
ROWMAN & LITTLEFIELD AND LEXINGTON BOOKS CAMERA-READY MANUSCRIPT PREPARATION GUIDE

BEFORE YOU BEGIN

- Remember that your camera-ready pages will appear in the book *exactly* as you submit them. The quality of the book will depend entirely on the quality of your pages.
- You must submit sample pages to your acquisitions editor for approval 10–12 weeks before your assigned delivery date and before you print the entire camera-ready manuscript. This is the best opportunity for our editors to identify major formatting problems and suggest corrections. If sample pages are not submitted, your time spent on revisions will be increased and production of your book may be delayed.

Send the following: All front matter (especially the table of contents), the first three pages of any chapter, a page showing notes, a page showing sample tables/graphs/figures (if applicable), a page from the bibliography, and anything else out of the ordinary. Mail the sample pages (faxing sometimes distorts or condenses the type), and be sure to include a phone number (and e-mail address if you have one) so we can call you to tell you if changes are needed.

SUPPLIES AND EQUIPMENT

Laser printer:	Must print a minimum of 600 dpi and have a Times Roman font. Do not use inkjet printers. Your production editor will ask you to reprint the book in its entirety if you use an inkjet printer for the final copy.
Software:	We prefer MS Word. The formatting tips included throughout this preparation guide are based on MS Word.
Paper:	You can use any normal copy paper for printing drafts. Do not use typewriter paper, onionskin, laid, or watermarked paper. For final pages you should use one of the papers designed for laser printers.
Ruler:	You should have a ruler marked in inches to measure the text area of your pages.
Nonreproducible blue pen	Available at most office supply stores or any art supply store. Use this pen to mark page numbers on the back of photographs or line art; the writing will not show up when we reproduce the pages.

GETTING STARTED

The sample pages included with this document show you exactly how your camera-ready pages should look. Study them carefully and keep them handy to compare with your pages. You should save each chapter or section (preface, acknowledgments, introduction, etc.) as separate files. While this means you'll be working in several different files, it can avoid many future problems with running heads and notes down the line.

TYPE

- Use a **Times Roman** font (sometimes called CG Times, Times New Roman, etc.).
- Use 10-point type for the main text.
- Use 9-point type for endnotes, running heads, page numbers, extracts (block or indented quotations), and bibliography entries. When you complete the index (after the copyediting and revision stages are complete), the index, too, should be done in 9-point type.

Type size varies from printer to printer, so compare a sample of your laser printing to our sample pages to be certain you are using the appropriate size type. Sometimes authors find that they need to use 11-point or 12-point type for the main text and 10- or 11-point for the other material. You should end up with about 43 lines of text on a page. If you have questions about the size of your type, send a sample to your acquisitions editor immediately.

ITALICS

Use *italics* to indicate titles of works, foreign terms, or for emphasis. Do not use **bold** or underline. If you would like to use boldface type for another purpose (such as highlighting words found in a glossary), check with your acquisitions editor for approval.

SPACING

- Single-space all text throughout the book.
- Do not double-space between paragraphs.
- Leave a one-line space above and below extracts.
- There should be a single space following periods and colons, not a double space. Do not put in two spaces after periods. One space only. If you have already keyed in your text and double spacing occurs between sentences, please do a “global” replacement. Go to <EDIT>, select <REPLACE>, then hit the space bar twice in the “find what” box, hit “tab”, hit the space bar once in the “replace with” box, then click on “replace all.” Be sure to click “replace all” two or three times, to eliminate any triple or quadruple spacing.
- Set two lines of space above A-level and B-level subheadings, and one line space below.
- Set one line space above C-level subheadings and no blank lines below. (More about subheadings below.)

JUSTIFICATION

All text, including notes and bibliography, must be fully justified—that is, it must be aligned at both the left and right margins. (The exception is subheadings that start at the left margin, which should be left-aligned only.)

