

A Short Guide to Manuscript Formatting and Materials

Should your manuscript be approved for publication by the UNC Press Board of Governors, to ensure as smooth a path as possible from final approval into copyediting, it's important to attend to some key details in the formatting of your manuscript and its accompanying digital files. This brief guide highlights the matters you should attend to first as you begin to focus your attention on questions of style, formatting, and file management.

The guidance that follows is geared specifically to your FINAL manuscript that will be transmitted for copyediting; manuscripts submitted for peer review are not required to follow all the standards below. Nevertheless, because formatting and file naming can involve many small details, we urge you to begin this work as soon as possible.

A more extensive guide to the Press's formatting and other editorial preferences is our in-house style guide, STET. The Press's house style is generally based on the current edition of the *Chicago Manual of Style*, which we recommend as an additional resource for specific questions. Should your discipline use another style guide that you wish to employ, please consult with your acquisitions editor.

- I. Manuscript Formatting
 - a. General
 - b. Front matter
 - c. Manuscript body
 - d. Notes
 - e. Bibliography

- II. Naming Manuscript Files

- III. Supporting Materials
 - a. Illustrations
 - i. Naming illustration files
 - b. Illustration and text permissions
 - i. Naming permission files
 - c. Captions and credits document

- IV. Appendixes
 - a. Quick Guide to Notes and Bibliography
 - b. List of Illustrations (sample)
 - c. Captions and Credits (sample)
 - d. Base Map and Map Copy (sample)

I. Manuscript Formatting

General

- Please present your manuscript uniformly in Times New Roman, 12-point font, double-spaced with 1-inch margins (**including and especially the Notes and Bibliography**)
- The entire MS must be left justified (not full justification).
- Paragraphs should be indented with the Tab key rather than individual spaces.
- Do not add spaces between paragraphs; any visible spaces between paragraphs are interpreted as section breaks, rather than new paragraphs.
- To indicate a section break, insert **<section break>** on a separate line.
- Paginate your manuscript consecutively and consistently from beginning to end (not chapter to chapter). Start your page numbering with 1 in the front matter.
- You are welcome to submit your manuscript all in one document OR chapter-by-chapter.
 - If you submit the MS as one document, all the endnotes should appear at the end of the manuscript, not at the end of each individual chapter.
 - If you submit the MS as individual chapter files, the endnotes need not be all in one file. They can simply appear at the end of each chapter.

Front Matter

- Front matter is comprised of a title page, dedication (optional), table of contents, list of illustrations (for some heavily illustrated titles, an illustration list may not be necessary. Please consult your editor for advice), and acknowledgments.
 - The list of illustrations should include your entire art program, grouped by type of illustration, listed in the order in which the items appear in the manuscript. See the Appendix for an example.
- Place all the front matter items in ONE file.

Manuscript Body

- Please name all chapters. Chapter titles should match the table of contents exactly.
- Introductions, conclusions, prologues, and epilogues should not be assigned chapter numbers.
- If you have divided your manuscript into parts/sections, be sure to a) indicate the parts/sections on the table of contents (as shown below), and b) insert a page in the manuscript that stands as a placeholder for the section title.

INTRODUCTION	
PART I	A BIOGRAPHY OF COERCED LABOR AND STATE VIOLENCE
CHAPTER 1.	FEARS OF CONTAGION, STRATEGIES OF CONTAINMENT: PATHOLOGIZING HOMOSEXUALITY, INCARCERATING BODIES, AND RESHAPING THE SOUTHERN PRISON FARM
CHAPTER 2	“A FINE SOUTHERN PLANTATION”: PERFECTING PRISON SLAVE LABOR AS THE AGRI-BUSINESS MODEL
CHAPTER 3	ENSLAVING PRISON BODIES: LABOR DIVISION, PRISON RAPE, AND THE INTERNAL PRISON ECONOMY
PART II	RESISTANCE
CHAPTER 4	FROM PACHUCO TO WRIT WRITER: THE CARCERAL REHABILITATION OF FRED CRUZ
CHAPTER 5	EIGHT HOE-SOWING SEEDS OF DISSENSION: CHICANOS AND MUSLIMS MAKE A PRISON-MADE CIVIL RIGHTS REVOLUTION

