Preparing Your Printer-Ready Manuscript

SBL PRESS

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PREPARING YOUR PRINTER-READY MANUSCRIPT

INTRODUCTION

WHAT IS A PRINTER-READY MANUSCRIPT?

Printer-ready materials are just that: completely formatted and finished texts ready to be replicated by the printer. It cannot be overemphasized that printer-ready texts are a case of "what you see is what you get" (WYSIWYG). The published work will look exactly like the printer-ready version of the manuscript submitted.

WHY READ THIS MANUAL?

Because the printer-ready version will be duplicated as submitted, the author must take great care to present an accurate text in an acceptable format. The following guidelines will make that task easier, though creating a manuscript in printer-ready format will require significant time and dedication. *In all cases, authors should send sample electronic files to the SBL Press production department before formatting the entire document.* The Production Manager will review the sample files and pages in order to confirm their adherence to the printer-ready specifications. Indices should not be created until the Production Manager approves the full printer-ready file of the main chapters.

PREPARING YOUR PRINTER-READY MANUSCRIPT

This manual provides a ready reference for preparing a manuscript for publication (as well as a visual representation of what your document should look like), with a focus on creating printer-ready PDF (Portable Document Format) files. If you will be unable to create PDF files, please contact the SBL Press production staff to discuss other options. In addition to this manual, one should consult the appropriate sections of the *Chicago Manual of Style*, 17th ed. (Chicago: University of Chicago Press, 2017) (abbreviated *CMS*) and the *SBL Handbook of Style*, 2nd ed. (Atlanta: SBL Press, 2014) (abbreviated *SBLHS*).

TYPICAL SBL BOOK SPECIFICATIONS: 6 X 9

PRINTED MARGINS	.75 inch left and right, top and bottom (same margins for 8.5 x 11-inch books)[*]
USABLE AREA	4.5 x 7.5 inches (including headers, footers, and footnotes) (the usable space for 8.5 x 11-inch books is 7 x 9.5 inches)
DOCUMENT MARGINS	top: 2 inches; bottom 1.75 inches; left 2 inches; right 2 inches
RUNNING HEADS	10/12, with 12-point spacing after, often with a font *style* different from the main body font (e.g., italics or small capitals)
CHAPTER TITLES	14/18, with .5-inch white space (e.g., 36 points) between the chapter title and the first paragraph of the main text
BODY-TEXT FONT/LEADING	10/12, fully justified, with .25-inch indentation of the first line
BLOCK QUOTATIONS	9/11, fully justified, with .25-inch right and left indentation and 11 points above and below the paragraph
CAPTIONS	9/11, center justification, with 6 points above and below the caption
FOOTNOTES/ENDNOTES	9/11, fully justified (possibly with a .5-point rule between the end of the main body text and the first footnote)
BIBLIOGRAPHY	9/11, fully justified, with .25-inch hanging indentation, with no space between bibliographical entries
INDICES	9/11, set in two columns when possible
SUPERSCRIPT	9-point font

[*] The figures given here are for the *printed* book. To set up a 6 x 9 trim size on an 8.5 x 11 page, see the document margins in the discussion below.

PAGE AND DOCUMENT SETUP

Page Size

SBL Press publishes works primarily in a 6 x 9–inch format but can print to different dimensions, depending on the type of work and the specific series in which it is to appear. Please consult your SBL Press editor and the SBL Press production staff if a book you are preparing seems to require something other than the standard 6 x 9 trim size.

Regardless of the trim size, allowance should be made for .75-inch margins on all sides. Thus, 6 x 9 texts have a maximum usable area of 4.5 x 7.5 inches; 8.5 x 11–inch texts have a maximum usable area of 7 x 9.5 inches. The vertical dimension is the maximum length measured from the *top of the running head* to the *bottom of the last line of text or footnote.*

Although most books will be printed at a 6 x 9 trim size, the files you create should be set up on 8.5 x 11 pages. To set up the correct margins and page size, go to Page Setup and set the document margins as follows:

top:	2 inches
bottom	1.75 inches
left	2 inches
right	2 inches

Then set the headers and footers to 1.75 inches from the top and the bottom. The result should be a page that looks identical to the pages of this manual. See the appendix for more extensive instructions on setting up pages in a typical word-processing program.

HEADERS AND FOOTERS

The *header* (or running head) is the text that appears on each page above the main text. Except for pages that begin a new chapter or section, all page numbers should appear in the header at the outside margin. The book or part title should appear centered in the header of verso (left-hand/even) pages, and the chapter or part title should appear in recto (right-hand/odd) page headers, except on the pages where the titles first appear. In multiauthored works, contributors' names should appear on verso pages and chapter names on recto pages. It is advisable to use a font style different from the body font in page headers (e.g., italics or small capitals). The format should follow the size and leading of the main text (typically 10/12; see "Line Spacing" below), with 12-point spacing after the text.

SBL Press books typically include a *footer* (or folio) at the bottom of a page only for the page number on the first page of a chapter or section. A footer should include only the page number (not a book or part title) and should be centered on the page. The format should follow the size and leading of the main text (typically 10/12), with 12-point spacing before the text.

