

# University of Oklahoma Press

## GUIDELINES FOR AUTHORS

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## INTRODUCTION

The mission of the University of Oklahoma Press is to publish scholarly books of significance to the state, region, nation, and world both to convey the results of current research to other scholars and to offer broader presentations for the general public.

Founded in 1928, the University of Oklahoma Press was the first university press established in the Southwest and the fourth founded in the western half of the nation. Over time the Press has grown from a staff of one to a team of more than forty people who work in acquisitions, editing, design and production, marketing and sales, rights, distribution, accounting, and administration.

The University of Oklahoma Press is dedicated to publishing outstanding scholarly works by national and international scholars. The Press's ongoing editorial goal is to maintain its preeminent position as a publisher of books about the West and the American Indian and to expand its program in other scholarly disciplines, including archaeology, classical studies, energy studies, language and literature (excluding unsolicited fiction and poetry), natural sciences, political science, and women's studies. Books published by the Press, including those in the series listed below, have accumulated an impressive array of honors and awards.

Series currently published by the Press include:

- American Exploration and Travel
- American Indian Law & Policy Series
- American Indian Literature and Critical Studies
- Animal Natural History
- Campaigns & Commanders
- Chicana & Chicano Visions of the Américas
- Civilization of the American Indian Series
- Congressional Studies Series
- Gilcrease-Oklahoma Series on Western Art and Artists
- International and Security Affairs Series
- Julian J. Rothbaum Distinguished Lecture Series
- Oklahoma Museum of Natural History Publications
- The Oklahoma Native American Series
- Oklahoma Series in Classical Culture
- Oklahoma Stories & Storytellers
- Oklahoma Western Biographies
- Race and Culture in the American West
- Variorum Chaucer
- Western Frontier Library
- Western Legacies Series

## PREPARING YOUR MANUSCRIPT FOR PUBLICATION

Following the acceptance and contracting of a manuscript for publication, the Press requests the submission of two word-processed or typed, double-spaced copies and IBM-compatible floppy or compact disks (preferably in Microsoft Word or WordPerfect) with the name of the word-processing program indicated. Please also submit all illustrative or graphic materials according to the guidelines below on illustration preparation.

All text should be double-spaced, including epigraphs, quotations set off as extracts, notes, and bibliography. If your book is to include illustrations, you must also submit double-spaced, numbered legends (captions), which should include credit lines. All materials should be prepared in accordance with *The Chicago Manual of Style*, 15th edition. (Exceptions to the style recommended by the *Chicago Manual* may be made in consultation with the Press if another manual is used consistently.) Observing the following guidelines will greatly facilitate editing and production of your manuscript.

In preparing your manuscript electronically, please observe the following guidelines:

- Prepare your manuscript on the same system--both hardware and software--from start to finish.
- Name files sequentially: 01title.fm, 02title.ch1, etc. If possible, provide a list of file names with your disk(s).
- Front matter, bibliography, legends, and other sections should be in separate files from the main text files.
- Ideally, notes should be grouped together in one separate file following the text (double-spaced), not at the bottoms of pages or at the ends of chapters. If you used word-processing software that has the capability to do on-page footnotes or specially formatted endnotes (i.e., embedded footnotes/endnotes), you may submit the files as they are, and the Press will disembed the notes for you and collect them in a separate file.
- Number the notes for each chapter beginning with number 1, rather than running the note numbers sequentially from the beginning of the text to the end.
- **KEEP ALL FORMATTING TO A MINIMUM.** Book designers will determine treatment of elements, and most if not all formatting must be removed before typesetting can begin, which can be time-consuming and costly. Therefore, please do not use styles or any other embedded coding that is not absolutely necessary. If you do use any formatting, make certain you are consistent.