- If subheads are used within chapters, they should be formatted consistently. Similarly, if there are subheads nested under other subheads (also called second-level and third-level subheads), they must be formatted so as to be distinguished from the higher-level subheads. We prefer the following: first level: <1>Title of First-Level Subhead; <2>Title of Second-Level Subhead; <3>Title of Third-Level Head; etc. Bold, italics, and underlining can get lost in translation.
- Quotes of 100 words or more should be set as an extract or block quote; shorter prose quotes should be run into the text.
- Please do not embed any illustrations in the text. Instead, insert a callout (<Insert **Figure 01.01 Here**>) to indicate the location of each piece of artwork that will appear in your book. Make sure the callout formatting and language is consistent throughout the manuscript. See Illustrations, below, for more on how to name your art files.

to the traditional character of the Andean city. Documenting infrastructure improvements taking place in July of 1927, *Ciudad y Campo y Caminos* reminded readers that, “Cuzco is a city that slowly advances with the progress of time.”⁷⁵

<Insert **Figure 01.01 Here**>

Cusqueños responded to these denunciations through a variety of political, artistic, and literary efforts that valorized their regional identity and folklore as compatible with the modern world.⁷⁶ As part of this effort, cusqueños embraced the discourse of tourism to refashion their

- We generally assume that illustrations will be scattered in the text of a book, though there are circumstances in which grouping them may be desirable (a central gallery of chronologically arranged photos in a biography, e.g., or a set of figures gathered as an appendix). If you intend such a grouping, please use a callout like this: **<Insert Gallery of Figures 01.1 through 01.15 Here>**

Notes

- See the Appendix for our preferred house style, which is short-form endnotes followed by a full bibliography. However, we will consider a style that conforms to other acceptable guides. Our main concerns with regard to style are clarity and consistency in presentation.
- **We ask that you use an endnote function that creates notes “linked” to the text** (such as the “Insert Reference” function in Word). The advantage of doing this is that if notes are added or deleted during your writing process and our review of the final manuscript, any renumbering of notes will be done automatically.
- All notes are to be set as endnotes, not footnotes. Note numbers must begin anew with 1 for each chapter.
- The number of notes called out in the text must match the number of notes in the Notes section.
- No note callouts should appear in chapter titles, author’s names, headings and subheadings, and epigraphs.
- Note numbers must be consecutive, and no notes can be missing.

Bibliography

- Our standard preference is for a full bibliography accompanied by short form notes; if you wish to use an alternative system, it should be discussed with your acquiring editor.

II. Naming Manuscript Files

- To submit the MS all in one file, use your last name followed by an underscore and “FinalMS,” like this: **Lewis_FinalMS**. Remember to include a separate captions and credits documents, named this way: **Lewis_Captions**. See the Appendix for a sample captions and credits document.
- To submit the MS as separate chapter files, please number and name the files in this manner:

01_FrontMatter_Lewis
02_Introduction_Lewis
03_Chapter1_Lewis
04_Chapter2_Lewis
05_Chapter3_Lewis
06_Chapter4_Lewis
07_Chapter5_Lewis
08_Conclusion_Lewis
09_Appendix_Lewis
10_Bibliography_Lewis
11_Captions_Lewis

III. Supporting Materials

All illustrations and permissions must accompany submission of the final manuscript for copyediting.

The Press cannot proceed with copyediting until we have all the final text, art, and documentation in place.

A. Illustrations

Submit your art to us via a) a file-sharing service like Dropbox or GoogleDrive, or b) a thumb drive you send to us. If you have hard copies of art that need professional scanning, please send the art to your editor and editorial assistant, and we will scan them for you. Of course, we will return the materials.

