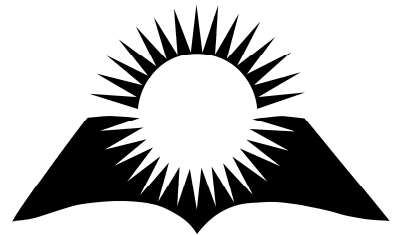


University Press of Florida

Manuscript Preparation Guidelines for Authors



Discover the World with Florida Books

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Welcome to the University Press of Florida!

Whether you are preparing a draft of your manuscript for initial peer review or you are in the process of submitting your final draft for editing, the following guidelines will inform you of our general manuscript requirements. They may seem overly detailed, but if you follow them closely, the result will be a manuscript in a standardized format that will move smoothly and quickly through the stages of copyediting, design, and typesetting.

The primary elements of your final manuscript include an electronic copy of your manuscript, all illustrations, and all permissions for both textual and photographic materials. The information in these guidelines addresses only the preparation of the text. Your acquisitions editor can provide you with guidelines for preparing illustrations if you require them.

If you are submitting an initial draft for peer review, much of the material in these guidelines will not be immediately applicable. However, the closer you adhere to these guidelines from the beginning, the smoother preparations of the final draft will be should the press's editorial board approve publication of your work. Your acquisitions editor can provide you with our brief Checklist for Preparing a Manuscript for Review, which provides basic formatting guidelines for submitting an initial draft.

If you are submitting the final manuscript for copyediting, these guidelines should be followed as closely as possible. If you feel you cannot format your manuscript as described, or if you think your manuscript necessitates special exceptions, please talk to your editor right away to make sure that we can accept your proposed formatting.

We provide you with these guidelines because manuscripts that arrive at the press in excellent condition from the start can eventually be passed directly into copyediting with little to no delay. Therefore, if you encounter problems or have questions about our requirements when finalizing your manuscript, call your acquisitions editor for help. Your editor will not think any question is too small or trivial; it is better to ask than to struggle with a problem that may be easily resolved.

Thank you for your careful attention to these materials, and we look forward to working with you on your manuscript.

1. Manuscript Submission

All manuscripts must be submitted as electronic files. A paper printout may not be necessary; please ask your editor if you may submit files only.

Electronic Files

1.1 Save each element of your manuscript as a separate file except for the front matter, which should be saved in one file as described in section 3.1. Do not submit your manuscript in one big file.

Always keep an electronic copy and a paper copy for yourself.

Submit good-quality, clearly labeled high-density 3.5" floppy disks, CDs, DVDs, or a flash drive. Label whatever media you send with the author's name, book title, name and release number of the word-processing software (for example, MS Word 2000), and the date you finalized work on the disk.

The press can translate all modern software programs and Rich Text Format. Some programs are so old that we cannot work with them; please check with us to determine whether your program is acceptable. The press prefers: in Windows, WordPerfect 5.1 or above and MS Word 6 or above; in Macintosh, WordPerfect 2.0 or above and MS Word 4.0 or above.

After you have sent the final draft of the manuscript to us for copyediting, do not send additional corrections. Necessary minor corrections can be made later when you review the copyedited manuscript. If major corrections are required, consult your acquiring editor.

Name the files on your disk as follows:

Front matter (all elements in one file as described in section 3.1 of these guidelines)

Introduction (if applicable)

Chapter 01, 02, 03, etc. (Label chapter files with chapter numbers only, not chapter titles; each chapter should be a separate file.)

Endnotes (see note below)

Bibliography

Biography

Caption list (If your book has illustrations, please consult our Art Guidelines for instructions on writing captions.)

Tables (if applicable). (Note: Put each table in a separate file. See the tables section for instruction on preparing your tables.)

Note: If your notes are “embedded,” meaning that you have used your word processing program's feature to automatically insert notes into the chapter by using the “insert endnote” function, then you should not have a separate endnotes file; your notes should remain saved at the end of each chapter. Include a separate endnotes file only if you have manually numbered your notes, that is, you have typed each superscript note number into the text. We strongly encourage you to embed your notes, as it is ultimately easier for both the author and the press to

work with embedded notes. Even though embedded notes are saved at the end of each chapter at this point, in a single author volume, they all will appear near the end of the finished book in one section, generally right before the bibliography. In a multi-author volume, the notes will remain at the end of each chapter.

Complete instructions on formatting your notes can be found in sections 3.32–3.34 of the guidelines.

Printout of the Manuscript

1.2 If a printout is requested, send one printout of your final manuscript, completely double-spaced.

Please do not bind the manuscript. We may make additional photocopies of the printout, so all we want are loose pages with a rubber band around them.

Number the pages consecutively throughout, not chapter by chapter—either by hand on the printout or electronically. If the latter, use the automatic page-numbering feature of your software program to do the numbering—that is, do not key the page numbers as you type the manuscript. If you are having trouble figuring out how to use the pagination function in your word processing program, please talk to your acquisitions editor.

If you are submitting the final draft of your manuscript for copyediting, the final printout you send us must match the content of the electronic version *exactly*. If you must make changes to the disk after generating the final printout, please be sure to write all of them on the printout in red ink and flag those pages.

Tables and Illustrations

1.3 In your printout, do not interleave tables or any other illustrations within the main text. Print out each element on its own page(s), without page numbers. Put the printouts in sequential order, in a separate group from the main text, and make sure that they are clearly labeled with the appropriate table or figure number for easy reference.

Instructions on submitting electronic artwork files can be found in our Art Guidelines. Please do not save art files on the same disk as the text elements listed above, as we process illustrations very differently from text materials.

2. Formatting the Manuscript

Basic Formatting

2.1 Keep formatting to a minimum. Excessive formatting can make a file difficult, or sometimes impossible, to work with.

We do not want you to send the manuscript formatted to reflect “how it should look” in the finished book; in fact, we remove all such formatting before the book goes to the designer, so including extra formatting creates more work for the people at the press that are working on your project. By using these guidelines, we assure you that you will be giving our designers enough information about how the manuscript should look in book form. The sample pages at the end of this document demonstrate how our formatting instructions translate to a finished page in the book. If you are in doubt about whether something should be formatted in a special way, it probably should not be formatted; just type.

Some types of books—for example, guidebooks, cookbooks, and photography books—have special formatting needs that may not be covered in full in these guidelines. If your book falls into one of these categories, please consult with your acquisitions editor as early as possible so that a formatting style can be devised for your project.

For all other projects, the following basic formatting should be applied throughout the text:

1. Press the enter, or hard-return, key *only* at the end of a paragraph, endnote, bibliography entry, extract, or line of poetry—*not after each line of text* as on a typewriter.
2. Indicate a new paragraph with a tab, *not* with an extra line of space (such as to make a block paragraph). Do not indent paragraphs by using the space bar or a combination of the space bar and the tab key—only use tabs. When the manuscript is prepared for copyediting, all extra hard returns and spaces are removed from the manuscript, so we will not know where one paragraph ends and the next begins if you use block paragraphs or use spaces rather than tabs to indicate the beginning of the paragraph.
3. We would prefer that you use the underline command, not the *italic* command, for words that you want to appear in italics in your book. If you have already used italics throughout, you need not change them for the final draft.
4. Please do *not* select special type to improve the appearance of the printout or the electronic version of your manuscript, including boldface and oversize fonts. (Exception: if your work will include a glossary, boldface may be used for the word being defined in a glossary entry.)
5. Remember not to type the letter l (el) for the numeral 1 (one), or the letter O (oh) for the number 0 (zero), or vice versa.

6. Do not use your word processor's built-in "styles" feature for chapter titles, subhead levels, notes, and so on; use "Normal" or "No Style." Also, do not use the automatic features for numbering, quotation marks ("smart quotes"), dashes, hyphens, ellipses, and similar options; create such elements manually, using your keyboard. Many of these automatic features can be turned off through QuickCorrect (in WordPerfect), found under "Tools" on your tool bar, or AutoCorrect (in Word).

7. Do not use index markers, and do not insert text using your word processing program's "comments" feature. If you have ever used these features in your manuscript, make sure they have been completely deleted.

Coding the Manuscript

2.2 Nowadays, all books are designed electronically by using a special book-design computer program. Because of this, many presses, including UPF, have created specific sets of letters and symbols that are inserted electronically into the text to provide the designer with instructions about how the text should look on the finished book page. These are commonly called "codes."

You will notice several instances in these guidelines where we will provide you with a code that you can insert into the electronic version of the manuscript in order to produce a certain design result, and we have provided examples that demonstrate how to insert the various codes. There is also a full list of codes in sections 3.24–3.26 of these guidelines. We ask that you use the appropriate codes wherever they are needed. Doing so will ensure that the people working on your book do not miss any important design elements.