- Set off direct quotations of more than eight to ten typed lines from the text by indenting from each margin, using no opening or closing quotation marks. Shorter quotations should be run into the text, with quotation marks used.
- Follow a consistent pattern for indicating headings and subheadings. Type all headings in capital and lower-case letters, never in all capitals. No terminal periods are necessary for heads.
- Never use all caps for authors' names in bibliographies or notes.
- Do not put "soft" hyphens at the ends of lines; i.e., do not break words. In fact, it's best to turn off the automatic hyphenation feature on your word-processing software. The only hyphens in your manuscript should be in hyphenated compound words.
- Do not use running heads or feet (other than page numbers).
- Do not put any extra spaces between paragraphs or between notes or bibliographical entries, or before and after an extract. Introduce extra vertical space only where extra space is to appear in the book to indicate a change in topic.
- Use the tab key, not the space bar, to create paragraph indents. Be sure the size of the paragraph indent is consistent throughout the manuscript.
- Type everything paragraph style, except for the bibliography, where you can use hanging indents.
- Use two hyphens (--) for a dash, with no space before, between, or after the hyphens. If your software automatically replaces two hyphens with an em-dash (—) as you type, you may leave the em-dashes.
- When several words in a row are to be underlined, issue the underlining command at the beginning of the first word and turn it off at the end of the last word; do not issue separate underlining commands for each word.
- Hard returns should be used only at the ends of paragraphs and at the ends of items in lists and lines of poetry.
- Avoid using letters for numbers, or vice versa; i.e., do not type the lowercase "l" for the number one or the letter "O" for zero.
- If there are tables in your manuscript, make certain you provide an accurate printout of them so the typesetter can easily follow the format. Use tabs, not hard spaces, to define columns, and avoid tables with more than ten columns.

- Double-space tables and source information. Type the source information beneath the table. Double-space titles above tables. Tables themselves should be submitted separately from the text.
- Double-space legends for photographs, maps, and other illustrations. Prepare a list of illustrations and/or a list of tables to follow the table of contents in the front matter. Number all illustrations in order of appearance, even if these numbers are ultimately not used in the book. If illustrations are to be scattered throughout the text, mark placements by adding bracketed call-outs (e.g., [Insert fig. X here.]), either typed on separate lines in the manuscript or handwritten in the left-hand margins of one of the two hard copies you submit to the Press.
- If your manuscript has accented letters or special characters that are not available in your word-processing program, provide a list of them and indicate how you have manually marked them.
- *In printing out materials, use a standard 12-point serif font, preferably Courier, Courier New, or Times New Roman.*
- Number all manuscript pages consecutively with arabic numerals, preferably placed at bottom center.
- Do not use variable spacing, and do not justify right-hand margins. Maintain consistent 1-inch margins on all sides, except on chapter-opening pages, where extra space may be inserted at the top.
- Print the manuscript out on good-quality medium-weight 8½-by-11-inch white paper.
- In printing out, use a 300 dpi or better ink-jet or laser printer.
- Never use paper clips on computer disks.
- Once you have printed out the final manuscript (hard copy), do not make any further corrections or additions to the computer files.
- Do not use paper clips, tape, or staples. Do not use pens or colored pencils on any part of the manuscript. For minor additions or corrections, print legibly with a sharpened number-2 pencil; for major changes, type “insert” on separate page(s), label with previous page number plus letter (e.g., p. 134-A), indicate insertion on text page (as: insert 134-A), and place insert after text page.

**In matters of punctuation and style**, consult *The Chicago Manual of Style*, 15th edition. Please note especially the following:

- Place commas and final periods inside quotation marks, e.g.:  
     “Here is my manuscript.”  
     “Here is my manuscript,” she said.  
     Other punctuation marks go outside the quotation marks unless they are a part of the quotation.
- Use three spaced periods (ellipses) to show an intentional omission within a sentence, e.g.: “This is my manuscript . . . prepared according to Press guidelines.”  
     To show an omission at the end of a sentence, use three spaced periods (ellipses) in addition to the sentence’s terminal punctuation, e.g.:  
     “This is my manuscript, which I have prepared according to Press guidelines. . . .”
- Use a comma before the final conjunction in a series, e.g., “red, white, and blue.”
- Avoid the use of sexist, racist, or other biased language. “American Indian” is the preferred University of Oklahoma usage rather than “Native American.”
- Most nonfiction scholarly books benefit from the inclusion of a preface. The preface is concerned with the assembling of the book. It may include reasons for undertaking the work, the method of research, acknowledgments (unless these are sufficiently lengthy to merit a separate section), and, sometimes, reference to permissions granted. An author’s introduction provides a context and background for the subject of the book, and may be placed in the front matter or at the beginning of the text, depending on how closely it is related to the text.
- In documentation, use one of the note systems described in *The Chicago Manual of Style*, 15th edition. It is best to use the minimal information needed (usually either the author and short title or the author and publication year) to distinguish sources. The University of Oklahoma Press prefers that place and name of publisher be omitted in all notes, including first references to works, with complete information listed in the bibliography. Bibliographical entries should include names of publishers. The bibliography should be arranged so that the reader can find a source easily using the minimal information cited in a note.

## **PERMISSIONS**

Written permission should be secured for illustrations and for quotations that do not fall under the doctrine of “fair use.” Both the length of the quoted material in proportion to the whole and the purpose of quotation should be taken into account in judging fair use. Acceptable fair use generally includes criticism, comment, news reporting, teaching, scholarship, and research. More commercial uses may not be fair use. Permission is often needed to quote “even a snippet” of poetry. Please consult the Copyright Act of

1976 and *The Chicago Manual of Style*, 15th edition, for more detailed discussions of fair use.

Permission must also be secured for the use of illustrations owned or copyrighted by others.

*Authors should write for permissions as soon as they have a contract based on a complete manuscript, if not before.* A model request letter appears below and can be modified to suit individual circumstances, but be sure to include in full the paragraph concerning nonexclusive rights. Provide your editor with photocopies of the permissions you obtain and keep the originals for your records. If a permission agreement requires specific wording in acknowledgement, this should be followed to the letter.

All copyrighted materials require acknowledgment in the notes, the legends, or elsewhere in the book.

## Sample Permission Request Letter

[Author's letterhead]

Reference:  
Date:  
[Addressee]

Dear \_\_\_\_\_:

I am writing to request permission to reprint the following material [or reproduce the following illustration] from your publication:

[Author, title, date of publication]  
[Pages on which material appears or other  
identifying information]

This material is to appear as originally published [or with changes or deletions as noted on the reverse side of this letter] in the following work, which the University of Oklahoma Press is currently preparing for publication:

[Author, title, approx. no. pages]

I am requesting nonexclusive world rights to use this material as part of my work in all languages and for all editions, including those in electronic format.

If you are the copyright holder, may I have your permission to reprint the material described above in my book? Unless you request otherwise, I shall use the conventional scholarly form of acknowledgment, including author and title, publisher's name, and date.

If you are not the copyright holder, or if for world rights I need additional permission from another source, please indicate.

Thank you for your consideration of this request. A duplicate copy of this letter is enclosed for your convenience.

Yours sincerely,

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

Approved by: Date

# PREPARING ILLUSTRATIONS FOR PUBLICATION

## Introduction

Before your manuscript is ready for editing, design, and production, the Press must receive all original art, as well as clean manuscript drafts of any line images or maps you wish the Press to have redrawn for you. Photocopies of original art to come are not sufficient. An incomplete art program significantly affects every aspect of the production process and may cause major delays and additional costs. At the same time you send us the final draft of your manuscript, please ensure that your art program is complete, all original art is tagged, and any necessary permissions are gathered and organized. The Press also requests photocopies or printouts of all original illustrations numbered according to the sequence in the list of illustrations or legends.

In the case of rented images and books, the loan period must take into account the entire editing and production process, which takes on average thirteen months. We prefer to have access to the materials until after the book and jacket or cover are printed. Please arrange rental agreements accordingly.