The Press's art categories are:

1. **Figures** (black-and-white photographs, line drawings, and historical materials including historical maps, artifacts, etc.). By now you should be familiar with our [Digital Art Guidelines](#). If not, this is a great time to get acquainted. Please contact your editor and editorial assistant with any questions about the Digital Art Guidelines; doing so will save you a great deal of time later on.
2. **Graphs**. Each graph requires two things: a) an Excel file of data, and b) a mock-up of what you envision the graph to look like.
 - Since graphs will print in grayscale, mock-ups using color lines will be redrawn with symbols (ie, dotted lines, dashed lines, starred lines).
3. **Tables**. Tables should be saved in Word, not Excel. Bear in mind that because book pages are in “portrait” rather than “landscape” format, very wide tables are difficult to reproduce.
 - Tables should be prepared in a consistent format, and sufficient space should be left within and around the tables to allow for a copyeditor's marks in case we edit the tables on paper. We prefer that tables be printed without vertical rules or full grids marking the individual cells in which data is presented.
 - When keyboarding the tables, please separate the data/information for the individual columns in each row (i.e., on each line) by using a tab and then defining the tab spaces to make the columns align rather than by hitting the space bar multiple times to create the desired alignment.
 - Notes to a table should never be numbered in sequence with the notes to the surrounding text. Table notes should be numbered separately within each table (never sequentially across multiple tables), and the source of each table should be provided below the table in an unnumbered note.
4. **Color Plates**. Again, take a look at the [Digital Art Guidelines](#).
5. **Maps**. These are maps created specifically for your book—not ones found in an archive. Map creation can be tricky. There are two scenarios:
 - **You hire someone to draw a map for you**. Make sure you share our Digital Art Guidelines with your mapmaker. All too often we receive maps that are not usable or require many revisions because the mapmaker was not aware of our specifications. Please work with your editor and editorial assistant ahead of time to ensure that your mapmaker's work will be acceptable.

- **You give us instructions, and the Press draws the map.** In this case, you would need to provide us with two things:
 - a) a base map and any instructions for drawing (for example, including or excluding topographical features, or adding or deleting an inset). The base map can be a jpg, tif, or pdf. It should NOT be embedded in a Word document.
 - When selecting a base map, please do not use Google Maps. Choose instead a map that demonstrates clear boundaries as you want them represented on the final map.
 - b) map copy of all the labels you would like to appear on the map. This should be a Word document.

A sample base map and map copy appear in the Appendix.

Please work with your editor and editorial assistant ahead of time on these materials.

Naming Illustration Files

- **Art should be numbered consecutively by chapter throughout the manuscript** (Map 06.02 would be the second map in Chapter 6, e.g.).
- The file naming and numbering system for art should look like this. Please do not use long file names/descriptors, and do not use spaces.

Fig_01.01_Lewis
 Fig_01.02_Lewis
 Fig_01.03_Lewis
 Graph_01.01_Lewis
 Graph_02.01_Lewis
 Map_03.01_Lewis
 Table_02.01_Lewis
 Table_03.02_Lewis
 Table_04.1_Lewis

B. Illustration and text permissions

For a complete overview of illustration and text permissions, see the **UNC Press Guide to Permissions**. This guide also outlines the necessary documentation we require for permission submission.

Naming permissions files

- **Art.** Place all permissions in a separate folder titled “Permissions” and match art permissions file names to the art file names.
 - That is, a permission for Figure 01.01 should be labeled **Figure 01.01**.

- If a permission applies to more than one piece of art, indicate multiple numbers by separating those numbers with a plural label plus underscore: **Figures 01.01_02.03_05.06**
- **Text.** Label each permission with the chapter number in which the reprinted text appears: **Chapter6.** If a chapter includes several text permissions, add some context like an author name to differentiate: **Chapter6_Baldwin; Chapter6_Wright; Chapter6_Hayden.**

C. Captions and credits document

- The captions and credits document differs from the list of illustrations. And yes, we need both!
 - **The list of illustrations** offers a short description of each piece of art for the reader's benefit (in the front matter).
 - **The captions and credits document** includes much more detailed information about each piece of art, as well as its provenance and the granting of rights by copyright holders and licensors.
- The captions and credits document should match the order and labels used in your list of illustrations and in your file names.
- Make sure credit lines match the necessary language outlined by permissions documents.
- See the Appendix for an example.

