

Syracuse University Press

Manuscript Preparation Instructions



Delivery Requirements. *Please read carefully!*

Syracuse University Press appreciates your careful attention to detail when preparing your final manuscript materials for delivery. Please keep in mind that the publication of your book cannot be scheduled until all final materials have been delivered to the Press as outlined in this document, and all have been approved by your acquisitions editor and our editorial and production staff. Please read this document carefully and refer to it as you prepare your text and illustrative materials. Please note that we defer to the *Chicago Manual of Style*, 18th edition on all questions of style and usage. A searchable online version is available here: <https://www.chicagomanualofstyle.org/home.html>

Final materials for delivery. We ask that you submit the following materials by your contracted delivery date:

1. The full text of your manuscript in Word. Make sure the files have been prepared and formatted according to the guidelines below.
2. All illustrative materials you wish to include, prepared according to our specifications.
3. All permissions documentation for third-party material—text or illustrations—you wish to include in the published book.
4. A completed permissions chart of rights obtained. Include credit lines for *all* images and epigraphs, including those in the public domain.
5. A signed copy of your manuscript preparation checklist.

Note: Please do not submit materials piecemeal to your acquisitions editor. Please communicate with your editor if you are unable to meet your delivery date so that we can reschedule accordingly.














When preparing your text

- Use Times New Roman, 12 point for all text. This requirement is important because we rely on these specs to estimate typesetting and printing costs.
- Set all margins—top, bottom, left, and right—to 1 inch.
- Format *everything* using double spacing—front matter, text, block quotations (prose and poetry alike), notes, references, tables, glossary, illustration legends, index.
- Do not include extra space between paragraphs of the same style. Use hard returns in place of soft returns or space bar to start a new paragraph.

- Indent new paragraphs; do not use spacebar to indent; do not insert extra hard returns before or after paragraphs. The first paragraph after a section or chapter break should be flush left.
- Remove outline/level indicators/expand & collapse arrows when formatting.
- Do not insert scanned material or graphics into text pages—this includes photographs, figures, maps, or any other kind of line art. Proper handling of these items will be discussed later in these instructions.
- Paginate the document continuously, start to finish. (Do not restart page numbering with each new chapter.)
- Remove page numbers from the final ToC. Do not use a linked Table of Contents.
- In the notes, use short-cites instead of “Ibid.” Use short-cites for each note when the source is included in the bibliography (even on first appearance). Sources not included in the bibliography (i.e. newspaper articles) should have full citations in the notes upon first use.

Electronic text files. The manuscript must be submitted in Microsoft Word. Each chapter should be saved as an individual file. The other pieces of your book should also be saved in individual files, such as front matter, introduction, glossary, captions, appendixes, bibliography, tables, brief author bio, captions, and any alt-text for images.

The electronic files should be labeled according to their chapter or part name, along with your last name. For example, the front matter file should be labeled “00_Smith.frontmatter”; your introduction would be labeled “0_Smith.introduction.” Your chapters should be labeled “01_Smith.chapter 1” and so forth (or something similar). Your back matter files should be labeled likewise, for instance: “99_Smith.bibliography.” See the following example:

Name	Date modified	Type	Size
 Images	8/21/2024 3:29 PM	File folder	
 Tables	8/21/2024 12:48 PM	File folder	
 00_Smith.FrontMatter	2/13/2018 2:29 PM	Microsoft Word D...	23 KB
 0_Smith.introduction	2/13/2018 2:34 PM	Microsoft Word D...	132 KB
 01_Smith.Chapter 1	2/21/2018 2:20 PM	Microsoft Word D...	70 KB
 02_Smith.Chapter 2	2/13/2018 2:33 PM	Microsoft Word D...	55 KB
 03_Smith.Chapter 3	2/13/2018 2:33 PM	Microsoft Word D...	65 KB
 04_Smith.Chapter 4	2/13/2018 2:34 PM	Microsoft Word D...	138 KB
 05_Smith.Chapter 5	2/13/2018 2:34 PM	Microsoft Word D...	122 KB
 06_Smith.Conclusion	2/13/2018 2:36 PM	Microsoft Word D...	48 KB
 07_Smith.Bibliography	2/13/2018 2:32 PM	Microsoft Word D...	39 KB
 Smith.Author bio	2/28/2018 4:16 PM	Microsoft Word D...	13 KB
 Smith.Captions	2/22/2018 12:57 PM	Microsoft Word D...	31 KB

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Permissions documentation. It is the responsibility of the author to pursue and secure express written permission to reprint any third-party material requiring it. In every case, please request worldwide English-language rights for both print and electronic form from the rights holder. We can provide you with sample request letters if needed, but rights holders often request that you fill out specific paperwork.