Choose illustrations carefully, bearing in mind that they are almost always reduced somewhat in size in the finished book, and also that they are almost never improved in the printing. In general, the original illustrations submitted for production must be of the highest possible quality. We recognize, however, that sometimes it may be necessary to use historical illustrations of lesser quality. Illustrations furnished for reproduction should be the earliest possible generation. For instance, it is better to submit an original drawing than a photocopy of a drawing.

If you plan to provide any illustrations in electronic or digital format, please review carefully the section below titled **Guidelines for Illustrations Supplied in Digital Form**. Despite manufacturers' claims, consumer-model desktop scanners cannot capture all the detail that you and we will want to see in your published illustrations. Therefore, whenever possible, we strongly prefer that you send us originals of your photographs and other illustrations, along with your manuscript.

## Organizing Your Illustrations

- Never write on the backs of photographs if doing so can be avoided. Place a plain paper slip sheet between photographs to prevent any writing from offsetting on the next photo.
- Never use paper clips or binder clips on photographs. Never use tape or Post-It notes on the front of photographs.
- Original art and photographs should be provided flat (not rolled or folded), ready to be scanned.

- To identify a photograph, attach a written or typed identification on white paper to the back of the photo with Scotch Removable Magic™ tape or attach a gummed flap (Post-It™), with the sticky side on the back. If you must write on the back of a photograph, use a number-2B or softer lead pencil with light pressure and write as close as possible to the edge of the image. Using a taped-on label or post-it, indicate “top” at the top of all illustrations. Cropping is best done by the designer, though any concerns you may have about cropping may be conveyed in writing to the editor. It is most helpful to indicate desired cropping on a photocopy of the image.
- Use special caution when submitting illustrations printed in books or other documents. If you have found a significant photograph or painting in a book, look for a credit line that will tell you the location of the original and obtain an 8-by-10 glossy print and permission from that source.
- Number each type of illustration in a separate sequence through the manuscript. Photographs and line art scattered throughout the text may together be identified as “figures” and through-numbered (Fig. 1, Fig. 2, etc.); note, however, that author photos and jacket/cover art suggestions are not included in this numerical sequence. Illustrations gathered into a separate section, or gallery, are sometimes called plates and are numbered separately from scattered art (Plate 1, Plate 2, etc.). Maps are likewise treated as separate sequences (Map 1, Map 2, etc.). Very large art projects should be numbered by chapter rather than through-numbered in the manuscript (Fig. 1.1, 1.2, 2.1, 2.2, etc.) to facilitate the renumbering and reordering that often occur in the editing and layout of complex illustrated books.

Your numbering system should be used consistently for illustration tags, list of illustrations, legends, and on photocopies of permission letters.

### **Photographs**

- Gloss-finish photographic prints are preferable, but matte finish is an acceptable alternative. Prints should ideally be 8 by 10, but 5 by 7 is an acceptable alternative.
- Original photos should be true black and white, ideally processed by a professional photo lab or by a library service.
- Color prints and transparencies, including 35 mm slides, may be acceptable for black-and-white reproduction, depending on the quality of the image and the range of color.

### **Jacket/Cover Issues**

The Press is responsible for acquiring jacket/cover art and for designing the jacket/cover. We welcome your suggestions for jacket/cover art. If you wish to submit an

image for consideration, full-color images should be submitted as 8-by-10 glossy prints, 4-by-5 transparencies, or 35 mm slides.

### Illustrations Supplied in Digital Form

We are happy to work with photographs, color transparencies including 35 mm slides, and correctly prepared digital files. **Be aware that when the Press scans images for reproduction, several factors are taken into account which cannot be known in advance:** the actual size of the image on our book page, the properties of the paper on which it will be printed (color, surface, and opacity), and (ideally) the specific technical requirements for the kind of press on which it will run.