If you are having trouble negotiating the codes or are not sure which codes to use, please contact your acquisitions editor for help.

Inserting Callouts

2.3 As you will notice as you read through these guidelines, we ask that anything that must be prepared in a different way from regular text be saved separately from the main text. Examples of such elements are tables and illustrations. Once the book is designed, we incorporate these elements into the text to create the finished book. In the guidelines, we ask that you indicate the approximate eventual placement of such materials by using what we call a "callout." See section 4.4 for an example of a callout.

3. The Complete Book Manuscript

A complete manuscript can be viewed as three parts: the front matter, the main text body, and the back matter. Each of these elements will be described in detail below.

Additional material, such as tables, might be incorporated into the final book; these elements are discussed in sections 3.41–3.47.

If you have a question about a particular item in your manuscript, please refer to the table of contents at the front of this document; if your question is not answered herein, please consult with your acquisitions editor.

Be apprised that your acquisitions editor will not transmit your manuscript to the editorial department if your manuscript is incomplete.

Front Matter

3.1 All front matter elements should be saved as one file. Each element will begin on its own page.

Please refrain from formatting your front matter. Before the manuscript is transmitted to the editorial department, your acquisitions editor must reformat the front matter to account for design elements such as the press's logo and the copyright page, so any formatting you include will be stripped out.

Front matter elements should be presented in the following order. Each element should begin on a new page.

TITLE PAGE

3.2 A title page is *required*. The title page must include the name of the author *as he or she wishes it to appear*. Bear in mind that the title of your book is still subject to change until the book goes into editing, so the title you submit may not necessarily be the title of your book. Your editor will discuss any title changes with you if they are required.

DEDICATION

3.3 A dedication page is optional.

EPIGRAPH

3.4 An epigraph is optional.

TABLE OF CONTENTS

3.5 A table of contents is *required*. Please do not include page numbers. Do not include subheadings on the contents page; list only the chapter titles. If you feel that your table of contents requires subheadings, please ask your editor if an exception can be made. For multiauthor volumes, include the contributor's name under the chapter title.

LIST(S) OF ILLUSTRATIONS

3.6 If applicable, include a list of illustrations (maps, figures, plates, tables). These lists should include very short descriptions of the illustration, table, or figure and not full illustration credit lines or discursive descriptions as one might see in a caption. More detailed instructions for creating a list of illustrations can be found in our Art Guidelines.

FOREWORD

3.7 If applicable, include a foreword. A foreword is a statement about the work written by someone other than the author, such as the series editor.

PREFACE

3.8 If applicable, include a preface. A preface is the author's own statement about the work, and it may contain reasons for undertaking the work or method of research. A preface may introduce the book in a more personal way than a formal introduction. The words “preface” and “foreword” are not interchangeable.

ACKNOWLEDGMENTS

3.9 If applicable, include acknowledgments. Acknowledgments may include credit lines for texts you are reproducing in the book from previously published sources (please see section 5.7 for more information on acknowledging permissions). The acknowledgments may be added to the preface if you wish.

CHRONOLOGY

3.10 If applicable, you may include a chronology.

LIST OF ABBREVIATIONS

3.11 If applicable, you may include a list of abbreviations. If the list of abbreviations concerns only the notes, it may appear at the beginning of the endnotes.

Main Text Body

3.12 The press can offer suggestions concerning many bothersome questions that can be reduced to rules. Good writing, of course, is an art, not merely a matter of following rules. Even the most specialized work can be made accessible and readable if prepared with care by a sensitive and meticulous writer.

If proofreading is not one of your talents, or if you are not a native speaker of English, please have your manuscript proofread by a good proofreader who is a native speaker before submitting the final draft for editing. It will save you and us a lot of time, money, and frustration.

HOUSE STYLE

3.13 For questions concerning spelling, hyphenation, and punctuation, consult *Merriam-Webster's Collegiate Dictionary*, 11th ed., and *Webster's Third New International Dictionary*.

Always use American spelling rather than British (except in quoted material).

For questions concerning editorial style, consult *The Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003).

We will also accept MLA style (5th ed.) in notes and references, with three exceptions (see section 3.31 for exceptions). When appropriate, authors may also follow a style that is specific to their discipline, such as that of the Council of Science Editors. If you have followed a style other than that in the *Chicago Manual*, be sure to consult with your acquiring editor.

Many authors find it helpful to read some of the many excellent style guides that are available. One that we especially recommend is *The Elements of Style*, 3rd ed., by William Strunk Jr. and E. B. White (New York: Macmillan, 1979).

CHAPTER TITLES

3.14 Make sure chapter numbers and chapter titles match the table of contents.

In multiauthor volumes, add the chapter author's name below the chapter title.

For aesthetic reasons, *never* attach an endnote to a chapter title. A note that applies to the entire chapter should be unnumbered and should precede numbered notes in the note section.

Type chapter titles flush left, upper- and lowercase, in roman type (meaning plain type style [like this], as distinguished from italic [*like this*]). Do not use oversized type, italic, bold, small caps, or large caps. There is no need to skip a line before starting the text.

SUBHEADS

3.15 If you divide your chapters into smaller sections, the section titles are called subheads. A subhead is a short, meaningful heading within the chapter that indicates to the reader a division between one topic and the next.

If you use subheads, you must indicate the level of each. Most manuscripts include only A-level subheads. Some authors, however, subdivide such sections further and require B-level subheads. Think of a chapter outline: A-level subheads indicate major lines of thought in the chapter; subsections within the A-level subsections are referred to as B-heads, and so on.

If you decide to use subheads in a chapter, there should be at least two sections. A single subhead in a chapter, or a single B-level subhead under an A-level subhead, may be viewed as illogical and asymmetrical. (*Note:* You do not need to indent your subheads. The indentation below is for illustrative purposes only.)

Examples of subhead levels

```
<a>Dogs
    <b>Terriers
        <c>Fox terrier
        <c>Scottish terrier
    <b>Retrievers
        <c>Golden retriever
        <c>English springer spaniel
<a>Cats
```

Please code the subheads in your book by typing the level of subhead <a>, , etc., next to the subhead title. Type the subhead titles flush left, upper- and lowercase, in regular type. An example of how this should look on the manuscript page can be found in sections 4.4–4.5.

Do not open the chapter with a subhead, especially if the subhead is "Introduction" (as it is generally understood that opening text is an introduction). Also, chapter titles are *not* subheads. Subheads are found only within the chapters. So, please do not label your chapter titles with A-heads.

Do *not* attach a note to a subhead. A note that applies to the section should be placed in the text, perhaps after the first sentence in the section.

Finally, under no circumstances should label your subheads alphabetically—in other words, do not simply label your subheads A, B, C, D, and so on as the chapter progresses.

Line Breaks: If you wish to divide your chapter into sections but do not wish to include subheads, you may use a line break to show division. Please code the blank line with the code <l> (letter l, not number 1). The text that follows a line break should be flush left (that is, do not indent the paragraph). For an example, see section 4.5.

QUOTATIONS AND EXTRACTS

3.16 Brief quotations (8–10 lines or fewer) should be run in with the text. Quotations longer than 8–10 lines should be set off from the main text as extracts. Extracts are also known as block quotations. Extracts are not enclosed in quotation marks and always start a new line. (*Note:* A passage with dialogue that needs paragraphing, even a brief one, is best set off as an extract.) See section 4.3 for an example of an extract.

Please check all quotations carefully against the original source for accuracy before submitting your final manuscript.

For all quotations, use a 3-dot ellipsis to show an omission in the middle of one sentence. Use a 4-dot ellipsis if the omission extends to another sentence. Be sure to type ellipses using your keyboard (space, period, space, period, etc.); do not use your program's automatic ellipsis feature.

Example of correct ellipses usage

"But those values upon which our success depends—hard work and honesty, courage and fair play, tolerance and curiosity, loyalty and patriotism—these things are old. . . . They have been the quiet force of progress throughout our history. What is demanded then is a return to these truths. What is required of us now is a new era of responsibility—a recognition . . . that we have duties to ourselves, our nation and the world, duties that we do not grudgingly accept but rather seize gladly, firm in the knowledge that there is nothing so satisfying to the spirit, so defining of our character, than giving our all to a difficult task."

Follow the capitalization of the original; avoid using square brackets to show how the original was upper- or lowercased.

RUN-IN QUOTATIONS

3.17 Brief quotations (8–10 lines or fewer) should be run-in quotations.

Always use quotation marks.

If you are using *in-text citation*, place the citation at the end of the quotation in parentheses. If it comes at the end of the sentence proper, place it *inside* the final period, like this (Freedman, 232).

Example of a run-in quotation with in-text citation

By the 1730s, "half of the slaves" in the Chesapeake "lived on quarters of ten or fewer, and only a quarter resided on units of more than twenty" slaves (Kulikoff 1986: 330).