CHAPTER TITLE PAGES

The first page of a chapter should begin approximately one-third down from the top of the page. In this manual, this is accomplished by including five blank lines (10/12) before the chapter title. The chapter heading should include the chapter number (if applicable, as a numeral, not spelled out) and the chapter title itself on the following line. It is preferable to leave approximately one-half inch of "white space" between the chapter title and the first paragraph of the main text (e.g., 36-point spacing after the text of the title). As noted above, chapter title pages do not include a running head but rather a footer with the page number centered below the text.
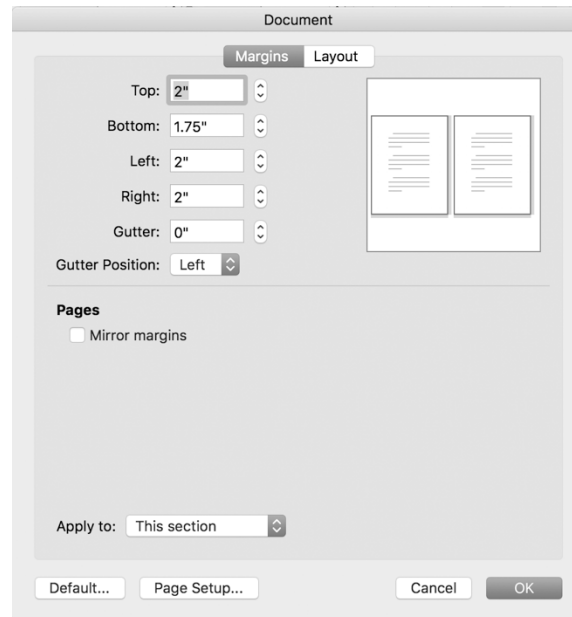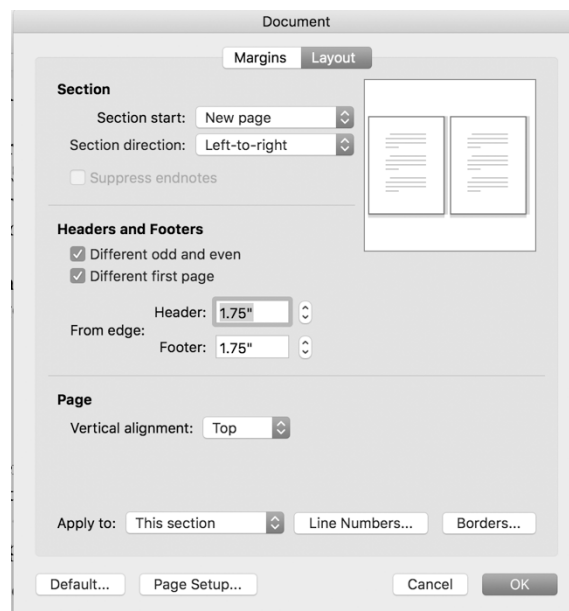
Figure 1: Document Settings Box in Microsoft Word for Mac 2017. Margins Setting (above); Headers and Footers Settings (below).

PAGINATION

The first four pages of the book (i–iv) are referred to as the *front matter* (the half-title page, the series page, the title page, and the copyright page) and will be prepared by SBL Press production staff in accordance with the series format. Page v is the first page for which the author is responsible. If there is a dedication, it should be placed on page v and the table of contents on page vii, page vi being blank. *Be sure to insert page breaks (not simply a series of paragraph returns) in order to create any necessary blank pages.* Remember: the table of contents lists only the items that follow it. The table below offers the typical sequence of a book's front matter (see further *CMS* §1.4).

Half-title page	i
Series page	ii
Title page	iii
Copyright page	iv
Dedication (if applicable)	v
blank (if applicable)	vi
Table of contents	v or vii
Foreword (optional)	recto
Preface (optional)	recto
Acknowledgments (optional)	recto
Introduction (if not part of text)	recto
Abbreviations	recto

The front matter of a book is conventionally numbered in lowercase roman numerals, whereas the main text, beginning with page 1, is numbered in arabic numbers. The decision whether to number the introduction with arabic or roman numerals depends on the nature of the introduction and the extent to which it is a substantive part of the main text.

The table of contents, first pages of chapters, bibliography, and index usually begin on recto (odd-numbered) pages. If the last page of a preceding chapter ends on a recto page, a blank page should be left and the next chapter begun on the next available odd-numbered page. Blank pages are counted in the numbering scheme, even though a number does not appear on the page.

FONT SELECTION

STYLE AND SIZE

Texts should be prepared in a good quality, proportionally spaced, serif font, such as (New) Baskerville, Times (New) Roman, New Century Schoolbook, or Palatino. SBL Press books typically use a 10-point font for the body text and an 8- or 9-point font for footnotes or endnotes. (This manual is set in 10-point Times New Roman.) Chapter titles are usually set in a 14-point font. It is preferable to

use the same font face throughout the book for the main body text, running heads, headings, subheadings, block quotations, footnotes, bibliography, and indices.

High-quality fonts are now available for most foreign-language needs in Macintosh and Windows programs, but due to coding differences many of the fonts do not translate easily from one platform to another. To prevent text corruption, Hebrew should be set in SBL Hebrew font, and Greek should be set in SBL Greek font. Both are available for download on the SBL website (www.sbl-site.org/educational/biblicalfonts.aspx). Public domain fonts for Coptic, Syriac (Estrangela), and transliteration are also available. If you want other options or if you are working with foreign-language fonts in a manuscript that colleagues will need to handle electronically, we advise that you contact the affected parties early in the process.

You should also be aware that some fonts that accompany biblical-studies software packages require permission from the copyright holder before they can be used for publication. In addition, some fonts distributed with a commercial software package cannot be embedded within a PDF file. Be sure to check with a font's copyright holder and the SBL Press production staff before using any proprietary fonts.