Please provide copies of all permission forms and related correspondence when submitting final materials to your acquisitions editor. Label each permission document with the appropriate figure or illustration number or textual extract, and be certain this corresponds to the number listed in your permissions chart. For each permission document, there should be a corresponding entry on your chart. ***NB: Please also carefully read the permissions packet you received after signing your SUP contract. Your manuscript will not be considered complete until all permissions documents have been submitted to the Press.***

AI-generated items. The Press will not accept text or artwork generated by AI because their copyright status is unclear. The AI service may have been trained using copyrighted works without the permission of the rights holder, and therefore items generated through it may be found in violation of copyright law.

Illustration Formatting

Tables. Tables are not considered art and should be saved in separate Microsoft Word files, labeled according to their table number. For example, Table 2.1 should be labeled “Smith_table 2.1.” **Under no circumstances should tables be embedded in text files.** The title of the table should appear *above* the table. The title should begin with the word *Table* followed by the table number. Tables can be numbered sequentially throughout the text or by using a double-numeration system according to chapter (e.g., Table 1.1, Table 2.1, Table 4.2, etc.); the latter is recommended for contributed volumes. There should be no period at the end of the title. Column headings within tables must align horizontally at the *base*, items in columns must align vertically (if decimals are used, align on them), and the organization of the table must be clear. Items in the tables should reflect the terminology and phrasing used in the text. Appropriate placement of each table should be indicated in the text with the use of a callout, such as:

[Table 2.4]

Illustrations. Provide your illustrations, charts, maps, and line graphs as individual electronic files. The files should be saved as TIFF files or JPEGs, and they should be labeled as “illus.” Illustration 4, for example, should be saved in a file labeled “Smith_illus 4.” Under no circumstances should any illustrations be embedded in text files. All illustrations, along with any necessary permissions documentation, must be submitted with your text files on your delivery date. Please indicate where in the text you would like each illustration to be placed by inserting a callout on a separate line, like this:

[Illus 1]

If you wish to reproduce color images in your book, be aware that this will increase production costs significantly. Please speak with your editor before proceeding. Illustrations in general are costly to reproduce; please be highly selective, therefore, when deciding which images to include in your book. Be certain they are an essential component to your book's argument.

Electronic files and resolution. Illustration files should be submitted in TIFF or JPEG format with a minimum of 300 dots per inch (dpi) at the physical size it will appear in the book or larger. (We recommend 8" X 10".) Bear in mind that dpi and physical size are inversely related: for any given digital image, if we increase the physical size the resolution will decrease, and vice versa. We will reject image files that are not prepared at 300dpi at a usable size. Ultimately, the quality and usability of all images will be determined by our production and design staff.

If there is text present, the image needs to be 600dpi to preserve crisp lines and legibility. For black and white line art, the images should be created at minimum 600dpi, although 1200 dpi is preferred, and saved in TIFF format.

Scans. For photographs, please try to obtain first-generation, museum-quality scans. In most cases a scan of a second-generation image (e.g., a scan of an image in a book) will have poor image quality. Please note that we cannot improve upon the quality of an image, and we will reject images that are markedly blurry, distorted, pixilated, or contain moiré patterns. Choose only sharp images that will reproduce well.

Prints. We prefer digital copies, but if necessary we do accept first-generation prints (photographs or original printed artwork), which we can scan. Please label them with a Post-it note on the back for identification purposes.

Captions or legends. For every illustration, chart, map, graph, or photograph you wish to include in your book, please be sure to assign a caption with credit line. Please prepare a file in MS Word format that includes all of your captions. A caption should contain the figure number, a short description of the illustration, and a credit line. For example: "Figure 1.5. Pablo Picasso, *Women of Algiers*, oil on canvas, 1955. Coll. Victor M. Ganz. © 2009 Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Reproduced with permission from Scala / Art Resource, New York." Under no circumstances should your caption or figure number appear on or in your illustration. Other examples of captions with credit lines:

John Pine, frontispiece to James Anderson, *Constitution of Free-masons*, London, 1723.
Engraving; 8 X 7 in. Courtesy of the Museum of Our Heritage.

Unknown artist, title page to H. W. Longfellow, *The Poets and Poetry of Europe*. Steel engraving.
By permission of the Houghton Library, Harvard University.

Unknown photographer, "Joseph Pennell," ca. 1905. Photograph. Courtesy of the Library of Congress.

L. H. Bradford, statuette of Benjamin Franklin, ca. 1856–58. Photo-lithograph; 8 X 4 in. Courtesy of Smithsonian Institution.