If you are using *endnotes*, place the note number after the closing quotation mark: "Nevermore."³

Example of a run-in quotation with an endnote

When the American Center in New Delhi held an event the day after the 2004 U.S. elections, guests were feted with "an American-style breakfast of scrambled eggs, hash browns, and doughnuts."¹

SET-OFF EXTRACTS

3.18 Quotations longer than 8–10 lines should be set-off extracts.

To indicate where an extract begins, please insert the code <ex> at the beginning of the extract. Indicate the return to regular text with the code <txt>. An example of a properly formatted set-off extract can be found in section 4.3.

There is no need to indent the extracts; we will remove your indentation when we are preparing the manuscript for the copyediting. Extracts will be indented and set off at the typesetting stage. *Do not* use hard returns and tabs to achieve the extract indent.

Omit quotation marks at the beginning and end of an extract unless the quotes are in the original text. Use square brackets to enclose your own editorial interpolations in quoted material, such as [emphasis added].

When placing a source after an extract, put the source in parentheses *outside* the final punctuation of the quoted material.

Example of set-off quotation

<ex>Many figurines also functioned as whistles, with an empty body cavity serving as the resonating chamber, or as rattles with several clay balls inserted into a hollow, closed compartment, indicating that they were used in music making or public performances. (Taube and Taube 2009)

For PROSE extracts, type extracted quoted passages as straight text. Let the lines of the extract "wrap" naturally as you type, and do not put hard returns at the end of each line. Put a hard return *only* at the end of the extract.

For POETRY extracts, use a hard return at the end of each complete line of poetry. If the poetry has indented lines within it, use the tab key and the space bar to indent these lines (remember, this is for poetry only, not prose). If you are providing a printout of your manuscript, please make sure that the indenting of all lines of poetry appears in your final printout exactly as you wish it to appear in the finished book. The designer will use your printout as a guide when typesetting the poems on the book page. If you are not providing a printout, you can send a printout of the poetry extract only, or a photocopy of the actual poem you are quoting.

EPIGRAPHS

3.19 *Never* attach a note number to an epigraph. Provide the citation for the quote in the epigraph source line immediately below the quote.

Quotation marks are not needed with epigraphs.

Please use the code <ep> to signal the beginning of an epigraph, and the code <eps> for the epigraph source.

Example of an epigraph

<ep>To the rough, practical Northern mind, Florida is a land of dreams, a strange country full of surprises, an intangible sort of place, where at first nothing is believed to be real and where finally everything is considered possible.

<eps>David Leon Chandler, *Henry Flagler*

LISTS

3.20 If your manuscript includes lists, please do not use auto formatting or auto numbering.

Code the beginning of each list with <list>, and mark the return to regular text with <txt>.

As mentioned in the special characters section, if your list requires bullet points, you should code for bullets by using {b} where you want them to appear.

Example of a bulleted list

<list>{b} To be

{b} Not to be

If your list is a numbered list, type the number, a period, one space, and the information. Please be sure that you are inserting the numbers manually, and your word processing program is not automatically inserting the next number.

Example of a numbered list

<list>1. Reduce consumption

2. Recycle all recyclables

NON-ENGLISH AND TRANSLATED MATERIAL

3.21 Non-English words and phrases in your own prose should be in italic, followed by the translation (if any), either in parentheses or in square brackets, whichever you prefer.

Example of a translation

The first French word she learned was *la parapluie* (the umbrella).

Remember that many non-English words and phrases are so commonly used in English that they are now in the English dictionary and so should not be treated as foreign words (for example, "quid pro quo").

Non-English proper nouns (names of people, places, organizations, and the like) should *never* be in italic, unless they appear that way in quoted material.

If any non-English words require special characters not found on your keyboard, please read section 3.23.

NON-ENGLISH QUOTATIONS

3.22 Quoted passages that are followed by translations should be in roman type, not italic.

Short quotations (fewer than five lines) are run into the main text. The non-English quotation should be enclosed in quotation marks, followed immediately by the translation enclosed in square brackets [], followed by the punctuation of the mother sentence. The translation should also be in roman type, not italic, with no enclosing quotation marks.

Example of a short, translated quotation

"C'est la parapluie!" [It's the umbrella!]

Longer passages should appear as extracts with no enclosing quotation marks, followed by a line space, then the translation enclosed in square brackets. At the end of the translation, place the final mark of punctuation inside the closing bracket, with no period afterward.

Example of a longer, translated quotation

<ex>Voici un exemple de texte extrait et traduit—mais imaginez que c'est six lignes au moins.

<|>

<ex>[This is an example of extracted, translated text—except imagine that it is at least six lines long.]

ACCENT MARKS AND SPECIAL CHARACTERS

3.23 Many manuscripts include unusual characters; these might be accent marks, mathematical symbols, or languages that do not use roman lettering. Some of these can be created by using the accenting features of your software, but others must be coded.

The following symbols do not need to be coded. Use the accenting feature of your software.

ß	Á á	Â â	Ä ä	À à	Å å	Ã ã	Æ	Ç ç
É é	Ê ê	Ë ë	È è	Í í	Î î	Ï ï	Ì ì	Ñ ñ
Ó ó	Ô ô	Ö ö	Ò ò	Ø ø	Õ õ	Œ œ	Ú ú	Û û
Ü ü	Û ù	Ỹ ỹ						
¶	§	ı	ı	£	®	©		

Note: The lowercase ligature æ is not listed above. It *does* need a code.

For all other accent marks and symbols, create a code for each kind of symbol that you use in your text by using curly { } brackets. The code will be a place holder, and the correct symbol will be added when the manuscript is typeset. Type the code tight to the characters that precede and follow it.

Example of how to use symbol codes

The block was 12{in} {x} 18{in} and weighed 6 pounds.

You must *use the same code for each symbol throughout the manuscript*, including the captions and front matter, wherever you want this symbol to appear.

Make a list of all the codes you have created, indicating next to each one the accented character or symbol it represents. For each code, list the names of the files in which it appears.

Example of a code list

{b}	bullet	chapters 2, 4
{in}	inches mark	chapter 5
{ft}	feet mark	chapter 5
{x}	multiplication sign	chapter 5

If you are unsure about creating and inserting codes, please contact your acquisitions editor for assistance.

For *Middle Eastern studies* manuscripts, use {ay} as the code for an ayn and {ha} for hamza. Put each code tight to the characters it precedes or follows. Do not use the apostrophe or any other key for either of these.

Example of coding for Arabic characters

To get: Mas‘ud Type: Mas{ay}ud

If you do not wish to differentiate between the ayn and the hamza, you may use the code {p} for a prime symbol '.

If you have an entire passage of untransliterated text, just flag the printout page it appears on, and the designer will follow your printout. This is much easier than trying to code each and every character in a sentence or paragraph.

If you have a great many uncommon accents or special characters and are not sure about how to proceed, consult with your editor before inserting them into the manuscript. Please remember—you are responsible for doing all the accents properly at the manuscript stage. It will be very expensive to do it later, once the book has been designed and typeset.

Typesetting Codes

3.24 Labeling the parts of your manuscript with these codes will help us understand the elements of your book.

TEXT CODES

3.25 Codes that describe different types of text are called text codes. For text codes, use angle < > brackets, not square [] brackets. Notice that no space appears between the code and the text.

Code	Text element	Example
<cn>	chapter number	<cn>3
<ct>	chapter title	<ct>Signed, Sealed, Delivered
<cs>	chapter subtitle	<cs>Mulreadies, Caricatures, and the Penny Black
<ca>	chapter author	<ca>Lena Brown (this is for multiauthor books only)
<txt>	main text	<txt>Despite the volume of . . .
<a>	a-level subhead	<a>The Docile Inmate
	b-level subhead	On the Production of Social Control
<ex>	extract	<ex>Cultural categories are . . .
<list>	list	<list>1. Wash your hands
<l>	line break	<l>

SYMBOL CODES

3.26 Codes that replace symbols and characters are called symbol codes. For symbols and special characters, use curly { } brackets. You may create your own symbol codes for other unusual characters not listed here; be sure to include the code you have used in the code list you provide us with the manuscript so we know what each code represents (see section 3.23).

Code	Symbol	Example
{#}	space after hyphen	ninth-#{#}and tenth-century ruins
{ay}	◌ ayn	{ay}ayn
{ha}	◌ hamza	Qur{ha}an
{b}	• bullet	{b}
{+}	± plus/minus sign	{+}10 years

Back Matter

3.27 Unlike the front matter, each section of back matter is saved as its own file.

Back matter elements may include the following:

- Appendix(es)
- Endnotes
- Glossary
- Bibliography or Works Cited
- Biography or List of Contributors

TYPES OF DOCUMENTATION

3.28 *The Chicago Manual of Style* outlines two basic systems for documenting sources. The first is the use of notes and a bibliography. The second is the author-date system.