Typographers normally express type sizes in terms of points. A point is approximately l/72 of an inch. Points are also commonly displayed in computer programs for setting printing specifications. If the amount of space taken up by the letter and the white space adjacent to it is fixed, the font is monospaced. Typewriters commonly have used monospacing. If the amount of space taken up by the letter and the white space adjacent to it varies according to the width of the letter, the font is proportional. Proportional fonts are preferred, and all laser printers now support them.

SPACING

Kerning is a further refinement of proportional spacing and involves the adjustment of spacing between letters. Usually this applies to specific letter combinations, but the letter spacing of entire words, lines, and paragraphs of text can also be adjusted. Tightening the distance between some letters improves readability, and most word processors and fonts handle this adjustment automatically. Manual kerning, either of individual letter pairs or of longer text selections, is usually also possible.

The kerning for this sentence is normal.

The kerning for this sentence is compressed by .5 points.

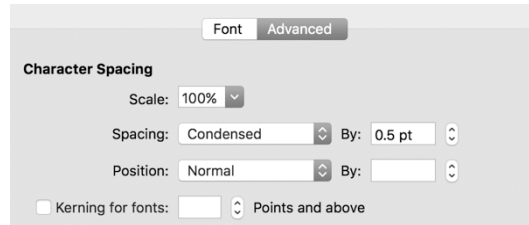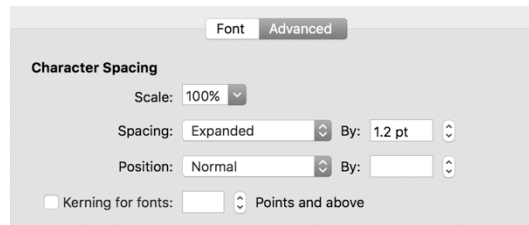The kerning for this sentence is expanded by 1.2 points.

Figure 2. Clippings from Advanced Font Settings Box in Microsoft Word for Mac 2017

TEXT FORMATTING

HEADINGS AND SUBHEADINGS

The design of headings and subheadings is left to the discretion of the author. *CMS* §§1.55–56; 2.17–2.18 offers a helpful discussion of headings and subheadings. As a rule (and as in this manual), first-level headings are centered, and second-level headings are justified left, but other consistent styles are acceptable. Generally it is best also to distinguish headings and subheadings from the body text through use of a different font style (e.g., small capitals with title-case capitalization; small capitals with no initial capitalization; italics). Finally, headings that are followed by *less* than two lines of text before the end of a page should be avoided.

THIS IS AN EXAMPLE OF AN A-LEVEL HEADING

THIS IS AN EXAMPLE OF A B-LEVEL SUBHEADING

THIS IS AN EXAMPLE OF A C-LEVEL SUBHEADING. When you use only two levels of heading, they can be centered and flush left, respectively, both with white space before and after the heading (settings here: 12-point spacing before and after A-level heading; 6-point spacing before and after B-level subheading). If you use a third level of heading, the paragraph should have space before it, and the following text should be run in, as in this paragraph.

PARAGRAPHS

First lines of paragraphs are normally indented one-quarter inch. The first line of a paragraph following a chapter title, heading, or subheading (e.g., this paragraph) should not be indented. It is always preferable to use an automatic indent when formatting text rather than manually indenting it with a tab.

Generally the text in books is *fully justified*—each line is exactly the same length. A word-processing program adjusts the space between each word and sometimes hyphenates words at the end of a line to make the line fit. This means that the word spacing varies from line to line. Be sure to enable automatic hyphenation with a limit of one consecutive hyphen. Occasionally a line will have an unsightly space (e.g., when the line ends in a word that cannot be divided). This problem can be corrected by a minor rewrite or by forcing hyphenation earlier in the paragraph.
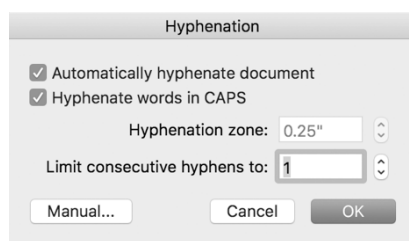

Figure 3. Hyphenation Settings Box in Microsoft Word for Mac 2017

LINE SPACING

The space between lines is defined in terms of points and is referred to as *leading* (pronounced "ledding"). Many word-processing programs refer to leading as *line spacing*. A text set in 10-point font with 12-point leading is expressed as 10 over 12 (or 10/12). As a general rule, leading should be 20 percent greater than the font size. Too much leading is wasteful, while too little makes the text difficult to read. The best setting for leading on the formatting of your document is "exactly." By using this setting (rather than "auto" or "at least"), you retain consistency even if some unusual characters or footnote reference numbers sit slightly above or below a line.