Appendixes

Quick Guide to Notes and Bibliography

For more in-depth treatment of all of these topics, please refer to STET.

- Our preferred house style is short-form notes followed by a full bibliography. We follow the most recent edition of *The Chicago Manual of Style*.
- When a book features a full bibliography of sources cited—as we prefer for our books to do—note citations need not repeat all of the information provided in the bibliographic entries. In this case, all note citations should be given in a short form consisting, for most sources, of
 1. the author’s last name
 2. the title of the work, shortened in a logical way if it is lengthy (but not shortened to a single adjective or participle)
 3. the page number(s), preceded as necessary by the volume
- When a book has no bibliography or a bibliography that does not list all sources cited in the notes, note citations should include full bibliographic information the first time a given source is cited in each chapter. Subsequent citations within a single chapter then take the short form described above.
- Please do not use “op. cit.,” “loc. cit.,” or “id.” Likewise, as recommended by the *Chicago Manual of Style*, we are avoiding the use of “ibid.” Please repeat the short citation of the intended source instead.
- In citing page numbers, please omit “p.” and “pp.” (“page” and “pages”) before page numbers. The one exception to this rule would be for a publication whose arrangement necessitates a more explicit citation (bk. 2, pt. 4, p. 37).
- Page numbers should be elided following these patterns: : 1–5; 48–49 (not 48–9); 225–42 (not 225–242); 200–201.
- URLs should not receive italics or brackets, and the hyperlink should be removed.
- Providing web access dates is now widely considered unnecessary. We recommend that you provide access dates only if the citation does not indicate a date of publication.

Sample Citations

Shown below for different types of sources are examples of bibliography entries (B), full citations for notes when a complete bibliography is lacking (F), and short citations (S). Again, for more types of sources, refer to STET.

Single Author

(B) Neely, Mark E., Jr. *Lincoln and the Triumph of the Nation: Constitutional Conflict in the American Civil War*. Chapel Hill: University of North Carolina Press, 2011.

(F) Mark E. Neely Jr., *Lincoln and the Triumph of the Nation: Constitutional Conflict in the American Civil War* (Chapel Hill: University of North Carolina Press, 2011), 25.

- (S) Neely, *Lincoln and the Triumph of the Nation*, 151–52.

Several Authors

- (B) Bishir, Catherine W., Charlotte V. Brown, Carl R. Lounsbury, and Ernest H. Wood III.

Architects and Builders in North Carolina: A History of the Practice of Building. Chapel Hill: University of North Carolina Press, 1990.

- (F) Catherine W. Bishir, Charlotte V. Brown, Carl R. Lounsbury, and Ernest H. Wood III,

Architects and Builders in North Carolina: A History of the Practice of Building (Chapel Hill: University of North Carolina Press, 1990), 90.

- (S) Bishir, Brown, Lounsbury, and Wood, *Architects and Builders*, 54–57. [Note: If the

number of authors totals five or more, cite as Bishir et al. in short citation.]

Article in a Scholarly Journal

- (B) Freedman, Stephen. “The Baseball Fad in Chicago, 1865–1870: An Exploration of the

Role of Sport in the Nineteenth-Century City.” *Journal of Sport History* 5 (Summer 1978): 42–64.

- (F) Stephen Freedman, “The Baseball Fad in Chicago, 1865–1870: An Exploration of the Role

of Sport in the Nineteenth-Century City,” *Journal of Sport History* 5 (Summer 1978): 50.

- (S) Freedman, “Baseball Fad,” 49–50. [Note: If the entire article rather than a portion of it is

being cited, no page numbers would be needed since they are provided in the bibliography.]

Newspaper articles

Generally, a list of newspapers cited in the Notes is included in the Bibliography. Individual articles need not be cited in the Bibliography.

In the Notes, the first citation of an article IN EACH CHAPTER should be a full citation. Please remember to include the article title; it is not sufficient to supply only the newspaper title and date. Short cites can be used thereafter in that same chapter.