HYPHENATION

Be sure to turn on the automatic hyphenation feature of your software to allow at least three stacked hyphens. If your book is not properly hyphenated, some lines will be too tight and others too loose. Turn on the auto-hyphenation feature by going to the <TOOLS> menu and clicking on <LANGUAGE>. Then click on <HYPHENATION>. Check the box next to “automatically hyphenate document” and set the limit to 3. Click on <OK>.

PAGE NUMBERS

- Left-hand pages always have even page numbers; right-hand pages always have odd page numbers.
- Front matter is numbered with lowercase roman numerals.
- Main text and end matter (bibliography, index, etc.) are numbered with arabic numerals.
- Blank pages display no page number.

FRONT MATTER PAGINATION

Page:

i – half-title page	(just main title, no subtitle or author name)— <i>we will supply</i>
ii – blank	— <i>we will supply</i>
iii – title page	(title, subtitle, author/editor name)— <i>provide one; we will re-set</i>
iv – copyright page	— <i>we will supply</i>
v – dedication	(if you have one)
vi – blank	
vii – contents	(or page v, if there is no dedication)
viii – contents continued	(or blank)

The following items, all of which are optional, go in the following order after the table of contents:

list of figures	(just titled “Figures,” not “List of Figures”)
list of tables	(“Tables”)
list of abbreviations	(“Abbreviations”)
foreword	(written by someone other than the author)
preface	(written by the author/editor)
acknowledgments	(or can be worked into end of preface)
introduction	(or, if it is lengthy and substantial, this can be the first chapter of the main text)

Each of these sections begins on a right-hand (odd-numbered) page, all numbered with roman numerals; note that, although no one section is required, every book should have some sort of introductory section (either a foreword, preface, acknowledgments, or introduction).

MAIN TEXT PAGINATION

- The first page of the main text (usually chapter 1) begins on page 1 (arabic numerals).
- If your book is divided into parts (for example, three parts, each containing several chapters), then you must include pages that say “Part One [or I],” “Part Two [or II],” etc., where appropriate, and the parts pages must be counted into the pagination. In this case, the Part One page would be page 1, followed by a blank page, and the first chapter would begin on page 3.
- Each new chapter begins on a right-hand (odd-numbered) page. If there are many short chapters in the book, chapters may begin on both the left- and right-hand pages—please check with your acquisitions editor before starting chapters on left-hand pages.

FORMATTING THE CHAPTERS

MARGINS/TEXT BLOCK

- The *text block* of your book is the area of the page that is actually occupied by text. All text (running heads, chapter titles, main text, front matter, end matter, artwork, tables, figures—*everything*) must measure 4½ inches wide and 7½ inches long. (This area is measured from the top of the running head to the bottom of the last line of type on the page.) This 4½-by-7½ area is the text block. You can achieve this easily by setting the page margins (for American standard 8½ by 11" paper) to 2" left and right and 1¾" top and bottom. Click on <FILE>, select <PAGE SETUP>, and then, on the “Margins” tab, set top and bottom to 1.75" and left and right to 2". If you are using A4 paper, the top and bottom margins should be set to 2.125" and the left and right margins should be set at 1.875". Apply these margins to your entire document, and if you measure the text block on the printout, you should have a consistent text block of 4.5" x 7.5".

CHAPTER OPENING PAGES

- All chapter openers must be formatted alike. The chapter number, chapter title, author name (if applicable), and beginning of main text should be placed and formatted the same way.
- The first page of the chapter begins on a right-hand (odd-numbered) page.

- No running head or page number should appear at the top of the page (see page number section above).
- Text begins about one-third of the way down the page.
- The chapter number and title (and chapter author, if the book is an edited collection) should be in larger fonts than the main text. Try 16-point type for the chapter number and 18-point for the chapter title (smaller font if chapter titles are quite long), and maybe 14-point for the chapter author (only if your book is an edited collection or multi-author work in which each author wrote a different chapter).
- The page number should appear at the bottom of the page, centered, with one blank line between it and the main text block. This is called a *drop folio*.
- Remember page numbers should always be 1 point size smaller than the main text.