Line length is another consideration in readability. A line length longer than sixty to seventy characters is difficult for the eye to scan unless leading is increased. The leading for this manual has been set at the preferred 120 percent of font size (10/12).
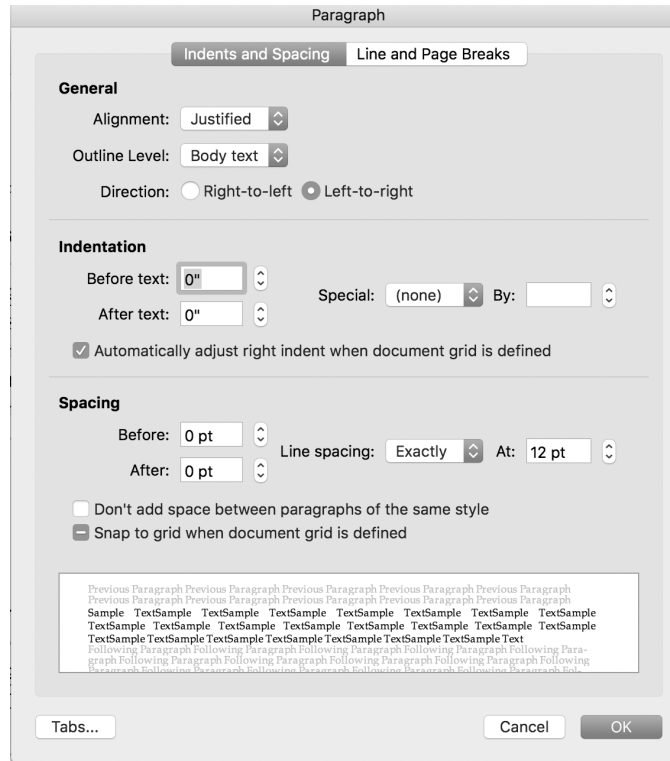
Figure 4. Paragraph Settings Box in Microsoft Word for Mac 2017

This is an example of a paragraph set with tighter leading (10/10): The space between lines is defined in terms of points and is referred to as *leading* (pronounced "ledding"). Many word-processing programs refer to leading as *line spacing.* A text set in 10-point font with 12-point leading is expressed as 10 over 12 (or 10/12).

This is an example of a paragraph set with looser leading (10/14): The space between lines is defined in terms of points and is referred to as *leading* (pronounced "ledding"). Many word-processing programs refer to leading as *line spacing.* A text set in 10-point font with 12-point leading is expressed as 10 over 12 (or 10/12).

BLOCK QUOTATIONS/EXTRACTS

A quotation of five or more lines should be set off as a separate paragraph from the main text and formatted differently from the body text.

> This paragraph is an example of a block quote. The margins for block quotations should be set in one-quarter inch from the right and left margins of the body text, and it is customary to use a font size 1 point smaller than the body font.

Finally, it is preferable to leave some white space above and below the extract (6 to 11 points). Thus, typical specifications for a block quote would be a 9-point font with 11-point leading (9/11), indent of .25 inch right and left, and 11 points above and below the paragraph.

FOOTNOTES AND ENDNOTES

To provide the greatest ease of use for readers, SBL Press prefers footnotes to endnotes. Footnote numbers should restart their count at one at the beginning of each chapter. Footnote text should be set in a font size smaller than the main body text, usually 8 or 9 point, and leading should be adjusted accordingly.[1] Thus, a typical font/leading specification for footnotes is 8/10 or 9/11. It is acceptable but not mandatory to set a thin rule (line) between the end of the main text and the first footnote. If you insert such a rule, it is typically .5 point in width, begins at the left margin, and extends approximately 1.5 inches to the right.
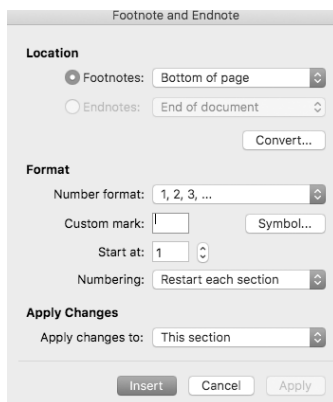

Figure 5. Footnote Settings Box in Microsoft Word for Mac 2017

The note number should be superscripted in the main text. In the footnote, the note number should match the rest of the footnote. The typical specifications for a superscripted number is 9-point font raised 3 points. One should be careful

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1. This is an example footnote.

with superscripts. Many word processors automatically reduce and raise footnote numbers (or other "superscript" characters) based on the size of the text they follow. If you override the automatic settings in favor of the point sizes specified here, do not also have the software "superscript" the character (or you will end up with an even smaller character that appears even farther above the line).

BIBLIOGRAPHIES AND INDICES

To conserve space, bibliographies and indices should be set in a font size smaller than the main body text. In most cases, then, bibliographies and indices will be set in 9-point font with 11-point leading (9/11). If possible, indices should be set in at least two columns.

Series editors decide whether books in their respective series require one or more indices and, if so, of what kinds. Guidelines for preparing indexes are available from the SBL Press Production Manager and in *CMS* §16. Indexes are prepared at the time of page proofs, once final pagination has been established and only after SBL Press production staff has approved the formatting and style of the manuscript.

ORPHANS AND WIDOWS

If at all possible, avoid *orphans* and *widows* when typesetting your manuscript. Orphans and widows are single lines that become separated from the rest of their paragraph because of a page break. New paragraphs should not begin at the bottom of a page if there is room for only one line, and the final line of a paragraph should not stand alone at the top of a page. Orphans and widows can be eliminated by creating slightly longer or shorter pages than normal, by slightly adjusting line spacing, or through minor rewrites. Alternatively, a page break can be inserted to push text to the next page. Some word processors handle these details automatically, but if you must fix them manually, it is best to do so *last* since any subsequent alterations in the text may remedy problems naturally or produce new ones.

STACKING

It is also wise to minimize "stacking" in the text. Stacking results from two consecutive lines beginning or ending with the same word(s) or from two consecutive lines ending with hyphens. Again, a minor rewrite or forced hyphenation can correct this problem. (For setting the hyphenation settings in Word, see also the section on "Paragraph" above.)