In addition, because a newspaper’s issue of any given day may include several editions, and items may be moved or eliminated in various editions, page numbers are best omitted.

(B) *Charleston (W.V.) Gazette*

New York Times

Sun Reporter (San Francisco)

Washington Post

(F) Randy Kennedy, "Saving Nina Simone's Birthplace as an Act of Art and Politics," *New York Times*, March 2, 2017.

(S) Kennedy, "Saving Nina Simone's Birthplace."

(F) "Senate Sets Decision on DC Voting," *Washington Post*, August 22, 1978.

(S) "Senate Sets Decision on DC Voting."

Essay in an Edited Collection

(B) McCurry, Stephanie. "Women Numerous and Armed: Gender and the Politics of Subsistence in the Civil War South." In *Wars within a War: Controversy and Conflict over the American Civil War*, edited by Joan Waugh and Gary W. Gallagher, 1–26. Chapel Hill: University of North Carolina Press, 2009.

(F) Stephanie McCurry, "Women Numerous and Armed: Gender and the Politics of Subsistence in the Civil War South," in *Wars within a War: Controversy and Conflict over the American Civil War*, ed. Joan Waugh and Gary W. Gallagher (Chapel Hill: University of North Carolina Press, 1994), 16.

(S) McCurry, "Women Numerous and Armed," 16–18. [Note: As for a journal article, no page numbers are included if the essay as a whole is being cited.]

Government Publication

(B) U.S. Senate. Committee on Irrigation and Reclamation. *Colorado River Hearings and Miscellaneous Documents*. Vol. 1. 68th Cong., 1st sess., 1924. Washington, D.C.: Government Printing Office, 1924.

(F) U.S. Senate, Committee on Irrigation and Reclamation, *Colorado River Hearings and Miscellaneous Documents*, vol. 1, 68th Cong., 1st sess., 1924 (Washington, D.C.: Government Printing Office, 1924), 123–26.

(S) U.S. Senate Committee on Irrigation and Reclamation, *Colorado River Hearings*, 87–88.

Websites

(B) Kitch, Carolyn. “Destructive Women and Little Men: Masculinity, the New Woman, and Power in 1910s Popular Media.” *Journal of Magazine and New Media Research* 1, no. 1 (Spring 1999). <http://nmc.loyola.edu/newmediajournal>.

(F) Carolyn Kitch, “Destructive Women and Little Men: Masculinity, the New Woman, and Power in 1910s Popular Media,” *Journal of Magazine and New Media Research* 1, no. 1 (Spring 1999), <http://nmc.loyola.edu/newmediajournal>.

(S) Kitch, “Destructive Women and Little Men.”

Sample List of Illustrations

Illustrations

MAP

Map 01.01 Map of the Los Angeles–Mexico investment borderlands

FIGURES

Figure 01.01 Interior of the Bradbury Building

Figure 01.02 Mill construction at the Bradbury mine, Mexico

Figure 02.01 Griffith Park and Observatory

Figure 03.01 Investors and railroad executives in front of a special train from Los Angeles to Calexico

Figure 03.02 General Harrison Gray Otis on a hunting trip in Mexico

Figure 03.03 Los Angeles bankers and railroad men in the Imperial Valley

Figure 04.01 Doheny mansion

Figure 04.02 Quimichis Colony overseers at lunch

Figure 04.03 Quimichis workers

Figure 04.04 The Lopez family

Figure 05.01 Harry Chandler and President Álvaro Obregón in the Imperial Valley

Figure 05.02 Route of the International Pacific Highway

Figure 05.03 International Pacific Highway outdoor luncheon

Figure 05.04 International Pacific Highway promoters

TABLES

Table 06.01 Los Angeles Population 1850–1930

Table 06.02 Appendix: List of companies incorporated in Los Angeles County to do business in Mexico

Captions and Credits

Map 01.01

Map of the locations of Los Angeles–based investments in Mexico, 1865–1941. Data from incorporation records of approximately 150 companies incorporated in Los Angeles County to do business in Mexico between 1886 and 1931. Seaver Center for Western History Research, Natural History Museum of Los Angeles County. Map by David Deis.