NOTES AND BIBLIOGRAPHY SYSTEM

3.29 This system is preferred by authors in literature, history, and the arts. Bibliographic citations are given in the notes, and full bibliographic information is given in the bibliography.

Example of Notes and Bibliography system

Text:

In Tasmania, for instance, there is a correlation between areas used as gunpowder hulk–mooring areas (where a vessel is used for gunpowder storage) and eventual abandonment regions.⁵

Note:

5. Hudspeth and Scripps, *Capital Port*, 128.

Bibliographic entry:

Hudspeth, A., and L. Scripps. *Capital Port: A History of the Marine Board of Hobart 1858–1997*. Hobart, Aus.: Hobart Ports, 2000.

AUTHOR-DATE SYSTEM

3.30 Some authors may wish to use the author-date system for documentation. This system is preferred by authors in the sciences. Sources are cited in the text by the author's name and the date of the work's publication, in parentheses. Page numbers follow the date, consistently separated by either a comma or a colon. Full bibliographic information is given in the bibliography, usually titled "Reference List" or "Works Cited." The bibliography must include every work cited in the text.

Example of the Author-Date system

Text:

The Mochica struggled to meet increasing labor demands as they sank into poverty and lost respect for their indigenous leaders, while indigenous systems of collective well-being disintegrated (Ramírez 1996: 157).

Reference List (or Works Cited) entry:

Ramírez, Susan. 1996. *The World Upside Down: Cross-Cultural Contact and Conflict in Sixteenth-Century Peru*. Stanford: Stanford University Press.

OTHER SYSTEMS

3.31 Other style guides may be used, with the press's approval, such as the Modern Language Association (MLA) and the Society for American Archaeology (SAA).

Please note the following exceptions to MLA style:

1. In each endnote, the note number must be base-aligned (like this), not a superscript (^{like this}).
2. Use traditional abbreviations for states (e.g., Mass., not MA).
3. "University Press" must be spelled out (do not use "Univ. Press" or "UP").

In-text citation: Some authors prefer to cite within the main text: "A mournful tune with no words was called a Texas lullaby" (Tinsley, 18). If you use this system, be consistent and keep *all* simple citations in the text. Do not use both endnotes and in-text citations to cite references.

Authors may use endnotes and in-text citations *only if* the endnotes contain discursive material to justify their inclusion.

ENDNOTES

3.32 If you use notes for documentation, be sure to use endnotes, not bottom-of-the-page footnotes. As mentioned in the formatting section of these guidelines, we prefer that you embed the endnotes by using your program's automatic endnote feature.

Double-check the final manuscript to be sure that the endnote numbers in each chapter are numbered consecutively, beginning with the number one in each chapter. The note numbers in the main text must directly correlate to the endnote numbers in the notes section.

NOTE NUMBERS IN THE MAIN TEXT

3.33 In the main text, place the note number at the end of a sentence or at the end of a clause.

Never attach notes to epigraphs, chapter titles, chapter authors, subheads, or subheads. Place the information either in an endnote in the main text or in an Author's Note; sometimes it can be added to an existing endnote. The Author's Note may be placed at the end of its chapter in the main text, or at the beginning of the endnotes for that chapter (just before note 1).

In addition, there should be no notes attached to elements saved separately from the main text, such as tables or text boxes. If any citation is needed, please reference sections 3.43 and 3.45.

If you do not embed your notes, the note number must be superscript and placed at the end of a sentence. Do not set note numbers in parentheses or brackets.

THE ENDNOTES FILE

3.34 Double-check to be sure that all works cited in the notes appear in the bibliography. *Above all, make sure that the names, titles, and dates in the notes are consistent with their listing in the bibliography.*

Try to keep lengthy discursive notes to a minimum, either by working the material into the main text, by editing to shorten the note, or by omitting it entirely. However, be certain that you have

included all the endnotes needed. You will not be allowed to add notes after the manuscript is transmitted to copyediting; not only is it time-consuming to add a note, since all the notes that follow it must be renumbered, but the odds of introducing errors into your work increases exponentially with the inclusion of a new note.

If you do not embed your notes, the notes should be grouped in one electronic file labeled "Notes." Begin each note with a paragraph indent, using the tab key. Type the number (base-aligned, not superscript); then a period; then one space; then the note. Do *not* use your software's automatic numbering feature. Do not set note numbers in parentheses or brackets. Use the hard-return (enter) key *only* at the end of each complete entry. In the endnotes section, label each group of notes with a subhead consisting of the chapter number and title.

Using the short form: We *strongly* prefer that you use the short form for all endnotes. The short form is far more easily negotiated by both the copyeditor and your eventual reader because neither one has to comb through the notes looking for a full citation; they can simply refer to the bibliography or works cited in all instances.

Short form notes include (1) the author's last name, (2) a short title for the work (this is optional, but you must be consistent and either use it or not, throughout), and (3) page numbers cited (preceded by volume number if applicable), with the full citation in a complete bibliography or works cited section. Only the bibliography should carry full publishing information.

Example of short form, including title

1. Kennedy, *The Klan Unmasked*, 45.

Alternatively, you may use name and volume/page numbers only, if there is only one work by Kennedy in the bibliography.

Example of short form, excluding title

1. Kennedy, 45.

Remember, if there are two different Kennedys in the bibliography, first names or initials should be used in notes citing the Kennedys in order to distinguish them. And if you have more than one work by the same Kennedy in your bib, you must use a short title when citing either of them.

See an example of short-form notes in section 4.8.

Using the long form: In books having no bibliography (as is often the case with multiauthor volumes or volumes of one author's collected essays), the first citation of a work in the notes must be in the long form (that is, it must contain complete bibliographic information). Use the short form for subsequent citations within the same chapter and the long form for first citations of the same work in subsequent chapters.

BIBLIOGRAPHY (OR REFERENCE LIST/WORKS CITED)

3.35 All works that are cited in the endnotes or in the text must be included in the bibliography. Make sure the spelling of the author's name, title, and date are consistent throughout your manuscript.

When creating your bibliography, follow a style manual. Do not concoct your personal version of a bibliography style.

Please tell your acquiring editor which style book you have followed in creating your bibliography: Chicago Manual of Style, MLA, SAA, or other. We accept MLA style with the exceptions previously listed in section 3.31.

In a *single-author volume*, the press prefers to carry one bibliography at the end of the volume.

In a *multiauthor volume*, reference lists may be placed at the end of each chapter. However, one common bibliography at the end of the book is recommended if there is much overlap between sources from chapter to chapter.

We prefer you combine all primary and secondary sources into *one* alphabetical list for easy reference. If you feel you must divide the bibliography into sections, aim for the fewest possible groupings. More than two sections is difficult to edit and difficult for the reader to use. *Always* merge books and articles together in secondary sources. If a list of newspapers is absolutely necessary, you must include a date span with each title.

Use the hard-return (enter) key *only* at the end of each complete entry.

Use 6 hyphens (followed by a period, or comma if edited) to produce a 3-em dash for repetition of an author's name when there is more than one work by the same author.

You cannot use a 3-em dash if there is any variation in authorship from the first reference to the second. If there is a coauthor, both names must be spelled out.

Example of how to use 3-em dash

Broadwater, J. D. "The York River Shipwreck Project: Results from the 1978 Survey." In *The Realms of Gold: The Proceedings of the 10th Conference on Underwater Archaeology* (1981): 33–44.

———. "Yorktown Shipwreck." *National Geographic* 173, no. 6 (1988): 802–23.

Broadwater, J. D., R. M. Adams, and M. Renner. "The Yorktown Shipwreck Archaeological Project: An Interim Report on the Excavation of Shipwreck 44T088." *International Journal of Nautical Archaeology and Underwater Exploration* 14, no. 4 (1985): 301–45.

Add hanging indentation (an indentation style in which the first line begins flush left and subsequent lines are indented, as used in the above example) by using your software's hanging-indent feature *only* if you know how. If you're not sure how to use the hanging-indent feature, simply begin each bibliography entry flush left. Do *not* try to achieve the look of a hanging indent by indenting the carryover lines of an entry with a tab or with spaces.

The name of the publisher should be taken from the title page of the work being cited (the names of some publishers have undergone changes over the years). Publishers' names must be completely spelled out (with "Inc.," "Co.," and "Ltd." omitted). If the city of publication is not widely known, the abbreviation of the state name should follow it.

Example of publication information

Englewood Cliffs, N.J.: Prentice-Hall, 1975.

The bibliographical citations in a book using the author-date system in the notes should list the date of publication immediately after the author's name, *not* at the end of the entry.

Example of author-date bibliographic entry

Gannon, Michael V. 1992. *A Short History of Florida*. Gainesville: University Press of Florida.