MAIN TEXT

- Single-space all text.
- The first line of the first paragraph under a chapter title or first-level (A-level) subheading should be set flush left, without the usual paragraph indent.
- All other paragraphs should have the first line indented 0.25" (approximately 3–4 characters) *using a tab, not the space bar*.
- Do not double-space between paragraphs.

RUNNING HEADS

A *running head* appears at the top of every page *except*: (1) the first page of any chapter; (2) the first page of any section of front or end matter; (3) a page on which there is only a graphic (chart, table, photograph) and no text; (4) blank pages. Leave only one line space between the running head and the text below.

Left-hand (even-numbered) pages: page number flush left (aligned with left margin of text), chapter number (or chapter author name, in an edited collection) centered above text. Do not use the book title as the left running head.

Right-hand (odd-numbered) pages: page number flush right (aligned with right margin), chapter title centered above text.

- To set up your running heads, as well as the drop folios on your chapter opening pages, go to the <FILE> menu and click on <PAGE SETUP>. Click on the <MARGINS> tab. In the “From Edge” section set the value at 1.75”. Under the <LAYOUT> tab, click on “different odd and even” and “different first page”. Note that drop folios aren’t mandatory, just make sure you are consistent in the use or lack of them.
- Now, with the first page of your document on the screen, go to <VIEW> and click on <HEADER AND FOOTER>. This will start on the first page header. You want to leave this one blank since that is your chapter opener page. Click on the “Switch between Header and Footer” icon. This will take you to the first page footer. Set the alignment to centered and click on the insert page number icon (it looks like a #). It should insert a 1.
- When you have added a second page of text click again on the <VIEW>, <HEADER AND FOOTER>, and it should read “Even Page Header”. Click on the “insert page number” icon again. This time a “2” should appear. There should already be a center tab present. It looks like this: \perp . Make sure this is set at 2 1/4 inches on the ruler. Then tab to it and type in Chapter 1 (or the appropriate chapter number). Now the entire running head needs to be formatted. Hold down the <CONTROL> key and hit the letter “a”. This should select all the text in the running head. Set the font at 1 point smaller than the regular text (it will usually be 9 point Times New Roman). Also set it to italics, small caps, or any other particular format you want by going to the <FORMAT> menu and clicking on .
- When you have added a third page of text click again on the <VIEW>, <HEADER AND FOOTER>, and it should read “Odd Page Header”. Again there should already be a centered tab present, just make sure it is set at 2 1/4 inches on the ruler. Tab to it and type in the chapter title, for example The First Twenty Years. Then set text to be right-aligned and click on the “insert page number” icon. A “3” should be inserted. Now as you type, the running heads should be inserted automatically.

- Since you are saving each chapter to a different file, you'll need to repeat this process for each chapter. You'll need to make sure that each subsequent chapter number starts at the correct page. You don't want them all starting with page 1. When you click on the <VIEW>, <HEADER AND FOOTER> menus and then switch to footer (as you did when setting up chapter 1) click on the "Format Page Number" icon. Then click next to "start at" and then insert the proper page number. You should be inserting the next odd page number after the last page of the previous chapter. After that follow the directions as above for setting the odd and even page headers. Repeat this process for each new chapter or section.

QUOTATIONS

Short quotations (5 full lines of text or less) appear in the main text, set off by quotation marks.

Indented quotations (anything over 5 full lines of text; also called "extracts" or "block quotes"):

- Set off from text by leaving a blank line before and after the quote.
- Indent the quote ¼ inch from both left and right margins.
- Set in type 1 point size smaller than main text (9-point if main text is 10-point).
- Do not use quotation marks or ellipses at the beginning and end.