PHOTOGRAPHS AND ILLUSTRATIONS

If you plan to include any photographs, maps, figures, or illustrations, you must alert the series editor and the SBL Press production staff before you begin to format the manuscript. Photographs should be electronically created or scanned, embedded within the manuscript.

Photographs should be scanned at a minimum of 300 dpi (dots per inch), though 600 dpi is generally preferable. If you have access to image-editing software such as Adobe® Photoshop®, the end product is often best if the photograph is initially scanned as rgb (red, green, blue), then converted to grayscale in Photoshop and saved as a tiff (tag image file format) file.

Line-art illustrations should be created or scanned at a minimum of 600 dpi and saved as either vector-based eps (encapsulated postscript) files or pixel-based tiff files. The size of a scanned line-art file will be greatly reduced if you have the software (e.g., Adobe® Illustrator®) to convert tiff files to vector-based eps files.

Most word-processing software can insert a photograph or line-art illustration into the document (Insert > Picture in Microsoft Word). If text is to wrap around an illustration, you should leave approximately .25 inch of white space all around the picture (and its caption) and the surrounding text.

All photographs, maps, figures, and illustrations should be accompanied by an appropriate caption and, if needed, a permissions statement (e.g., Courtesy Israel Exploration Society). Captions should be set in an equivalent size as block quotes. (In this manual, captions are set 9/11, center justification, with 6 points above and below the caption.) Use of photographs usually requires obtaining permission from copyright holders. This is always the author's responsibility, and appropriate credits must appear in captions or in the front matter of the book. In addition, the original documentation granting permission must be forwarded to the SBL Press production staff before the book can be sent to the printer.

COVER DESIGN

Most books published by SBL Press are published as part of an ongoing series. The cover design for many of the series has been standardized in order to create series-wide identification and for economy. SBL Press will send a proof of the cover to the author, who is to check it for factual and typographical accuracy before publication. In the event that an author does become involved in the design of a cover, it must be understood that the design is ultimately the responsibility of SBL Press and is determined by marketing strategies and cost as well as aesthetic appeal.

SUBMITTING YOUR MANUSCRIPT TO SBL PRESS

Completed manuscripts should be approved by the appropriate series editor and SBL Press production staff prior to final submission. When ready, save your manuscript as a Word file and as a PDF file. Most word processors are now capable of creating PDF files. However, for the PDF file to be read properly by the SBL Press printers, the PDF files must be saved in a specific PDF format (PDF/X-1a:2001). The SBL Press production staff will assist you in converting your files

into the appropriate format. The following instructions are provided should you be asked to generate the final printer-ready PDF yourself.

SAVING YOUR FILE AS A PRINTER-READY PDF

The process used to save a manuscript as a printer-ready PDF file varies depending on the platform and software you use. The following summary demonstrates one method, using Microsoft Word for Mac 2017.

Before you begin, check that all fonts are black and all figures are grayscale (see "Photographs and Illustrations" above). Then, open the "print" dialogue box in Microsoft Word (File > Print). In the lower left corner, select the drop-down menu that reads "PDF." Choose the option "Save as Adobe PDF." In the resulting dialogue box, change the Adobe PDF Settings to "PDF/X-1a:2001." Hit continue and save your file.
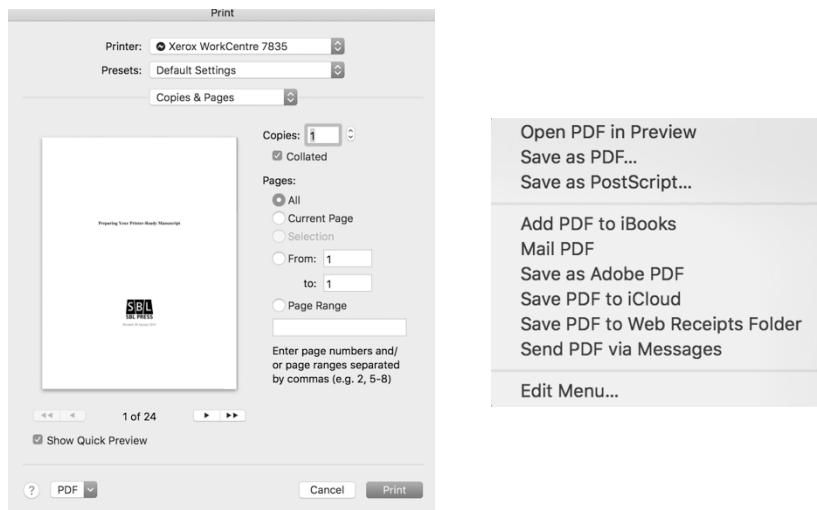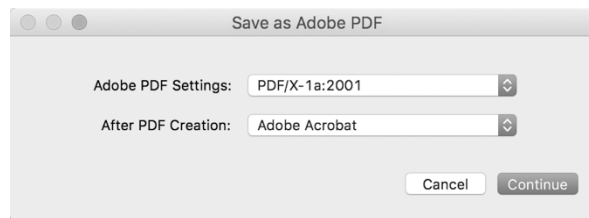

Figure 6. Saving Your Manuscript in Microsoft Word for Mac 2017. Top Left: Print Dialogue Box; Top Right: PDF Drop Down Menu Options; Bottom: Adobe PDF Setting.