TRANSLATED TITLES

3.36 You may or may not prefer to translate non-English titles in your bibliography. If you do not want them to be translated, please discuss this with your acquiring editor.

If you choose to translate them, the following style is our preference. Directly after a non-English title, insert the English translation in parentheses or square brackets (no quotation marks, no underlining, and only first word and proper nouns capitalized).

Example of a translated title

Adorno, Theodor W. "Der Essay als Form" (The essay as form). *Noten zur Literatur* 21 (1963): 13–14.

If the title of a non-English work is given only in translation, the translation is treated as the title, but the original language must be specified.

Example of a non-translated title

N. M. Pirumova. *The Zemstvo Liberal Movement* (in Russian). Moscow: Izdatel'stvo "Nauka," 1977.

WEB SITE CITATION

3.37 *Since information found on Web sites is notoriously inaccurate, please check and cite the original source of quoted material whenever possible.*

Please *do not* use Wikipedia as a source in your manuscript; it is not yet considered a reputable informational resource.

Web site citations are best relegated to notes. For manuscripts without notes, Web site citations may be included in the bibliography.

Include as much information as can be determined: author, title of page, title or owner of site, and URL. The site owner can stand in for the author, if the author is unknown.

Example of Web citation

University of Florida. "UF Timeline: 150 Years of History at Florida."
<http://www.ufl.edu/history/>.

Please refer to *The Chicago Manual of Style*, 15th ed. (Chicago: University of Chicago Press, 2003) sections 17.234–17.237 for documenting Web sites.

BIBLIOGRAPHIC ESSAY

3.38 For some books, a bibliographic essay may be a more appropriate citation option. The author treats the literature discursively, and the publication facts are given in parentheses following each title. A bibliographic essay may be used in addition to a bibliography or reference list.

BIOGRAPHY

3.39 Every book includes a short biography that tells the reader a little about the author (or authors) and their credentials for writing the book.

An academic author should provide his or her academic affiliation and details about relevant publications that would be of interest to readers of the present volume. Previously published book authors should include the names of one or two relevant previous books; first-time book authors should include the names of journals where their work has appeared (do not include the titles of any published articles in the biography). Do not include details such as the schools where you received your Ph.D. and what projects you are currently working on. Academic authors should limit biographies to one or two sentences.

Example of an academic author biography

Michael S. Nassaney is professor of anthropology at Western Michigan University, Kalamazoo.

Nonacademic authors might provide a more informal or longer biography, including information about their lives that is relevant to the topic of the book. You may include the names of previously published books or publications where your work has appeared, if appropriate.

Example of a nonacademic author biography

Executive director of the Florida Outdoor Writers Association, Tommy L. Thompson is a writer and photographer specializing in saltwater fishing and a frequent contributor to *Florida Sportsman* and *Shallow Water Angler* magazines. Thompson is a licensed U.S. Coast Guard charter-boat captain and active saltwater fishing guide on Florida's Gulf Coast.

Save the biography as a separate file and label it "Bio."

LIST OF CONTRIBUTORS

3.40 For multiauthor volumes, provide a list of the contributors' names, institutional affiliations, and, if desired, recent publications. These bios should be very brief and should *not* include details such as the schools where contributors received their Ph.D.s or what projects they are currently working on.

Example of a list of contributors

Uzi Baram is associate professor of anthropology at New College in Sarasota, Florida.

Sherene Baugher is professor of anthropology at Cornell University.

Elizabeth S. Chilton is associate professor of anthropology and chair at the University of Massachusetts, Amherst.

Also, please send your acquisitions editor (not interleaved with the manuscript) a list of the contributors' mailing addresses, phone numbers, e-mail addresses, and fax numbers, so we have them on file.

Additional Elements

3.41 This section covers materials that need to be submitted with your completed manuscript but fall outside the purview of the rest of the guidelines. If your manuscript includes something not listed either here or elsewhere in the packet, please contact your acquisitions editor. *Not every book includes the elements listed below.*

TABLES

3.42 It is difficult for us to know whether or not a table is usable until you submit it for our review. However, following the instructions below greatly increases the chance that your table will be usable.

Save each table as a separate file, named by its number. Please provide a printout of each table.

Tables should always be numbered. In books with many tables and in multiauthor volumes, double-number them to include the chapter number. Tables in chapter 1 should be numbered as Table 1.1, Table 1.2, Table 1.3, etc.; tables in chapter 2 should be numbered as Table 2.1, Table 2.2, etc.

Tables also should be titled. Titles should be brief and should identify the table without repeating the information in the table itself.

Example of a table number and title

Table 3.4. Student participation in extracurricular activities

To make sure the table appears in the book where you want it, add a table callout in the text body at the appropriate place, as demonstrated in the example section. Place callouts at the end of a paragraph. {table 3.2 near here}

Please do not confuse callout and reference. A *callout* is an instruction for the design department to place a table or other type of illustration in the correct location {table 3.2 near here}. A table *reference* is a direction to the reader to look at the table (see table 3.2).

Put commas in numbers above 3 digits (1,000 and above).

Prepare a list of tables for the manuscript's front matter (see sections 3.1–3.11 for more information on preparing the front matter).

TABLE NOTES AND SOURCES

3.43 Each table's footnotes (if any) are separate from all notes in the manuscript. Never include table footnotes in the numbering sequence of the main text endnotes, as the notes might appear out of sequence in the finished book, depending on where the table appears in the finished book design. Use letters rather than numbers for the footnotes, and begin with note *a* in each table. In tables, you may attach a note to the table title. Do *not* embed your table notes.

Put the source of the table before the notes. Begin flush left with the word *Source*, followed by a colon, word space, then the citation.

CREATING TABLES

3.44 Use your word-processing software to create tables. We cannot accept tables in any other format.

As with all other aspects of manuscript preparation, keep formatting to a minimum and only format the table as instructed here.

You do not need to style the column heads; that will be done during the book's design.

Do not use font size smaller than 9 point in Courier New.

If your table does not fit on 8½" by 11" paper, consider creating two tables. Keep in mind most books are smaller than 8½" by 11", and you want the table to be readable.

Double-check all sums.

You can type your table as regular text (without using the "create table" function). Just be sure to use a single tab between columns. Do *not* use spaces.

Example of a table as text

Table 3.1. Major Encounters, U.S. Ships with German Warships, 1915–1916

Ship	Date of Encounter
<u>William P. Frye</u>	January 27, 1915
<u>Gulflight</u>	May 1, 1915

<u>Nebraskan</u>	May 26, 1915
<u>Pass of Balmaha</u>	July 24, 1915
<u>Leelanaw</u>	July 25, 1915
<u>Lanao</u>	October 28, 1916
<u>Columbia</u>	November 8, 1916
<u>Chemung</u>	November 26, 1916

If you prefer, you can use your program's table feature. Just be sure that you do not put more than one column's (or row's) worth of information in one column (or row).

Example of table created using MS Word's "insert table" feature

Table 1.1. U.S. Ships Lost Following the German Declaration of Unrestricted Submarine Warfare in 1917

Ship	Gross Tons	Date Lost
<u>Lyman M Law</u>	1300	12 February
<u>Algonquin</u>	1806	12 March

TEXT BOXES

3.45 Text boxes are vignettes or anecdotes that provide a textual example of something briefly referred to in the main text. In order to stand out to the reader, text boxes are *designed* differently from the main text. They may be enclosed in a box, have a shaded background, or a different font or size. Because a text box is designed separately from the main text, it is treated as an insert.

Save the text for a text box in a separate file, labeled by the text box number. Indicate where the text box should appear by providing us with a callout in the manuscript: {text box 3.2 near here}.

Text boxes *cannot* contain note numbers, since this might force the note numbers to be incorrectly ordered, based on where the text box ultimately appears once the book is designed. If any citation is needed, it should be parenthetical.

See section 4.6 for a text box example.

INDEXES

3.46 An index is created after the manuscript has been designed and typeset, when the final page numbers are established. Therefore, you should not include any sort of index with the manuscript you submit. However, you can certainly begin to create a list of key words for the index at any time; hold on to your list of words until it is time to create the index.

ILLUSTRATIONS

3.47 The press has a detailed instruction manual for preparing any artwork to be included in your manuscript. If your book has artwork and your acquisitions editor has not already provided you with our Art Guidelines, please request them right away; illustration preparation can be one of the most time-consuming parts of preparing your manuscript. Your manuscript will be considered incomplete if we do not have all illustrations in hand to be transmitted to the editorial department with the complete text.

4. Examples

The following examples show how your final submitted manuscript should appear. As you look at these examples, notice the authors' use of text codes < > to identify different elements of text.

Following each manuscript example is the designed and typeset version of the same page.

