections and prepare the electronic files for typesetting. This process takes approximately two to three weeks, during which time your production editor works up the typesetting specifications/text design for your book.

### Step 4: Typesetting/Composition

Your production editor will send the layout specifications and your composition-ready documents to a typesetter—it now begins to look like a book!

### Step 5: Author Review of Galleys

After several weeks, a PDF of the typeset galley from the typesetter will be made available to you for proofreading against the copyedited manuscript. No other proofreading is done in house.

As you proofread the typeset pages, take care to review your previous corrections from the copyediting step against the typeset proofs. Have all your corrections been made? Are there any unanswered queries? You will need to keep a list of corrections, watching for typesetting errors as well as mistakes that may have been missed during copyediting. Revisions in the typeset galley are counted as author’s alterations (unless they were not input correctly by the copyeditor in the third step).

Avoid making extensive changes that will cause reflow of text, as that will throw off the pagination of your volume—this is a costly and time-consuming extra step. Please note during this step that even the smallest change (e.g., a mark of punctuation) is counted as an author’s alteration. You are allowed a total of \$100 in author’s alterations (or changes in about 80 lines) and will be billed by our business department for anything in excess of that amount soon after the book is published.



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#### Step 6: Index

Your final task before your book is ready to be sent to the printer is the preparation of an index, if required. At the time you receive the typeset pages, you will also receive instructions for compiling the index. The time allotted for proofreading should also be ample time for the compilation of the index.

The PDF file is searchable and can be used for finding terms. The index can only be completed when pagination will not change. If you will be hiring someone else to do your index, you will need to forward the PDF to your indexer. Please refer to chapter 16 of the *Chicago Manual of Style*, 17th edition, for guidelines on creating your index, or you can ask your production editor for a digital quick guide for indexing.

SUNY Press requests that your index should be no more than 20 percent of the length of your proof pages. You may look to other books in your field for an idea of what is appropriate regarding length and complexity. You may choose either a run-in or indented style—run-in style takes less space but isn't effective if there are multiple subentry levels. Unusually long indexes may be converted to a run-in style. We recommend a single index, including both subject and names of persons, which is easiest for readers to use. However, even an index that merely lists proper names can be useful to a reader who is interested in seeing how certain researchers or theorists are discussed. We have no preference for alphabetizing, inclusive numbers, or other items such as may be found in section 16.58 of the *Chicago Manual of Style*, as long as the index is consistent. You can also refer to other books in your field of study as examples.

The index is your contractual responsibility. Should you be unable to compile your own index, the production editor can send you a list of professional freelance indexers and can consult with you about your budget to help you make an appropriate choice.

#### Step 7: Final Pages

You will have one last time to confirm that all of your corrections are completed after the index has been added to your pages. This final step is brief—no more than a week—as the timing is crucial before we send your book to the printer.

#### But What about the Cover?

For many authors, the cover design stage is when the whole publishing process starts to feel real! As such, it's important to point out that your role in this process began when you submitted your final manuscript to your acquisitions editor. At that time, you prepared two important documents that we use when finalizing your cover:

1. Cover Design Form—this form asked you to provide suggestions about what your cover might look like, including the opportunity to attach images you like and more.
2. Marketing Questionnaire—this form asked for a lot of different information, including the first draft of descriptive copy about your book. The descriptive copy you provided at

that stage will be used as the basis for the copy that will appear on the back cover of your book, as well as on our website and wherever our distribution partner's feature information about your book.

Your production editor sends the information you provided on your Cover Design Form to a professional artist to design your cover. If you send us an image/idea/photograph that you wish for us to consider for the cover, and if there are no permission restrictions, we will do our best to incorporate it into the cover design. If the image is acceptable to our production, marketing, sales, and acquisitions departments, a professional artist will create cover sketches for in-house consideration and discussion. Even if you have art or a complete cover idea that has been created for you by an artist associate, we will be recreating the cover using the artists who work regularly with us and our printers. If you choose not to supply or suggest an image, a professional artist is provided with background information about the book for designing the cover. Once the front cover design is approved by the press, it will be sent electronically to you. You will have twenty-four hours to offer feedback on the proposed cover. We welcome your constructive feedback. Please keep in mind that the cover design is sent to you as a courtesy, and that the final cover design decision will be made by SUNY Press.

Your marketing manager will be in contact separately about the descriptive copy you submitted on your Marketing Questionnaire and will work with you and your acquisitions editor to polish your description into the final copy that will appear on the back cover, website, and elsewhere. As part of that review process, you will be asked to formally approve the back cover copy, and this is the version we will use to promote your book.