Figure 01.01

Interior of the Bradbury Building, undated. Security Pacific National Bank Collection, Los Angeles Public Library.

Figure 01.02

Workers constructing a mill at the Bradbury mine in Sinaloa, Mexico, 1908. Bradbury Family Papers, courtesy Special Collections, UC Davis Library, Bradbury Family Papers D-449.

Figure 02.01

Griffith Park and Observatory shortly after the completion of the Observatory, 1935. Ernest Marquez Collection, the Huntington Library, San Marino, California.

Figure 03.01

Bankers and railroad executives in front of a special train chartered to transport them from Los Angeles to investment properties on the California-Baja California border, early twentieth century. Colorado River Land Company Collection, Sherman Library.

Figure 03.02

General Harrison Gray Otis, left, on a hunting trip in Mexico, early twentieth century. Colorado River Land Company Collection, Sherman Library.

Figure 03.03

Los Angeles bankers and railroad executives on an investment excursion to the Imperial Valley, early twentieth century. Colorado River Land Company Collection, Sherman Library.

Figure 04.01

The swimming pool and greenhouse at Edward Doheny’s Los Angeles home. Doheny filled the greenhouse with plant specimens from Mexico, 1926. Security Pacific National Bank Collection, Los Angeles Public Library.

Figure 04.02

Quimichis Colony investors and managers having lunch on the ranch in Nayarit. William Windham sits in the center right, early twentieth century. Museum of Ventura County.

Figure 04.03

Agricultural workers at the Quimichis Colony, 1910. Museum of Ventura County.

Figure 04.04

The Lopez family rented land from the Colorado River Land Company and raised cattle, early twentieth century. Colorado River Land Company Collection, Sherman Library.

Figure 05.01

General Álvaro Obregón (*far right*) and Harry Chandler (*second from right*) discuss the extension of a railroad line in Baja California, undated. Colorado River Land Company Collection, Sherman Library.

Figure 05.02

Map of the route of the International Pacific Highway from the Automobile Club headquarters in Los Angeles to the Zócalo in Mexico City, 1931. Automobile Club of Southern California Archive.

Figure 05.03

Outdoor luncheon during the IPH expedition in Mexico, undated. Automobile Club of Southern California Collection of Photographs and Negatives, courtesy Huntington Library, San Marino.

Figure 05.04

Harry Chandler (*far left*) and Filiberto Gómez (*second from left*) next to a map of the IPH during the highway conference in Los Angeles, 1930. Automobile Club of Southern California Collection of Photographs and Negatives, courtesy Huntington Library, San Marino.

<NOTE: With tables, the title is at top of table and sources follow.>

Table 06.01. Los Angeles population, 1850-1930

<table>

This data comes from a variety of sources. For the total population of Los Angeles during this period, see “Historical Census Statistics on Population Totals by Race, 1790 to 1990, For Large Cities and Other Urban Places in the United States,” <https://www.census.gov/library/working-papers/2005/demo/POP-twps0076.html>. The U.S. Census counted Mexicans and Mexican Americans as white until 1930 when it included the category of “Mexican Race.” This makes calculating the Mexican and Mexican American population of Los Angeles difficult between 1850 and 1930. Some historians have made calculations based on Spanish surname as well as the status of “foreign born” in Mexico. Estimates of the city’s Mexican and Mexican American population from 1850-1880 are drawn from Richard Griswold del Castillo, *The Los Angeles Barrio, 1850-1890: A Social History* (Berkeley: University of California Press, 1979), 35; for the years between 1880 and 1920 see Molina, *Fit to Be Citizens*, 7, for the year 1900 the number of Mexican residents is particularly unclear for reasons cited above; for the years of 1920 and 1930, see Sánchez, *Becoming Mexican American*, 90.

Table 06.02. List of companies incorporated in Los Angeles County to do business in Mexico

<table>

This list is not a complete overview of Los Angeles investments in Mexico, however. Some companies, although headquartered in Los Angeles, incorporated in other counties or states.

Data from the Seaver Center for Western History Research, Natural History Museum of Los Angeles County.