Table of Contents

4.1 This front matter example illustrates a table of contents. Always make sure the chapter titles in the table of contents match the chapter titles in the chapter.

Contents
Acknowledgments
Introduction
1. "The Church of Krispy Kreme"
2. Doughnut 101: A History of Doughnuts
3. Selling and Consuming the Doughnut
4. Doughnut Morals
Conclusion
Notes
Bibliography

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- ① “The Church of Krispy Kreme” 9
- ② Doughnut 101: A History of Doughnuts 27
- ③ Selling and Consuming the Doughnut 71
- ④ Doughnut Morals 117

Conclusion 165

Notes 169

Bibliography 191

Index 197

List of Figures

4.2 This front matter example shows a list of figures. Notice the author did not include the credit line in the list of figures. Credit lines should appear in the captions list (see Art Guidelines).

Figures

- 2.1. The nineteenth-century mill in the hamlet of Enfield Falls
- 2.2. Graduate student Yasha Rodriguez giving an archaeological site tour to members of the Friends of Robert H. Treman State Park
- 2.3. Undergraduate student Brant Venables explains his excavation of the hotel's midden to a family during archaeology open-house days at Robert H. Treman State Park
- 2.4. A section of the permanent archaeology exhibit at the historic mill at Robert H. Treman State Park
- 2.5. The footprint of the nineteenth-century post office is outlined in granite pavers
- 3.1. Walking tour booklet created as a service-learning project for the Jericho Center Cemetery Association
- 3.2. University of Vermont students documenting headstones at the Jericho Center Cemetery, Jericho, Vermont
- 3.3. Service-learning class conducting research in the Jericho Historical Society, Jericho, Vermont
- 4.1. Location of Franklin and Marshall College and partner schools and their proximity to the Stevens and Smith site
- 5.1. View of Rosemary Cemetery with the residential towers built in 2001 in the background
- 5.2. Brochure for a walking tour of the Rosemary Cemetery
- 5.3. Students examining grave markers at Rosemary Cemetery
- 6.1. Exposing archaeological evidence of the original mission-era quadrangle
- 6.2. Fray Serra and his cross
- 6.3. Archaeology open house at Old Mission San Juan Bautista
- 6.4. Students using wireless technologies at Mission Carmel
- 6.5. Ken Halla gives a tour to fourth-graders
- 6.6. Collections catalog and barcoding project
- 6.7. Esther Rydzik and the Farnsworth Collection
- 7.1. Photograph of the "Happy Hill" schoolhouse, ca. 1870
- 7.2. Mel White discussing his oral history project and resulting exhibit with Wake Forest University students
- 7.3. Plan map of low and high apparent resistivity values, exposed structures, and subsurface testing at the Alder Street playground site
- 7.4. Top of cinder block foundation wall exposed by backhoe and shovel scraping in area of low resistivity, south of swing set sandbox

Figures

- 2.1. The nineteenth-century mill in the hamlet of Enfield Falls 000
- 2.2. Graduate student Yasha Rodriguez giving an archaeological site tour to members of the Friends of Robert H. Treman State Park 000
- 2.3. Undergraduate student Brant Venables explains his excavation of the hotel's midden to a family during archaeology open-house days at Robert H. Treman State Park 000
- 2.4. A section of the permanent archaeology exhibit at the historic mill at Robert H. Treman State Park 000
- 2.5. The footprint of the nineteenth-century post office is outlined in granite pavers 000
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- 6.1. Exposing archaeological evidence of the original mission-era quadrangle 000
- 6.2. Fray Serra and his cross 000
- 6.3. Archaeology open house at Old Mission San Juan Bautista 000
- 6.4. Students using wireless technologies at Mission Carmel 000
- 6.5. Ken Halla gives a tour to fourth-graders 000
- 6.6. Collections catalog and barcoding project 000
- 6.7. Esther Ryzik and the Farnsworth Collection 000
- 7.1. Photograph of the "Happy Hill" schoolhouse, ca. 1870 000
- 7.2. Mel White discussing his oral history project and resulting exhibit with Wake Forest University students 000

Chapter Opening, Epigraph, Extract, and Note Numbers

4.3 This text example shows a chapter opening, an epigraph, a set-off extract, and note numbers.

<cn>3

<ct>The Abandonment Process and Archaeological Theory

<ep>Viable maritime archaeology should aim to provide insights into the past that are not necessarily available through other means, such as archival sources. At the very least it should act as an independent test of histories created through other sources. It should have its own status as a reconstructable science.

<eps>Peter Veth and Michael McCarthy, "Types of Explanation in Maritime Archaeology"

<txt>The theoretical framework and methods of analysis outlined in this book are unlike the traditional orientation of maritime archaeology, called historical particularism. A school of thought originally created by cultural anthropologist Franz Boas (1858-1942) as an antigeneralist critique of cultural evolutionism and diffusionism, this paradigm considers individual cultures as products of distinctive historical circumstances. Accordingly, because of the special circumstances associated with cultural development, anthropologists should study cultures as unique and consider "the impossibility of general theories."¹

In maritime archaeology, the definition of historical particularism and its practitioners is somewhat different: <ex>Historical particularists are artifact oriented and are concerned with artifacts and their functions. This approach is particularly appropriate for the archaeology of shipwrecks, because, being a new field of study, the material artifacts are often not well understood. It is important, therefore, to build up a clear understanding of the material before constructing deeper hypotheses.²

<txt>The maritime version of historical particularism is a matter of debate. One perspective is that it simply outlines a deductive approach that endorses the ownership of data before you build theory from that information. Another explanation maintains that the definition varies from Boasian anthropological meaning because instead of saying that we cannot or should not generalize about cultural change, it simply says that we do not. In this light, it is arguable whether some forms of historical particularism in maritime archaeology actually refer to a theoretical framework or are largely atheoretical antiquarian methodologies focused on the collection of facts

The Abandonment Process and Archaeological Theory

Viable maritime archaeology should aim to provide insights into the past that are not necessarily available through other means, such as archival sources. At the very least it should act as an independent test of histories created through other sources. It should have its own status as a reconstructable science.

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Subhead, Figure Reference, Figure Callout, and Author-date Citation

4.4 This text example shows an A-level subhead, a figure reference, and a figure callout. Author-date citations also are shown. Note the figure callout {fig. 11.1 here} is placed at the end of the paragraph containing the figure reference (figure 11.1).

Embodiment has proven particularly helpful in understanding figurines from Xaltocan because the site yields a variety of figurine types that cannot be explained by temporal difference or ethnic heterogeneity. Although typology is a popular approach to figurine analysis, few archaeologists have considered why two or more figurine types sometimes occur in a single occupation (but see Lesure 1997). We argue that the people of Xaltocan used different figurine types to present the body through different series of contrasts. The contrasts addressed different dimensions of social identity, including community membership, male/female, and commoner/noble/divinity. Specifically, we suggest that figurines with radically alien and underdefined bodies helped to establish local community identity and promoted community relations of mutual respect and reciprocity. Figurines representing the familiar bodies of everyday people supported a discourse about differences within the household and the community based on gender and quality of lineage, which were regarded as physiologically based. Figurines emphasizing the interiority of human and animal bodies explored the transformative capacities of earthly bodies and their linkage to divine processes of cosmic generation.

<a>Postclassic Xaltocan

<txt>Xaltocan is a low island rising 5-6 meters above the bed of Lake Xaltocan in the northern Basin of Mexico (figure 11.1). It is roughly oval, with an east-west length of 800 meters and a north-south width of 400 meters. The pre-Hispanic site lies under the modern town and in some places extends beyond its borders to cover an area of 68 hectares. The site's surface is marked by concentrations of pottery, lithic debris, and large, low, irregular mounds that contain stratified deposits of household refuse. In pre-Hispanic times, Xaltocan was surrounded by a shallow, brackish lake and marsh; at the time of Spanish conquest, a causeway linked the island to the western shore (Díaz del Castillo 1956: 356). {fig. 11.1 here}

The political history of Xaltocan is outlined in native narratives recorded shortly after Spanish conquest. According to native history, Xaltocan was settled in the mid-eleventh century CE, shortly after the fall of Tollan (Alva Ixtlilxóchitl 1975-77: 1: 293; Velázquez 1945: 14). During the twelfth and thirteenth centuries, Xaltocan was an important regional center, the capital of Otomí-speaking peoples in southern Hidalgo and the

northern Basin of Mexico (Alva Ixtlilxóchitl 1975-77: 1: 423, 2: 299; see Carrasco 1950). During this time, Xaltocan interacted with other important settlements in the Basin of Mexico including Tollan, Azcapotzalco, Tenayuca, Huexotla, Culhuacan, and Chalco (Carrasco 1950: 260-61; see also Alva Ixtlilxóchitl 1975-77: 2: 17, 18, 51; Davies 1980: 144-45; Nazareo 1940; Toscano et al. 1948: 28).