A separate document is also needed containing **Alt-text** for all images. Please see the Guidelines for Submitting Illustrations document for details.

Style

We follow [*The Chicago Manual of Style*](#), 18th edition, on virtually all matters of style, punctuation, capitalization, and hyphenation. We therefore require US-style punctuation (e.g., use double quotations marks, and single quotation marks for quotations within quotations, and place commas and periods inside quotation marks).

Dictionary. We use [*Merriam Webster's Collegiate Dictionary*](#), latest edition. We therefore require US spellings.

- Use the serial/Oxford comma (*manuscript, images, and permissions*, not: *manuscript, images and permissions*)
- Use month-day-year dates. Not “23 June 2011” but “June 23, 2011.” Note that in running text a comma follows the year.
- Use en dashes rather than hyphens in between number spans. Not “23-29” but “23–29.”
- If truncating page numbers in the notes, follow *CMS* 18, section 9.63.
- Use ellipses to indicate omissions from quoted passages. *CMS* allows for their omission at the beginning of sentences. In general do not bracket ellipses. If ellipses appear in the original quotation, please explain this in the note citation (e.g., “ellipses in original”).
- Spell out whole numbers from zero through one hundred and round multiples of these (i.e., whenever a number one through one hundred is followed by “hundred,” “thousand,” “hundred thousand,” or “million.” For example: thirty-two, one hundred nine thousand, fifty-four thousand, three hundred thousand.) If many numbers appear within the same paragraph or short section, use numerals, even if they should be spelled out according to the rule above. Also, in a sentence or paragraph with many numbers, if you should use numerals for one number in a category, use numerals for other numbers in that category. For example: Three books are ready for publication—one with 250 pages and two with 300 pages.

Quotations and poetry

- Quotations of fewer than 100 words should be run into the text and enclosed in quotation marks.
- Poetry of only 2 or 3 lines can also be run into the text. Use a solidus (/), preceded and followed by space, to separate the lines.
- Poetry that is set off from the text as an extract should use double line spacing and should follow the form and spacing of the original.
- Do not begin or end quotations with ellipses. It is permissible to change the first word of a quotation from a capital to a lowercase letter, or vice versa, to fit into the author’s own prose more gracefully.

Play texts. In plays, the speaker's name is usually set in a font distinct from the dialogue—caps and small caps, for example, or all small caps. The dialogue is not enclosed in quotation marks and is usually set in flush-and-hang style, or hanging indentation. Stage directions are usually italicized.

Epigraphs. An epigraph may be used for the book, but please bear in mind that all epigraphs require permission because they are considered decorative material. Please avoid assigning gratuitous epigraphs to chapters. If you absolutely must use chapter epigraphs, be certain to obtain express written permission for the quotation and include that documentation when you submit your final text to SU Press. It is considered better bookmaking to include an epigraph for every chapter, or none at all.

Glossary. If you wish to include a glossary, place it in a separate file so that you can add to it and confirm spellings and definitions as you write. Input items in alphabetical order with the same formatting (italic or roman, capital or lowercase) used in the text, with each item beginning on a new line, flush left, followed by a colon and the definition.

Abbreviations. If you wish to include a list of abbreviations, please create two columns with tabs to separate columns, using double line spacing, with the word or abbreviation in alphabetical order in the left column and the definition or full name in the right.

Documentation

Syracuse University Press allows either the **author-date system** or **humanities-style system** of documentation in the *Chicago Manual of Style*.

The **author-date system**, common to books in the sciences and social sciences, uses a parenthetical reference that includes the author's last name and the work's year of publication (unless given in the text), followed by a comma and the page reference (e.g., Whyte 1982, 73). Commentary notes—used with author-date method of citation—will be placed on text pages as endnotes or footnotes (consult with your editor) as in the final book. When preparing your manuscript, use the automatic note function in your software. As with the text, employ the author-date system of documentation within the notes. References and Works Cited are interchangeable terms used for the bibliographic section in the author-date system of documentation. They should include only items cited in the text. Please *do not* omit citations in an effort to shorten your manuscript. Use a "hanging" indentation; that is, begin each item at the left margin and indent subsequent lines. Place the date of publication after the author's name. If an author has more than one publication for any one year, place them in alphabetical order by title and distinguish them by adding a lowercase letter after the date. For examples of this style of documentation, please consult the *Chicago Manual of Style*, Chapter 13.