If your only option is to provide images in digital form, please follow these guidelines:

1. Find out what OU Press plans for the book page size, so that you can create the digital file at the correct dimensions. A typical 6-by-9 page can comfortably accommodate images not wider than 5 inches and not taller than 7 inches, for example. *When in doubt, make the digital file larger rather than smaller.*
2. Determine whether the image is suitable for scanning. Look at the image using an ordinary magnifying lens. If the image is composed of dots or speckles in any kind of pattern, it is going to require special expertise to reproduce satisfactorily. Most images that have been printed in books, journals, and other publications are in this category. *Be aware that any image which has been printed presents special challenges that you may not be able to address on a consumer-quality scanner, and that the result may be disappointing even though it looks okay on your monitor and/or laser printer.*
3. Any image that has been obtained by downloading from an internet location or web site must be checked for quality by the Press. Such files are nearly always in JPG format, and you must use special caution to avoid inadvertently corrupting the file. Do not open a JPG file and save it again in JPG format, as this format is designed to compress the file with each subsequent save, and you will lose image data.
4. Black-and-white photographic images must be scanned as 300 dpi (dots per inch) grayscale images at or near reproduction size. This pertains whether the item being scanned is an actual photographic print or a printed reproduction of a photograph. Resolution may also be expressed as ppi (pixels per inch).
5. Color images must be scanned as 300 dpi (dots per inch) RGB or CMYK images in TIF format. Files that are saved in RGB mode will be changed to CMYK or grayscale mode for reproduction, and you should be aware that the colors will shift in the transition from RGB to CMYK for printing. If color photographs are being reproduced in color, and if color fidelity is an issue, it is best to have the

scanning done by our printer. (For example, an image obtained from an art museum may have stringent requirements as a condition of permission.)

6. Line art is defined as black-and-white illustrations that contain no **shades of gray, dot patterns, or tonal variations** (typically simple maps, charts, graphs, or other diagrams). If the illustration you are using has been printed, and you do not have the original art or electronic file, the image must be scanned at 1200 dpi (dots per inch) at or near reproduction size. If the image contains shades of gray or colors, it should be scanned by an expert. Save as TIF or EPS, not JPG.
7. Save the files in TIF or EPS format, and always use the correct file extension. Avoid long file names, and always use a sensible, short numeric naming convention such as “Fig 002.tif” for your file names. If your illustrations fall into separate categories, such as figures and maps, your file names should reflect those categories; e.g., “Fig 002.tif,” “Map 002.tif.” Create folders for each group to help organize them and to keep file lists manageable.
8. If you are engaging a draftsman or cartographer to create illustrations of this kind, make sure they are working in an approved software and put them in touch with the OU Press Production Department for specifications and instructions. Illustrations should be created in a vector-based drawing software such as Adobe Illustrator, FreeHand, or CorelDraw, and saved in EPS format (not JPG), with all fonts embedded. Use no line element specified as “hairline” and use no colors unless your book is being printed in color. Assume that changes may be required during copyediting and production and that the draftsman may need to be contacted for that work. The Press will want contact information including telephone number and/or e-mail address in case further work is required.
9. When you send your digital files to OU Press, include the following:
  - CD marked with the author/title of the book, date prepared, and “Mac” or “Windows,” indicating what system was used to create it. For multiple CDs, mark them “1 of 2” etc. A soft permanent Sharpie marker is ideal for this purpose. Never use tape, paper clips, or binder clips on CDs, and always put them inside a protective envelope.
  - Complete printed list of all the files on the CD, including file extensions
  - Hard copy (laser prints on paper at actual size) of all the images on the CD, labeled with the file name for correct identification.
  - Information about the hardware and software used to create the files (example: scanned in Adobe Photoshop version 6.0 using TWAIN software, on a Macintosh running Operating System 10.0)
  - For charts, maps, graphs, diagrams created using Illustrator or another drawing software program: include **all** of the fonts used in preparing the files, including “system” fonts if necessary.