SUBHEADINGS

Subheadings are used to make your organization clear to readers. Most books have no more than 1 to 3 levels of subheadings. Please format subheadings as follows:

First- or A-level subheadings: should be set in boldface type, centered, and about 4 points larger than text.

This Is an A-level Subhead

Second- or B-level subheadings: should be set in boldface type, flush left, and about 2 points larger than text.

This Is a B-level Subhead

Third- or C-level subheadings: should be set in italic type, not boldfaced, flush left, and about 2 points larger than text (or, if you prefer, boldfaced, not italic, and the same size as text).

This Is a C-level Subhead

This Is an Alternate C-level Subhead

Whichever you choose, you must be consistent throughout the book. Set two line spaces above and one below each A-level subhead, one line space above and one below each B-level subhead, and one line space above and none below each C-level subhead.

Subheadings are capitalized the same way book titles are: The first and last words are capitalized, as are all other words except articles (the, a, an), prepositions (in, between, through, etc.), and coordinating conjunctions (but, and, etc.).

Do not go overboard with the subheadings. Most books do not require a miniscule breakdown of topics.

NOTES

- We prefer notes at the end of each chapter or at the end of the book instead of footnotes. You will find that endnotes are much easier to format than footnotes and will result in a more professional-looking book. Title the section "Notes" (set as an A-level subheading).
- The first line of each note is indented.
- The note callout (the number in text) should be superscript, but the note number (with the citation information) should be set full size and be followed by a period.

- Single-space notes; do not insert line spaces between notes.
- Truncate page ranges in the following style: 1–5, 10–11, 15–19, 100–101, 105–9, 147–48.
- We prefer *Chicago Manual of Style* note style, as shown in the following examples. If you strongly prefer author-date style notes, you must discuss using this style with your acquisitions editor. If you use author-date style, it must be used consistently throughout the book; if your book is an edited collection, all chapters must use one note style.

Here is the correct way to format several types of notes:

For a book:

1. Laurie Kain Hart, *Time, Religion, and Social Experience in Rural Greece* (Lanham, MD: Rowman & Littlefield, 1992), 242–43.

(notice no “p.” before page numbers)

2. Robert J. Donia and John V. A. Fine, Jr., *Bosnia and Hercegovina: A Tradition Betrayed* (New York: Columbia University Press, 1994), 15–21.

(notice no state abbreviation with a major city; consult *Chicago Manual of Style* for cities needing no states)

3. Daniel M. Shea and John C. Green, eds., *The State of the Parties: The Changing Role of Contemporary American Parties* (Lanham, MD: Rowman & Littlefield, 1994), 33–35.

For a chapter in an edited collection:

4. Gary A. Olson and Evelyn Ashton-Jones, “The Politics of Gendered Sponsorship: Mentoring in the Academy,” in *Gender and Academe*, ed. Sara Munson Deats and Lagretta Tallent Lenker (Lanham, MD: Rowman & Littlefield, 1994), 231–46.

(notice that editors’ names follows title of collection)

For an article in a journal:

5. Jane R. Bush, “Rhetoric and the Instinct for Survival,” *Political Perspectives* 29, no. 3 (March 1990): 45–53.

(notice colon after date, no “p.” before page numbers)

For an article in a newspaper:

6. Michael Norman, “The Once-Simple Folk Tale Analyzed by Academe,” *New York Times*, March 5, 1984, 15(N).

(notice no “The” before *New York Times*; include date and page number)

For a paper read at a conference:

7. Eviatar Zerubavel, “The Benedictine Ethic and the Spirit of Scheduling” (paper presented at the annual meeting of the International Society for the Comparative Study of Civilizations, Milwaukee, WI, April 1978), 17–19.

For an Internet source:

8. Lauren P. Burka, “A Hypertext History of Multi-User Dimensions,” *MUD History* 1993, <http://www.ccs.neu.edu/home/lpb/mud-history.html> (accessed December 5, 1994).