SUBMITTING YOUR FILES

Please send your manuscript files in both Word and PDF to the SBL Press Production Manager and your series editor. The SBL Press Production Manager will review the final file and add the front matter. A final complete PDF file will be returned to you for your records.

CONTACT INFORMATION

Questions about the preparation of printer-ready manuscripts should be directed to the current SBL Press Production Manager, Nicole L. Tilford (nicole.tilford@sbl-site.org).

GLOSSARY

ASCII: American Standard Code for Information Interchange (pronounced as-key) is a text format that contains only characters and symbols (i.e., no formatting, few diacriticals, etc.).

ellipsis: three dots that signify an omission of a word or a line (…).

em dash: the width of the letter M; used to signify a break in thought (—).

en dash: the width of the letter N; used to indicate inclusive numbers (e.g., 1–2)

font: a set of alphabet and symbols of a typeface.

hyphen: used to divide words (-).

kerning: selective adjustments to the space between letters of a word. Kerned characters overlap slightly to give a more pleasing appearance (as when a lowercase letter sits slightly under a capital T that precedes it).

leading: (pronounced "ledding," a.k.a. line-spacing) the amount of space between lines of text.

orphan: single line at the top of the page separated from the rest of its paragraph.

point: unit of measurement commonly used for type: 72 pts.= 1 inch; 12 pts.= 1 pica; 6 picas=1 inch.

sans serif: type that is defined by unadorned horizontal strokes. Helvetica is a sans serif font.

serif: type that has decorations or flourishes at the edges of the letter. This is the kind of type most often used for body text because of its elegance and readability.

smart quote: curved or slanted quotation mark (or apostrophe); it is usually preferable to use (" ") rather than (″ ″). Straight marks are used when a mathematical "prime" symbol is required (e.g., when depicting elements of chiasmus or referencing pages that are so numbered in a source).

widow: single line left at the bottom of a page when the rest of its paragraph prints on next page.

WYSIWYG: what you see is what you get (often computer screen images—and always printer-ready copy)!

APPENDIX

FORMATTING YOUR BOOK IN MICROSOFT® WORD

PRELIMINARY CONCERNS

The following information is provided as a guide to the formatting settings that we use at SBL Press (and that were used in the creation of this manual). The appendix is specifically oriented to Microsoft Word, since that is the most popular word-processing program and one that the SBL Press production department often uses. Other programs are also acceptable, but we are unable to create an appendix for each one. However, this appendix contains information that will be helpful regardless of the word-processing software you use. The time spent reading it will be more than repaid in time saved during the formatting of your book.

Please note: these are intended as beginning guidelines only. They are not complete instructions, and if you are insufficiently familiar with word processing to follow them comfortably and to consult the user's manuals easily, we suggest that you enlist the assistance of someone more experienced.

If you are working with a series of discrete chapters (such as essays contributed by various scholars) or with many embedded graphics that make your text files overly large, it may be convenient to save your book as a series of separate files. However, there are advantages to compiling everything into a single document, and we generally recommend this practice if you have a reasonably fast computer and sufficient RAM.

INITIAL SETTINGS

After opening your new Word file, go to Format > Paragraph. On the Indents and Spacing tab, set your alignment (Justified), Indentation (Left: 0; Right: 0; Special: First line: .25), and Line Spacing (Before: 0; After: 0). Most often the Exactly setting is the best, and you should enter 12 points under At if you will be using a 10-point body font. (See above for line spacing/leading).

Click on the Line and Page Breaks tab at the top and select Widow/ Orphan Control. Click OK at the bottom right to close the Paragraph window.

Next, go to Format > Document (Mac) or File > Page Setup (Windows). Every chapter in your book should begin on a right-hand page; therefore, under the Layout tab, you will select new page or odd page from the Section Start pop-up menu. (At a later stage, you can change the setting in an individual section by selecting This Section from the Apply To popup menu, but for now you want that menu to read whole document.) Check both boxes in the Headers and Footers menu (Different Odd and Even and Different First Page). Vertical alignment is Top.
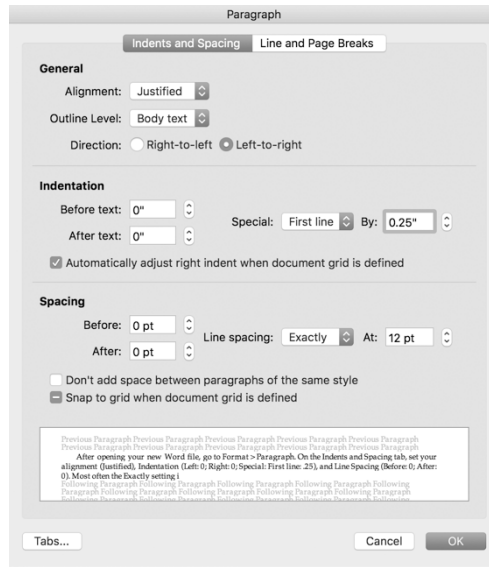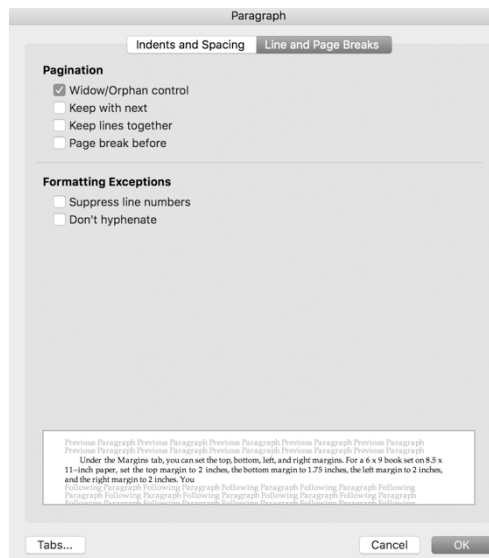
Figure 7: Paragraph Settings Box in Microsoft Word for Mac 2017. Indents and Spacing (top); Line and Page Breaks (bottom).
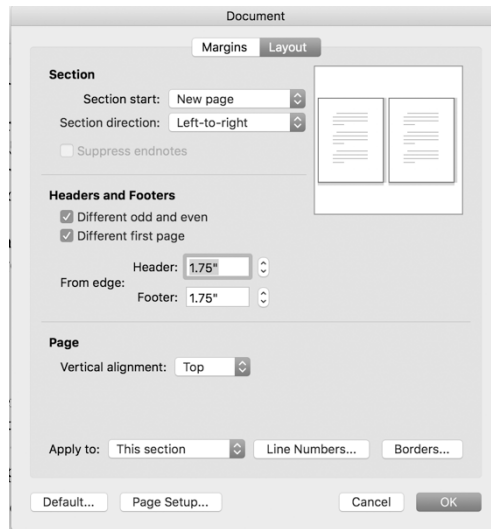
Figure 8: Document Settings Box in Microsoft Word for Mac 2017. Layout (top); Margins (bottom).