- Provide contact information for the person (or persons) who created the digital files, preferably telephone number and e-mail address, so that we can contact them if we have questions or problems.
- **Always back up your files in a safe place, in case the CD is lost or damaged in transit.**
- **Do not use any kind of file compression.**
- **Never embed illustration files in the word-processor manuscript.**
- **Graphic files created in the following software programs are not usable for print reproduction:**
  - PowerPoint or similar business presentation programs
  - Microsoft Word or other word-processing software
  - Microsoft Excel ChartWizard
  - Any software with the word “Paint” in its name, such as MacPaint or PaintShop
  - **This is not a comprehensive list.** Many applications commonly sold with desktop computers are designed for presentation purposes and do not yield acceptable graphic images for print reproduction. If you are using anything other than Illustrator, PhotoShop, FreeHand, or CorelDraw, the result will probably not be acceptable, and *you will need to engage a draftsman working in an appropriate vector-based graphic software to recreate them.*

Contact Emmy Ezzell, Production Manager (eezell@ou.edu) for further details. We will be glad to check test files, consult about appropriate software, or refer you to illustrators, cartographers, or image specialists.

## THE COPYEDITING PROCESS

After a manuscript is accepted for publication, the final draft is submitted to the Manuscript Editorial Department for an in-house Contracted Manuscript Report, which is a general evaluation of the manuscript’s editorial needs. Based on this report, the acquiring editor may request further materials or revisions from you. You already will have sent a completed Author Information Form to the Press, along with the signed contract.

When all materials are received, an in-house manuscript editor will be assigned to supervise its editing by a freelance copyeditor. We have found that our writers regard the editorial process as a rewarding experience. Respecting the author’s thesis, flow of thought, and tone, the copyeditor, with potential readers in mind, tries to bring objectivity and a fresh perspective to the manuscript to achieve maximum clarity.

Your manuscript will be marked for typesetting and edited for content, organization, style, and mechanics. The copyeditor will query you as necessary. When he or she

sends you the edited manuscript, please review it and the queries carefully to make certain that your meaning has not been inadvertently altered in the editing process. The copyeditor will incorporate your responses to queries and any further revisions into the manuscript and return it to the in-house editor. The editor will then turn it in to the Production Department. Any changes made after this time are costly.

Copy for the book jacket and the Press's catalog will be forwarded to you for comments at this time.

## **MARKETING**

An author's work is not completed with publication of the book. In many ways, it has only just begun. The author plays an essential role in making the book a success through marketing, promotion, and sales.

Promotion includes publicity, advertising, exhibiting, and direct selling of the book. The Press employs sales representatives both in the United States and abroad for promoting its books to the retail and wholesale markets.

Author participation in all these endeavors is essential. Much of what the Press can do and say about a book begins with the information the author provides on the Marketing Questionnaire. Please fill the questionnaire out carefully and fully. The author also contributes to promoting the book by participating in book signings, by bringing books and/or handouts to meetings, and sometimes by making speeches and media appearances relating to his or her book. Many authors energetically publicize their books formally and informally.

All these activities should be coordinated with the Marketing Department so that supporting activities can be planned.

**We promote University of Oklahoma Press books in many or all of the following ways:**

- We send advance publicity to bookstores and trade media. Advertising is planned where it will have the greatest effect.
- We prepare promotional copy for the book's dust jacket and seasonal catalog announcement.
- We send news releases and books to reviewers.
- We send complimentary copies to buyers, sales representatives, and other people to encourage bookstore placement.

- We schedule author appearances where possible.
- We exhibit Press books at appropriate academic and trade conferences and meetings.
- We list each book in a spring or fall catalog and in our annual Books in Print catalog.
- We send seasonal catalogs to book buyers, journal editors, and academic and other professionals.
- We create and execute direct-mail campaigns when appropriate.
- We submit books to appropriate award competitions.
- We feature each book on our website (oupres.com).