In 1395, Xaltocan lost a war to the neighboring town of Cuauhtitlan, which was aided by Tepanec allies from Azcapotzalco. In the wake of Xaltocan's defeat, the town was deserted and lay empty for more than thirty years (Velázquez 1945: 50). In 1428, it fell under the rule of the Aztec Triple Alliance, and the rulers of Tenochtitlan and Tlatelolco resettled the town with tribute payers (Hicks 1994). Xaltocan was governed by a military ruler (*cuauhtlatoani*) sent from Tenochtitlan (Nazareo 1940: 120) until 1521, when the town was attacked and burned by Hernán Cortés (Cortés 1970: 118). However, Xaltocan persisted into the colonial era, and it continues to flourish today.

not be explained by temporal difference or ethnic heterogeneity. Although typology is a popular approach to figurine analysis, few archaeologists have considered why two or more figurine types sometimes occur in a single occupation (but see Lesure 1997). We argue that the people of Xaltocan used different figurine types to present the body through different series of contrasts. The contrasts addressed different dimensions of social identity, including community membership, male/female, and commoner/noble/divinity. Specifically, we suggest that figurines with radically alien and under-defined bodies helped to establish local community identity and promoted community relations of mutual respect and reciprocity. Figurines representing the familiar bodies of everyday people supported a discourse about differences within the household and the community based on gender and quality of lineage, which were regarded as physiologically based. Figurines emphasizing the interiority of human and animal bodies explored the transformative capacities of earthly bodies and their linkage to divine processes of cosmic generation.

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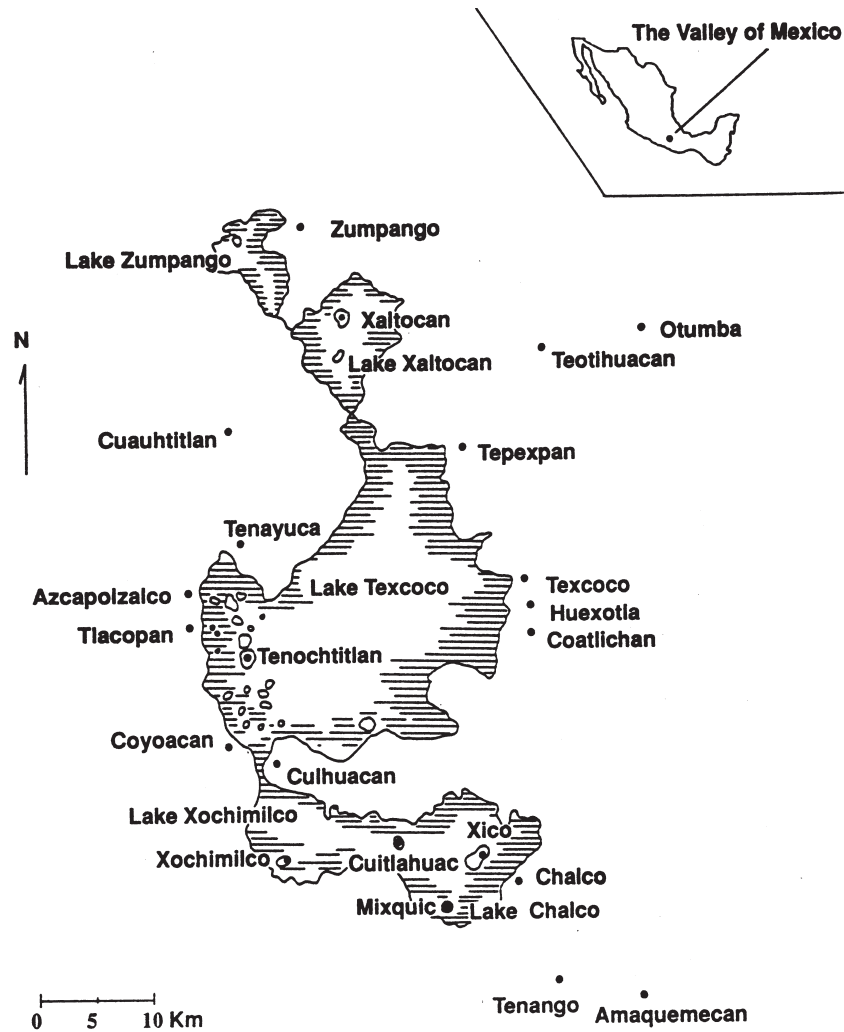


Figure 11.1. The Basin of Mexico, showing the location of Xaltocan and other important Aztec-period sites.

Culhuacan, and Chalco (Carrasco 1950: 260–61; see also Alva Ixtlilxóchitl 1975–77: 2: 17, 18, 51; Davies 1980: 144–45; Nazareo 1940; Toscano et al. 1948: 28).

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Text Box Callout, Subhead, and Line Break

4.5 This text example shows a callout for a text box, an A-level subhead, and the use of line breaks. The text box itself is saved as a separate file; see the following example.

The historian Albert James Pickett visited the keeper of the live-oak reservation on Santa Rosa Sound in 1858 and described what he saw there: "The yard and the gardens abound with orange trees and fine fruit trees of all varieties. . . . Splendid live-oaks, with their verdant leaves, encircle the premises on three sides, contributing to render the whole place an earthly Paradise." The keeper was paid fifteen hundred dollars a year by the federal government and had two servants.⁵⁵

Gradually, crude roads were built throughout the Emerald Coast, including one that linked Pensacola and Tallahassee. Settlers moved to the St. Andrews Bay area, where Choctaw and Apalachee tribes from Chipley and Marianna had camped in winters so they could fish and collect oysters.⁵⁶

The retired governor of Georgia John Clark was one of the first white settlers. He built a large log home in 1827 at what became the town of St. Andrews.⁵⁷ Others included men like William T. Loftin, who had scouted the area for Andrew Jackson, and Peter Gautier, a Methodist minister who was a missionary to Native Americans.⁵⁸ A Pensacola attorney who traveled through the Emerald Coast in 1827 reported that forty families were living in the St. Andrews Bay area. Inland pioneers who came to the shore to vacation joined fishermen who made their living from the water, selling oysters for one dollar per thousand. The visitors arrived by wagon in small groups, camping in tents along the way. At the bay, wooden steps led to the water, and bathhouses were built for those taking "sea baths," short dips of a couple of minutes, taken medicinally, followed by a nap.

The Old Town at St. Andrews Bay was a resort in the 1820s. When a post office opened in 1845, the town had a summer population of twelve hundred.⁵⁹ {text box 3.2 near here}

At about the same time, a young Connecticut seaman named Leonard Destin set sail for the south with his father and brother. He would leave his own unique mark on the Emerald Coast.

<a>Places to Visit

Historic Pensacola Village, with museums, furnished houses of the 1800s, and a colonial archaeology trail, 205 East Zaragoza Street, Pensacola.

<l>

Fort Pickens, where Geronimo, chief of the Chiricahua Apaches, was imprisoned, at Gulf Islands National Seashore, on Fort

Pickens Road at Pensacola Beach on western end of Santa Rosa Island.

<1>

Historical Museum, 115 Westview Avenue, Valparaiso.

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<1>

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Text Box

4.6 This text box example shows the text for the text box called out in the previous example. Notice the text box number at the top and the text box citation at the end. Text boxes should not contain note numbers.

[text box 3.2]

A Kentucky pioneer named Payton Short wrote on December 17, 1809, from Pensacola, "I found beef the only cheap article in this place. Every thing sold uncommonly high. Chickens at one dollar each. Bacon from 25 to 50 cents per lb. Flour 20\$ per barrel. Sweet potatoes 2\$ per bushel. Pumpkins from 37 1/2 to 50 cents each. Turnips 6 1/4 cents each. Milk one dollar per quart. Eggs one dollar per dozen and every other article in proportion."

<1>

Payton Short, Annual Report of the Historical and Philosophical Society of Ohio, December 17, 1809.

with their graceful limbs were an important resource, vital to national security. The rot-resistant wood, so strong that cannonballs often bounced off the hulls, was perfect for building sturdy ships that would protect the country's coasts from invaders.

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List

4.7 In this text example, the authors have included a numbered list. Notice that the authors also codes the return to regular text with <txt>.

When this project started in 1979 there were no federal laws protecting shipwrecks and the concept of "Sovereign Immunity" rights to warships had never been applied to "historic" vessels lost before 1939. With the victory in the Klein case, which now stands as a landmark in historic shipwreck litigation and preservation, and the later passage of both the Archaeological Resources Protection Act and the Abandoned Shipwreck Act, "historic" wrecks gained protection under the law for illicit salvage. At the same time the door seemed to open for research on practically any vessel.