Under the Margins tab, you can set the top, bottom, left, and right margins. For a 6 x 9 book set on 8.5 x 11–inch paper, set the top margin to 2 inches, the bottom margin to 1.75 inches, the left margin to 2 inches, and the right margin to 2 inches. You can set the distance headers and footers are set from the top and bottom of pages on the same Margins tab (Mac) or on the Layout tab (Windows). Set the header to 1.75 inches and the footer to 1.75 inches.

Do not check the Mirror Margins box. Finally, click the Page Setup button (Mac) or the Paper tab (Windows) and define the paper you will be using (U.S. Letter = 8.5 x 11) and the Scale (100%). Close the Page Setup and/or Document windows by clicking OK at the bottom.

Under the Insert menu, choose Page Numbers (Windows and Mac MS Word 98; Mac MS Word 2001 and later formats page numbers within headers or footers). Click Format, and under Number Format select roman numerals (i, ii, iii) for introductory material (preface, introduction, etc.), and arabic numerals (1, 2, 3) for your text page numbers.
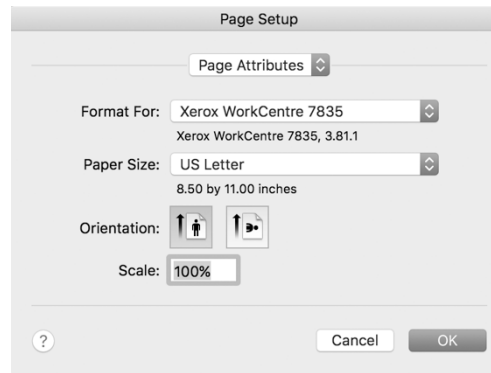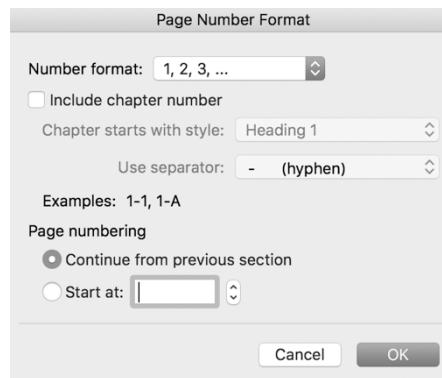

Figure 9: Page Setup in Microsoft Word for Mac 2017 (above); Page Number Format in Microsoft Word for Mac 2017

These choices appear in a pop-up menu. You will have to perform this operation for each new section of the document when you want the pagination format to change. You may at some point also have to change the page numbering option in this format menu from "Continue from previous section" to "Start at" and insert the number 1 in the box. When you are finished, click OK at the bottom of the Page number format box and Close (NOT OK) at the bottom of the Page number box. (Your purpose at this point is only to tell the program how to format page numbers, not to tell it to actually insert those numbers; the latter step will be taken when you define the headers and footers.)

If your text has footnotes, go to Insert > Footnote (Mac) or Insert > Reference > Footnote (Windows). Select "Bottom of page" for the location and apply changes to the whole document. Since each chapter will number notes beginning with 1, type a 1 in the Start At box, and select Restart Each Section for Numbering. When you type your notes, remember that you do not need line spaces (paragraph returns) between them; that can be added automatically by later defining the style of footnote paragraphs as having, e.g., 4 points before them.
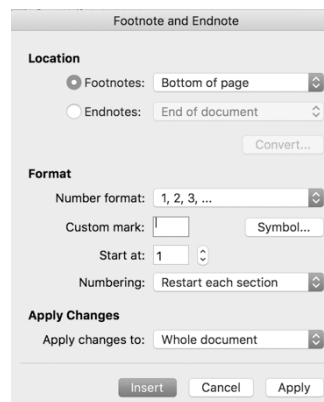

Figure 10: Footnote and Endnote in Microsoft Word for Mac 2017

In addition to initial formatting, a few other pointers will add to the professional look of your book. Go to Tools > AutoCorrect (Options) > AutoFormat as You Type and select Replace "Straight Quotes" with "Smart Quotes." This will instruct your word processor to used curved marks like the ones in this manual rather than the prime symbols and inch marks that are often used by default. This must be done at the start of composition or you will have to do a global search and replace. (Note: This is a setting that you may have to undo—and be sure it stays undone on the AutoFormat As You Type tab—whenever you type in Greek, Hebrew, or any other language font that uses the apostrophe and option-bracket keys on the keyboard differently than standard roman fonts do.)