(notice the date the website was accessed is included at the end of the reference)

For note formats not covered here (dissertations, etc.) see *Chicago Manual of Style, 15th edition*.

- For repeated references to the same work within a chapter, use short form references after the first reference. Do not use *ibid.* and *op. cit.*

Examples:

1. Laurie Kain Hart, *Time, Religion, and Social Experience in Rural Greece* (Lanham, MD: Rowman & Littlefield, 1992), 242–43.
2. Gary A. Olson and Evelyn Ashton-Jones, “The Politics of Gendered Sponsorship: Mentoring in the Academy,” in *Gender and Academe*, ed. Sara Munson Deats and Lagretta Tallent Lenker (Lanham, MD: Rowman & Littlefield, 1994), 231–46.
3. Hart, *Time, Religion*, 242.
4. Olson and Ashton-Jones, “Gendered Sponsorship,” 236.

END MATTER

- End matter (or “back matter”) includes appendixes (if you have any), the bibliography, the index, and the about the author (or about the contributors) page, in that order.
- End matter follows directly after the end of the last chapter page; numbering continues in arabic numerals.
- Each section of end matter begins on a right-hand (odd-numbered) page.
- Remember to include all sections on your contents page.
- All books should have a bibliography. If you do not want to include a bibliography in your book, you must get approval from your acquisitions editor. Complete publication information must be provided in the notes of each chapter, otherwise we will not approve the omission of a bibliography.

BIBLIOGRAPHY

Here are sample formats for bibliography entries:

For a book:

- Donia, Robert J., and John V. A. Fine, Jr. *Bosnia and Hercegovina: A Tradition Betrayed*. New York: Columbia University Press, 1994.
- Hart, Laurie Kain. *Time, Religion, and Social Experience in Rural Greece*. Lanham, MD: Rowman & Littlefield, 1992.
- Shea, Daniel M., and John C. Green, eds. *The State of the Parties: The Changing Role of Contemporary American Parties*. Lanham, MD: Rowman & Littlefield, 1994.

For a chapter in an edited collection:

- Olson, Gary A., and Evelyn Ashton-Jones. “The Politics of Gendered Sponsorship: Mentoring in the Academy.” Pp. 231–46 in *Gender and Academe*, edited by Sara Munson Deats and Lagretta Tallent Lenker. Lanham, MD: Rowman & Littlefield, 1994.

For an article in a journal:

- Bush, Jane R. “Rhetoric and the Instinct for Survival.” *Political Perspectives* 29, no. 3 (March 1990): 45–53.

For an article in a newspaper:

- Norman, Michael. “The Once-Simple Folk Tale Analyzed by Academe,” *New York Times*, March 5, 1984, 15(N).

For a paper read at a conference:

- Zerubavel, Eviatar. “The Benedictine Ethic and the Spirit of Scheduling.” Paper presented at the annual meeting of the International Society for the Comparative Study of Civilizations, Milwaukee, WI, April 1978.

For an Internet source:

Burka, Lauren P. "A Hypertext History of Multi-User Dimensions." *MUD History*. 1993. <http://www.ccs.neu.edu/home/lpb/mud-history.html> (accessed December 5, 1994).

- **Notice that bibliography entries are set with a "hanging indent"—the first line is flush left, and all following lines are indented.**
- **Entries are alphabetized by the first author's/editor's last name. Note that only the first author's/editor's name is in reverse order.**

For repeated entries by the same author, do not repeat the author's name—replace it with a long dash (3-em dash). But if the author wrote another piece with someone else, you must list both names again.

Examples:

Bush, Jane R. "Rhetoric and the Instinct for Survival." *Political Perspectives* 29, no. 3 (March 1990): 45–53.

———. *The Rhetoric of Politics*. New York: Free Press, 1989.

———. "The Survival of the Fittest." *Political Science Review* 31, no. 2 (June 1992): 73–101.