Syracuse University Press also uses the **humanities-style system** of documentation. In this system, favored by many writers in the humanities, bibliographic citations are provided in notes, often supplemented by a bibliography. The endnotes/footnotes are numbered and correspond to superscripted note reference numbers in the text. Notes should be embedded within the chapter files. If the bibliography includes all works cited in the notes, the notes should be short-cite only because

readers can consult the bibliography for publication details and other information. In works with no bibliography or only a selected list, full details must be given in a note at first mention of any work cited; subsequent citations need only include a short form. For further detail about this system of documentation, please see the *Chicago Manual of Style*, chapter 14.

Index. A comprehensive index augments the value of most books, particularly those of serious scholarship. Note that it is the responsibility of the author to provide an index or arrange for a professional index to be made. We can send a list of freelance indexers at your request. Note that the amount of time allotted to create the index is short and corresponds with the period during which you will be asked to review typeset page proofs. For this reason, we encourage authors to hire professional indexers.

Foreign Languages

Languages using the Latin alphabet cause relatively few problems for the compositor, but matters of capitalization, punctuation, and accents should be considered carefully, and as in other aspects of the manuscript, consistency should be maintained throughout. Include a list of the special characters used in the manuscript for the convenience of both the editor and the compositor and to ensure accuracy. Sometimes special diacritical marks present computer problems; please contact your acquisitions editor with questions about diacritics and special fonts.

Transliterated (Arabic, Greek, Persian, Russian, Hebrew) and Romanized (Chinese and Japanese) Languages

Following accepted practice among scholarly publishers, SUP no longer uses most diacritics in transliterated languages, except in works on linguistics. Only the *ayn* and *hamza* are used in transliterated Arabic and Persian, and they must be clearly distinguished. A single opening quotation mark is acceptable for the *ayn*; a single closing quotation mark for the *hamza*. To render ء and ع in Word, go to Insert>Symbol, then for ء(hamza) find code 02BE, which renders as '. For ع(ayn), insert code 02BF, which renders as '.

They are “normal text” font under the subset “spacing modifier letters.”

For additional guidelines, including the presentation of proper names, please refer to the Translation and Transliteration Guide provided by the *International Journal of Middle East Studies*. A summary of these points can be found here: <https://www.cambridge.org/core/services/aop-file-manager/file/630d1d754cf5970011527e65/IJMES-Translation-and-Transliteration-guide.pdf>

To help the editor resolve questions about the correct form of words and phrases in a transliterated language, you must include an alphabetized list of all such terms in their complete form. Invert personal names so the surname appears first, followed by the first name. **Editing cannot begin without a list of transliterated terms.**

IJMES TRANSLITERATION SYSTEM FOR ARABIC, PERSIAN, AND TURKISH

CONSONANTS

A = Arabic, P = Persian, OT = Ottoman Turkish, MT = Modern Turkish

	A	P	OT	MT		A	P	OT	MT		A	P	OT	MT
ء	ʾ	ʾ	ʾ	—	ز	z	z	z	z	ك	k	k or g	k or ñ	k or n
ب	b	b	b	b or p	ژ	—	zh	j	j				or y	or y
پ	—	p	p	p	س	s	s	s	s				or ğ	or ğ
ت	t	t	t	t	ش	sh	sh	ş	ş	گ	—	g	g	g
ث	th	s	s	s	ص	ṣ	ṣ	ṣ	s	ل	l	l	l	l
ج	j	j	c	c	ض	ḍ	ẓ	ẓ	z	م	m	m	m	m
چ	—	ch	ç	ç	ط	ṭ	ṭ	ṭ	t	ن	n	n	n	n
ح	ḥ	ḥ	ḥ	h	ظ	ẓ	ẓ	ẓ	z	ه	h	h	h ¹	h ¹
خ	kh	kh	h	h	ع	ʿ	ʿ	ʿ	—	و	w	v or u	v	v
د	d	d	d	d	غ	gh	gh	g or ğ	g or ğ	ي	y	y	y	y
ذ	dh	ẓ	ẓ	z	ف	f	f	f	f	ة	a ²			
ر	r	r	r	r	ق	q	q	q	k	ال	³			

¹ When h is not final. ² In construct state: at. ³ For the article, al- and -l-.

VOWELS

ARABIC AND PERSIAN

Long | or
ا ā
و ū
ي ī

Doubled
يـ iyy (final form ī)
وـ uww (final form ū)

Diphthongs
او au or aw
اي ai or ay

Short
ا a
و u
ي i

OTTOMAN AND MODERN TURKISH

ā
ū
ī

{ words of Arabic
and Persian
origin only

iy (final form ī)
uvv

ev

ey

a or e

u or ü / o or ö

i or i

For Ottoman Turkish, authors may either transliterate or use the modern Turkish orthography.