It is often easiest to set the text for your headers and footers after you have compiled all the sections (or chapters) of the book. That way you can define each

header in succession rather than having to repeat the process every time you come to (or start) a new section. To do this, go to View > Header and Footer. You will be able to jump from section to section and top to bottom, inserting automatic page numbers and typing in the text you want. We suggest that you consult the MS Word documentation if you are unsure how this works. (Note: be alert as to whether the Same as Previous icon is selected or not. You will probably want it selected throughout the even-page headers and first-page footers [where the book title or a lone page number appears consistently], but for the odd-page headers [where you will want to type the changing chapter titles], you need to make sure that Same as Previous is *not* highlighted; if you do have it highlighted and type a new chapter title in a header, that title will be applied backward to whatever point in the book is not defined Same as Previous [i.e., you will never be able success-fully to insert a different recto header for each chapter because every new title you type will substitute itself for the titles that existed in previous chapters].)

Composition

Because type produced on computers is proportional rather than monospaced, there is no need to type two spaces between each pair of sentences. The effect of doing so will be to add too much space in the line, and the overall text may be too loose. For typewriter users, this can be a hard habit to break, but learn to type only one space after periods or other ending punctuation.

Similarly, your results will be much more predictable if you use tabs rather than the space bar when creating tables. With proportional fonts, the screen ap-pearance is consistent with the printed copy (i.e., genuinely WYSIWYG) for tabs but not for spaces. (Note: It is usually best to define Normal paragraphs as having an indented first line rather than manually placing a tab at the beginning of each. In any case, be certain *not* to type spaces for indents. Doing so will produce une-ven indents and will cause the first line of a fully justified paragraph not to be even with the right margin.)

Underlining is normally undesirable in a professionally designed book. Al-ways use italics for book titles in your text or notes. For headings, subheadings, and chapter titles, use italics, all capitals, or small capitals. Underlining is occa-sionally acceptable where italics will not work (e.g.,to call attention to specific words in Hebrew or Greek text).

If you are aware of a consistent error that you have made or if you forget to turn on "smart quotes," you can easily and quickly correct your mistakes by using the Search and Replace feature of your word processor. Select Edit > Replace. The window that opens allows you to type in the characters for which you want to search (Find What) and to specify what is to appear in their place (Replace Width). (To fix smart quotes, you will need to make sure that the Smart Quote box is checked under Tools > AutoCorrect [Options] > AutoFormat *and* AutoFormat as You Type. Then you type the same quotation mark or apostrophe in both the Find What and Replace With boxes; the computer decides which direction the replaced

character should point.)

You may click Find Next to test your search, and you may monitor every step of the search by clicking the Replace or Find Next button. By clicking Replace All, you instruct the computer to search the document and make all the changes at the same time. (Warning: Search and Replace functions are among the easiest and most perilous things you will ever instruct a computer to do, because you are granting the computer license to think for you. By clicking the More button, you can reveal additional options that allow you to define specific formats and/or special characters to be searched and the more precise situations when characters should—and should not—be replaced. Be particularly wary if you have foreign-language materials within the document; unless the computer is told, for example, to make changes only in Palatino text, it will replace the same ASCII characters (representing completely different symbols) in Greek, Hebrew, or anywhere else it finds them. The result, obviously, will be garbage scattered through the document for you to find on your own. Unless you have thought quite carefully about what the results will be, do not click the Replace All button. We also suggest that you save your text before every critical Search and Replace (and even save it afterwards under a different name). If you make a mistake in your universal Search and Replace, you can immediately choose the Undo command (under Edit), but if you later discover that the procedure wreaked unanticipated havoc in the document, you will have the earlier version to return to; intervening changes will, of course, have to be re-entered (and an electronic document comparison may make this easier), but at least you will avoid the frustration of having to proofread and repair an entire corrupted manuscript.

You can reduce your efforts by learning a few special key strokes. The appropriate use of em dashes and en dashes instead of hyphens will also improve the quality look of your text. These marks are so titled because they are the width of the M and N characters respectively. Em dashes (often represented in e-mail and on typewriters by double hyphens) are used for sudden breaks, amplifying and digressive elements, interrupted speech, and the like. They are produced by holding down the Option and Shift keys and striking the hyphen (Mac) or the Ctrl and Alt keys and striking the hyphen on the number pad (Windows). En dashes (created by holding down the option key and striking the hyphen [Mac] or the Ctrl key and striking the hyphen on the number pad [Windows]) are used primarily to represent number ranges, as in Ezek 8:1–11:25; 46:1–2, or pages 321–46. Plain hyphens are used for compound words and between syllables of words when you are forcing a line break. Optional hyphens (made by holding down the Command [cloverleaf] key [Mac] or the Ctrl key [Windows] and striking the hyphen) are useful if you are unsure how lines will end up dividing and you want to leave long-word hyphenation to the computer. (Unnecessary optional hyphens—optional hyphens that appear in the middle of lines—can sometimes confuse Microsoft Word's proportional spacing, so they are best added selectively).