———, ed. *Politics and Rhetoric*. Lanham, MD: Rowman & Littlefield, 1992.

Bush, Jane R., and Martin Jones. "Rhetoric in the Academy." *Chronicle of Higher Education* 37, no. 7 (July 1994): 32–35.

Do not use an underline in the place of the 3-em dash. To insert a 3-em dash, hold down <CTRL> + <ALT> and hit the Minus key 3 times.

ARTWORK

All artwork, including tables, line art, maps, charts, graphs, equations, and photographs, must be provided in camera-ready form. If artwork is being prepared for the book, it should be created to measure no more than 4½ inches wide and 7½ inches long and should include the figure number and caption. If artwork already exists (photographs, maps being taken with permission from another book—see Permissions for Others' Artwork section below), you must make sure that it is clean and will reproduce well. If it does not measure 4½ x 7½ inches, try reducing it on a photocopier. Sometimes when you reduce a map enough to fit the text area, the type on the map is so small it is no longer legible. If this is the case, you will have to have the map (table, chart, etc.) redrawn.

We recommend that you double-number figures by chapter for easy reference. For example, if you have three tables and two figures in chapter 3, they would be table 3.1, table 3.2, table 3.3, figure 3.1, and figure 3.2. Be sure to place callouts in your text to direct readers to tables, figures, or artwork as needed.

Wherever possible the art should be laser printed directly on the page (with text above or below if art does not take up the entire page). To place images on your pages, you should go to the Insert menu and select Textbox. With the cursor, draw a box that is the appropriate size (usually 4½ inches wide, the width of the text block). After you have drawn the textbox, go to the Insert menu and select Picture, then select From File and browse to the file that holds the image you want. Double click on the file and the image should drop in to the textbox.

If the figure is not laser printed on the page, mark the back of the figure with the correct page number in nonreproducible blue pen or pencil and use a rule box on the camera-ready page to indicate where the figure should go and how big it should be. We will then insert the art. Keep all original figures, clearly labeled, together in a protective folder or 9" x 12" envelope—do not staple, tape, or paperclip them to the camera-ready pages.

PERMISSIONS FOR OTHERS' ARTWORK

If you are using previously published artwork, you must obtain permission from the original publisher for use in your book. The declaration of permission should be forwarded to your acquisitions editor for our records. Permission from the author will only be sufficient if full rights of publication have been reverted to that author, in writing, by the original publisher.

LINE ART/MAPS

- Remember that the line art or map must fit the 4½-by-7½ inch text block or it will be reduced.
- If you are preparing original art, not using existing art, be sure to prepare it at the right size so that it will not have to be enlarged or reduced—it is always preferable to have correctly sized art from the beginning.
- If art will have to be reduced, be sure that the type will not become too small.

PHOTOGRAPHS

- Black-and-white photographs may be included in your book if approved by your acquisitions editors. Please consult your acquisitions editor to determine how many photographs may be included.
- Each photo should be labeled on the back using a nonreproducible blue pen or pencil or a soft black pencil so that you do not mar the surface of the photo. Label each photo with the figure number and the page number it belongs on. When photos will appear together in a photospread (which must be approved by your acquisitions editor), you must indicate in what order the photos should appear.
- Captions should be laser-printed on the appropriate camera-ready page in the appropriate location. If the photo should appear turned on the page (so the reader has to turn the book sideways to look at it) the caption should run along the right-hand margin of the page.
- Do not paste or clip photos to the pages. Submit them, clearly labeled, in a separate large envelope.

TABLES

- Do not create tables in MS Excel.
- Do not simply use the “tables” feature of your word processor to turn out a rudimentary table with every entry enclosed in a block (looks like a spreadsheet). The tables produced by this method do not look professional enough to be included in a book.
- Use the columns feature to set up tables. You may use rules where appropriate to set off column headings from the information, etc., but use them sparingly.
- Follow all directions for line art, including size, placement on page, labeling, etc.
- We have a camera-ready tables guide with more specific instructions. If you will be creating tables for your book, please request a copy from one of the editorial staff.