We hope your publishing experience with us will afford you lasting pleasure and satisfaction. All the members of our staff respect and appreciate the privilege of producing your book under our imprint. We welcome inquiries concerning all aspects of your participation in the publishing process.

## **PROOFREADING AND INDEXING**

The author again participates in the publication process when the book has been designed and typeset and is paged (we no longer prepare galleys). Two sets of page proofs are generally sent to the author, one for proofreading and one for the production of an index. No proofreading is done in house. The author is solely responsible for both proofreading and indexing within a short period of time (usually three and a half weeks) set by the Production Department. Therefore, the author may wish to hire professionals for one or both of these specialized jobs. The Editorial Department can supply names of qualified indexers. If you elect to do the index yourself, keep in mind that the Press cannot provide you with electronic files of the page proofs.

Instructions for proofreading and the preparation of indexes can be found in *The Chicago Manual of Style*, 15th edition. Please also see the guidelines below.

*No rewriting should be done in page proofs.* Any changes not due to printers' errors may be extremely costly and may affect many lines following the line corrected. Because the typesetter charges the Press for changing lines, the cost of author alterations, including all of the lines affected, will be charged to you.

### **The following points should be considered in proofreading:**

- If anything is unclear or any materials are missing, contact your editor immediately.

- Proofread carefully against the edited manuscript.
- Use a dark, sharp, colored pencil (preferably red) when marking the proofs. Indicate insertions and changes in the proof's margins, using standard proofreaders' marks (see *The Chicago Manual of Style*, 15th edition).
- Check the sequence of all headings, notes, tables, figures, and so on, and determine that each is referred to correctly in the text. Check that legends are in the proper sequence and correspond to the figures and to the list of illustrations.
- Check all part titles and chapter headings against the Contents page and running heads.

### **Index Preparation**

An index often looks deceptively simple, but making one requires familiarity with the principles outlined here. An index should be adequate for the book and serviceable to the reader, who should be able to locate readily the information needed. Indexes range from a simple listing of proper names to a detailed listing of subjects with subheadings. Most of the books we publish require an index that combines names of persons and places with subject entries. You will be asked to limit your index to a certain length. (Note that one book page is roughly equivalent to two and one-half double-spaced typed pages.)

The following are general suggestions for assembling index items and instructions for preparing the copy according to University of Oklahoma Press style. A sample index page illustrates this style. For further information, please refer to *The Chicago Manual of Style*, 15th edition, chapter 18. If an alternate index style is used in a particular field, check with the in-house editor before proceeding.

### **General Suggestions**

The simplest ways to prepare an index are by means of a computer program or cards of uniform size. If using cards, the 3-by-5-inch size is easy to handle. When you receive page proofs, first read over a whole chapter carefully, underlining or circling in a contrasting color all words to be indexed as general entries or subentries. Catchwords may be noted in the margin if the textual wording is not appropriate for the index.

When all the proofs have been marked, enter the items and their page numbers (with page numbers in numerical order) in the computer or on the index cards. When all entries have been made, alphabetize them manually or by means of your computer program.

Gather subentries together for each subject heading, check them for relevance and parallel form, and arrange them in alphabetical order under that heading (see style

instructions in this guide for further discussion of alphabetizing). Avoid sub-sub-entries. Consolidate equivalent subjects under one heading and insert appropriate cross-references (See or See also). Make a final, careful check of the index's content and of alphabetizing, punctuation, and numerical order.

Type and print out the final copy double-spaced, both within and between entries. Be sure to show proper capitalization, punctuation, and indentions. If the index must be shortened (or--less likely--needs to be lengthened), this is the time to do so. Check the completed typescript for accuracy of spelling and page numbers. Make a copy of the final index for your records or save it in your computer. If sending computer-generated hard copy, please also send a copy of the index on disk to the Press.

You will not receive any proofs of your index. Therefore, it is especially important that the copy be carefully prepared and checked. It will be edited and proofread by an in-house editor.