Now, at the dawn of a new century, we can see that the United Kingdom has an absolute legitimate claim on the remains of HMS Fowey. Perhaps the trail we have blazed to the cities of Hull and Fowey in England can, in addition to Biscayne National Park, provide venues for the interpretation of Fowey.

We have attempted to demonstrate that the post-World War II days of defending the notion of "finders keepers" and "seat of the pants" archaeology are long gone. As some say, the cowboy days of underwater archaeology have passed.

So just what have we learned from our involvement in this project?

- <list>
1. Be passionate about your research.
 2. Surround yourself with colleagues who understand the topic of research and then ask others to comment on what you have found.
 3. Listen to everyone's suggestions.
 4. Be prepared to be wrong and acknowledge it when it happens.
 5. Keep precise notes and records, write your reports in a timely manner, and make the information readily available to your colleagues.

<txt> Finally we admonish you always to remember that scientists, archaeologists, and other researchers also have to be accountable for their actions, if for no other reason than simply because "they just don't make historic shipwrecks anymore."

Fowey has been found and will never be lost again. To us, this great ship and those events and people of the mid-eighteenth century have, however briefly, come alive again. His Majesty's Ship Fowey will always remain a high point of our professional and personal lives.

And thus ends the tale of our great adventure.

mulation to conclusions. We may wish it were, but it never is. You were warned that this would be a cautionary tale and indeed it is; but do not dismay, for we also said it was a love story. And it was our love for this site that led to this book.

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Endnotes and Web Site Citation

4.8 This endnotes example shows short-form notes. It also includes examples of Web site citations.

- <a>Chapter 3. Selling and Consuming the Doughnut
<nts>
1. Monica Mercer, "Breakfast with AMERICA," Express Newsline, November 2, 2004, <http://cities.expressindia.com/fullstory.php?newsid=105451>.
 2. King, How to Run a Successful Party, 30.
 3. Bergman, Ellis Island Oral History Project, 34.
 4. Dunn, Ellis Island Oral History Project, 26.
 5. Jasinski, Ellis Island Oral History Project, 29.
 6. Kevin Libin, "Holey War," Canadian Business, August 21, 2000, <http://web.ebscohost.com/ehost/detail?vid=6&hid=108&sid=c48772a9-7617-47cc-aebe-96fc27eab171%40sessionmgr101>.
 7. Ibid. The 2005 bankruptcy of Krispy Kreme's Canadian franchisee KremeCo shuttered some Canadian stores, but the chain continues with seven outlets, including its first Canadian store opened outside Toronto in 2001. See Sara Perkins, "KremeCo, Operator of Krispy Kreme Franchises in Canada, Up for Sale" CBC News, August 25, 2005, <http://www.cbc.ca/cp/business/050610/b061096.html>.
 8. Scott Gardiner, "In Praise of Saint Timmy: Behind the Folksy Façade, Tim Hortons Is arguably Canada's Best-Oiled Marketing Machine." Marketing Magazine, August 21, 2000, <http://proquest.umi.com/pqdweb?index=0&did=376058081&SrchMode=1&sid=1&Fmt=3&VInst=PROD&VType=PQD&RQT=309&VName=PQD&TS=1157487996&clientId=13225>.
 9. Penfold, The Social Life of Donuts.
 10. Buist, Tales from Under the Rim, 33.
 11. John Gray, "Treasure or Trash?" Canadian Business, June 7, 2004, http://www.wendys-invest.com/main/canadian_bus04.php.
 12. Penfold, The Social Life of Donuts, 52.
 13. Benjamin R. Barber, "Jihad vs. McWorld," Atlantic Monthly, March 1992, 53.
 14. Penfold, The Social Life of Donuts, 53, 65.
 15. Buist, Tales from Under the Rim, 61.
 16. "Getting at the Hole Truth, Doughnuts: A Glazed Look," Myst, <http://individual.utoronto.ca/myst/GettingattheHoleTruth.htm>.
 17. Gary Evans, "Highlights from the Book 'The 1995 Hamilton Almanac,'" City of Hamilton, www.hamilton.ca/visiting-here/about-hamilton/hamilton-almanac-highlights.asp.
 18. Buist, Tales from Under the Rim, 35.

Chapter 3. Selling and Consuming the Doughnut

1. Monica Mercer, "Breakfast with AMERICA," *Express Newsline*, November 2, 2004, <http://cities.expressindia.com/fullstory.php?newsid=105451>.
2. King, *How to Run a Successful Party*, 30.
3. Bergman, *Ellis Island Oral History Project*, 34.
4. Dunn, *Ellis Island Oral History Project*, 26.
5. Jasinski, *Ellis Island Oral History Project*, 29.
6. Kevin Libin, "Holey War," *Canadian Business*, August 21, 2000, <http://web.ebscohost.com/ehost/detail?vid=6&hid=108&sid=c48772a9-7617-47cc-aebe-96fc27eab171%40sessionmgr101>.
7. Ibid. The 2005 bankruptcy of Krispy Kreme's Canadian franchisee KremeCo shuttered some Canadian stores, but the chain continues with seven outlets, including its first Canadian store opened outside Toronto in 2001. See Sara Perkins, "KremeCo, Operator of Krispy Kreme Franchises in Canada, Up for Sale" *CBC News*, August 25, 2005, <http://www.cbc.ca/cp/business/050610/bo61096.html>.
8. Scott Gardiner, "In Praise of Saint Timmy: Behind the Folksy Façade, Tim Hortons Is arguably Canada's Best-Oiled Marketing Machine." *Marketing Magazine*, August 21, 2000, <http://proquest.umi.com/pqdweb?index=0&did=376058081&SrchMode=1&sid=1&Fmt=3&VInst=PROD&VType=PQD&RQT=309&VName=PQD&TS=1157487996&clientId=13225>.
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18. Buist, *Tales from Under the Rim*, 35.
19. Robert Tomsho, "A Doughnut Shop for Every 5,750 Residents," *Boston.com*, July 26, 2004, http://www.boston.com/news/local/rhode_island/articles/2004/07/26/a_doughnut_shop_for_every_5750_boston_residents/?rss_id=Boston.com%20/%20News.
20. Penfold, *The Social Life of Donuts*, 56.
21. Ibid.
22. Roy Blount Jr., "Southern Comfort," *New York Times*, September 8, 1996, SM67.

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4.9 This back matter example shows a correctly formatted bibliography. You can compare the short form of note 10 in the previous section (Buist) to the full bibliographic entry below.

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Works Cited

4.10 This author has used the author-date system for documentation. The example shows a correctly formatted works cited bibliography (here titled references cited). Notice the year of publication immediately follows the author's name.

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Table

4.11 Here is an example of a table. The author has used tabs (not spaces) between the columns.

Table 4.3. Comparative F_{ST} Estimates for Amerindian Populations

Population	F_{ST}	Distance (km)	Time (Yrs)	Source
Florida Late Precontact	0.008	100	300	Stojanowski 2004
Illinois Woodland	0.004	150	500	Steadman 1997, 2001
Illinois Mississippian	0.010	150	500	Steadman 1997, 2001
Ohio Late Archaic	0.039	150	650	Tatarek and Sciulli 2000
Ohio Late Prehistoric	0.078	300	650	Tatarek and Sciulli 2000
Chachapoya	0.090	75	300	this study

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expected for small tribal populations (Jorde 1980) in general, the F_{ST} value for the Late Chachapoya populations is in the upper range represented by other Amerindian groups (table 4.3). While F_{ST} values are not directly comparable between regions, we can broadly compare these results to previous publications that also used phenotypic data in archaeological populations to obtain a rough evaluation of how genetically variable the Chachapoya region was during this period. In general, it appears that the Late Chachapoya groups, even though sampled from a geographically more restricted area (approximately 75 km) than comparative estimates and representing a shorter temporal span in terms of archaeological duration of sites (approximately 300 years), exhibit higher levels of genetic differentiation. In other words, if one normalizes the data for two variables that increase estimates of regional genetic diversity in archaeological samples (distance and time sampled), the Chachapoya are more heterogeneous than expected. This result is fairly robust and confirms the ethnohistoric and archaeological data that also suggest commensurate social variability.

The pattern of Relethford-Blangero residuals also attests that the Chachapoya were not a single homogenous biological population. Chachapoya populations did not share a similar interaction pattern with other regions, at least as represented by biological diversity estimates for these three samples. Populations in the southern highland region had greater interaction with extralocal populations than expected, whereas the sample from Kuelap in the north indicated less than average interaction. The patterns of genetic distances and Relethford-Blangero residuals indicate clinal changes in biological variation from two independent measures, which is intriguing and, at face value, suggests a south-to-north flow of genes throughout the Chachapoya highlands. While this pattern may be the result of some type of directional exogamous marriage system, there is little evidence for this type of movement; in fact, existing evidence suggests connections to the

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