EQUATIONS

- Equations must measure no more than 4½ inches across. If necessary, break into two or more lines.
- Use a Times Roman font for equations, in 10- or 12-point type.

BEFORE PRINTING YOUR CAMERA-READY PAGES

- Run the spellcheck feature of your software. Make sure you have used no British spellings (e.g., towards, recognise, theatre—American English: toward, recognize, and theater).
- Proofread the manuscript carefully yourself. Spellcheck programs will not pick up mistakes in grammar, punctuation, or word choice (too/to, affect/effect, etc.).
- Check the pagination to be sure that right-hand pages have odd numbers and left-hand pages have even numbers.
- Check your table of contents. Do the chapter titles as listed match exactly those on the actual chapters and those in the running heads? Do page numbers match those that the chapters actually begin on? For edited volumes, do contributors' names match on the contents page and the chapter opening pages? Are the names spelled correctly with the correct initials?

- Check that all captions and spaces for graphics are in place in the camera-ready pages and that all figures, photos, etc., are included in a separate envelope.
- Have you included all necessary permissions letters for tables, art, photos, previously published materials, quotations, etc.? The “fair use” rule can rarely be applied to fiction, poetry, song lyrics, and any work that was published after 1906. The author must obtain permission from the copyright holder of such material.

PRINTING YOUR CAMERA-READY PAGES

Your camera-ready pages must be printed at a minimum of 600 dpi on a laser printer on laser paper. Your production editor will ask you to reprint the book in its entirety if you use an inkjet printer.

AFTER PRINTING THE CAMERA-READY PAGES

- Is the type clear and legible? It should not be smeared or fuzzy.
- Make sure that all pages are evenly dark and that each page is evenly dark from top to bottom and left to right. Differences in density (often caused by an old toner cartridge that needs to be replaced) will be magnified in the finished book.
- Make sure all pages are included.
- Package the pages and artwork carefully so they will be protected, preferably in a box, not a padded envelope.
- Submit your electronic files on disk along with your camera-ready manuscript.
- Mail to the Rowman & Littlefield Publishing Group using registered first-class mail, UPS, Federal Express, or a courier service so the package can be traced if it is lost.

AFTER THE CAMERA-READY PAGES ARRIVE AT RLPG

After the camera-ready pages arrive at the Rowman & Littlefield Publishing Group office, your book will be assigned to a production editor who will conduct a thorough check of the manuscript. If your production editor finds any layout irregularities or formatting inconsistencies, the camera-ready pages will be returned to you for correction. You will then run out the final camera-ready pages and deliver them to the publisher, following all of the instructions under the heading “After printing the camera-ready pages” very carefully.

THE PRODUCTION PROCESS

1. You begin to prepare your camera-ready pages following the Rowman & Littlefield and Lexington Books Camera-Ready Manuscript Preparation Guide.
2. After receiving approval of your sample pages, you finish setting the entire book, including the index.
3. You send the pages to your acquisitions editor, who will review them.
4. Your acquisitions editor transmits your book to the Production Department, where it is assigned to a production editor.
5. Your production editor performs a thorough check of the manuscript. If any layout irregularities or formatting inconsistencies are found, your production editor will return the effected pages for correction.
6. You return the revised pages to your production editor, who will review your corrections. Your production editor will request additional corrections if you have missed corrections or made them inaccurately.
7. Final camera-ready copy is approved by your production editor and sent to the printer.

FREQUENTLY ASKED QUESTIONS

Below is a list of the most common questions that we are asked by authors when they have problems with Word formatting. Some of these problems can be avoided altogether by following the instructions in the previous sections.

Q: How do I change all these double hyphens into long (em) dashes?