### **Some Do's and Don't's of Indexing**

- Do include personal names and relevant place-names, as well as subject entries. (In alphabetizing entries, place-names need not follow personal names.)
- Choose entry headings the user is likely to look for.
- Keep entry headings and catchwords for subentries brief; don't try to rewrite, summarize, or outline the manuscript in the index.
- Use a noun or noun phrase if possible, and use parallel constructions within an entry.
- Do not index anything in the front matter (pages with roman numerals).
- Avoid indexing illustrations or illustration legends, but if it seems necessary to do so (as in an art book or atlas), underline those numbers and note at the beginning of the index that illustrations are indicated with italic type (see sample index pages).
- Do not index authors and titles that are only in the bibliography or cited as references in the notes.
- Do, however, index substantive matter in the notes.
- Do provide cross-references (See) when an item could appear under several headings.
- Do provide cross-references (See also) to related topics.

### **OU Press Style for Index**

- Double-space throughout. Leave 1-inch margins on all sides.
- Use hanging indents for all entries.
- Use run-in rather than indented style for all subentries.
- Underline expository words and phrases, e.g., See, See also. (They will be set in italic type.) Underline page references for illustrations if references to them are included in the index.
- Use strict alphabetical order for main or general entries. Entries should be alphabetized letter by letter up to the first mark of punctuation. “Mc” should be alphabetized as “Mc,” not as “Mac”; “St.” should be alphabetized as “St.,” not as “Saint.”
- Capitalize the first word of each entry heading, whether or not it is a proper noun.
- In the case of a person’s name, put the last name first, followed by a comma and the given name. Alternate names, nicknames, or identifiers--such as (son) when several entries have the same name or similar names--may be placed in parentheses following the main entry.
- Identify all places fully, e.g., Dallas, Tex.; Paris, France. Names of states or territories following city names should be abbreviated according to Chicago Manual preferred form, not according to the two-letter form required by the U.S. Postal Service.
- Use full names of persons, even if they are not given in the text. If a full name is not ascertainable, use an identifying phrase if possible, e.g., Ely, Dr. (John Doe’s physician).
- Arrange subentries in alphabetical order by the first important word in the subentry (not an article or preposition); arrange page numbers within entries and subentries in numerical order.
- If there is only one subentry, try to make it a part of the general entry. If there are several subentries on one page, those subentries are not necessary.
- Collect miscellaneous page numbers at the beginning of an entry, preceding subentries.
- Use commas to separate page numbers within a subentry.
- Use a comma after an entry heading if a page number immediately follows it, and colon after an entry heading if it is followed by a subheading.
- Use a semicolon after miscellaneous page numbers before subentries.

- Use semicolons to separate subentries and multiple cross-references.
- Use a period preceding a cross-reference at the end of an entry.
- No punctuation is used at the end of an entry.
- Use a hyphen to indicate that an item carries over to other pages: 24-25. (These will be typeset as en-dashes.)
- Do not repeat the hundreds digit in a carryover unless omitting it would leave a hanging cipher or unless the digit changes: 109-10, 124-25, but 106-107, 199-220. (Note: If number spans are handled in a different way in the text and notes of a book, handle them that way in the index.)
- Avoid the use of ff. to indicate random mentions on succeeding pages. Passing references to the same subject on more than three consecutive pages may be treated as a span of numbers.
- If your book has footnotes (i.e., notes appearing at the bottom of text pages), use n after the page number (without a space between n and number): 126n; if the reference is mentioned both in text and in footnote on the same page and it is necessary to indicate both, use 126 & n. If your book has endnotes (i.e., notes appearing in one section following the text or at the ends of chapters) use n between the page number and note number: 134n14, or 172nn17-18. Nonconsecutive notes on the same page are treated separately (334n14, 334n16, 334n19). For all endnotes, be sure the page numbers are for the pages on which the notes themselves appear, not for the text pages on which the superscript note numbers appear.

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