A: The easiest way is to perform a global find and replace. Go to the <EDIT> menu and click on <REPLACE>. A box will appear. In the top line, next to “Find what:” put in the double hyphen. Tab to the next line, “Replace with:” and hold down the CONTROL and ALT keys and hit the MINUS SIGN key. An em dash should appear on the line. Click <REPLACE ALL>. You should run this a couple of times to make sure you got them all. If you are also being told to close up spaces on either side of the hyphens as well, put a space before and after the double hyphens in the “Find what:” line.

Q: I have a lot of double spaces in my text, especially after periods. How do I get rid of them?

A: Again, perform a global find and replace. Put two spaces in the “Find what:” line and one space in the “Replace with:” line and click <REPLACE ALL>. You will definitely need to repeat this a few times until the box reads “Word made 0 replacements.”

Q: How do I change all my straight quotes (") to curly (") quotes?

A: Perform a global find and replace and type a quote in the “Find what” line and in the “Replace with” line. The computer should automatically toggle the quotes in your text to the same thing. If it toggles them all to straight quotes, perform the replacement again and it will toggle them all to curly quotes.

Q: How do I change website hyperlinks to regular text?

A: Right-click on the hyperlink and a shortcut menu will appear. Click on <EDIT HYPERLINK> on the menu and then click on <REMOVE HYPERLINK>.

Q: Some of my text lines are very loose. How do I correct this?

A: Auto-hyphenate your text by going to the <TOOLS> menu and clicking on <LANGUAGE>. Then click on <HYPHENATION>. Check the box next to “automatically hyphenate document” and set the limit to three. Click on <OK>.

Q: All of my notes were footnotes. How do I change them to endnotes?

A: Go to <INSERT>; <FOOTNOTE>; <OPTIONS>; <CONVERT>. Then make sure the “Convert all footnotes to endnotes” section is checked and click <OK>.

Q: My notes are already embedded and the computer keeps putting a line above them. How do I remove this?

A: Go to the <VIEW> menu and click on <NORMAL VIEW>. Then go back to the <VIEW> menu and click on <FOOTNOTES>. Notes will appear at the bottom of the screen in a separate frame. There should be a pull down menu next to the white cell. Select <NOTE SEPARATOR>. When the separator appears, select it and hit Delete. Go to the pull down menu again and select <NOTE CONTINUATION SEPARATOR>, select and hit delete. Hit the <CLOSE> button and change the View back to <PAGE LAYOUT>. The separators should be gone.

Q: My endnote numbers are really small, how do I change them to regular size?

A: Highlight the notes at the end of your chapter (just the notes, not any of the chapter text), click on <FORMAT>; ; and then click on “superscript” to remove the checkmark. Click <OK> and then do the same steps for the next chapter. This should not affect the note numbers in your text blocks.

Q: How do I remove the extra line space from the running heads on endnote pages without losing the blank line space on text pages?

A: This is a lengthy fix. Keep in mind that this is the best “solution” we have come up with to fix what boils down to a Microsoft Word glitch, but it doesn’t always work, which is why not embedding your notes in the beginning of the process is recommended.

1. Place the cursor in front of the notes section heading “Notes”.
2. Insert >> Break >> under Section, select Continuous.
3. Scroll down to next page (first full page of notes).
4. Double click on the header to open it.
5. In the Header and Footer menu bar (which appears on your screen every time you open the header—so it should be on the monitor now), click on the fifth "button" from the right (it looks like two pieces of paper with an arrow pointing from the right page to the left page). This will make the words "Same As Previous" disappear.
6. Delete the extra line in the running head.
7. Click on “Format Page Number”
8. Type in starting page as the page on which the note section begins (should be the page just before the one you’re working on).
9. Click “Close”.
10. Scroll down to next page (You have to change both an odd and even page.)
11. Double click on the header to open it.
12. Click off “Same As Previous”
13. Delete the extra line in the running head.
14. Click “Close”.

Do one final run through to make sure the running heads are evenly spaced throughout.