

Manuscript Preparation Guide

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These instructions are intended to guide Guilford authors in the preparation of single-author works or chapters for edited, multi-author volumes. Please read these directions carefully and follow them closely. Your cooperation will help ensure that the book will move smoothly to publication on schedule.

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1. Basics

Submit all textual material (chapters, tables, figure captions, typeset figures) as **Microsoft Word documents** (.doc or .docx format). If you would like to use another program, it is essential that you discuss this with your editor at the earliest opportunity.

Type size: Set your text in Times New Roman at 12 points.

Double-spacing: *Double-space all elements:* text, references, footnotes, etc.

Submit each chapter as an individual file—do not put a whole manuscript into one “super” file.

Electronic copies: Submit the *final* version of your manuscript as electronic files only. Submit hard copy only if you or your editor feel it is needed to ensure that complex math or other characters come through accurately.

Permissions and case material releases: If you are reprinting or adapting material from published sources, or using case material, you *must* submit copies of the obtained permissions and case material releases with the final manuscript (more detail below).

Author/Editor Bios, Affiliations, and Addresses: Submit your up-to-date biographical information with the manuscript. Include with your chapter (or book) the institutional affiliations (or “Private practice” if no other affiliation) for *all* authors. Include degree(s), department, institution, city, state, country. These can be printed on the first page of the manuscript under the chapter/book title and authors’ names. Also include complete addresses and contact information for yourself and all contributors.

Second or Subsequent Edition: If you are preparing a second or subsequent edition, Guilford will send you a Word version of the previous edition for you to revise. Be sure to work from the supplied copy, since this will make the editing and production process much smoother and more accurate.

2. “Floating” Items (figures, tables, forms, etc.)

Separate files for each item: It is preferable to submit each figure, table, form, box, sidebar, and other “floating” element for a chapter in a *separate* electronic file. For example:

ch01.doc (chapter one text)

ch01-f1.doc (ch 1—figure one)

ch01-f2.tif (ch 1—figure two)
ch01-t1.doc (ch 1—table one)
ch01-t2.doc (ch 1—table two)

Figure captions can be submitted in either a single document (if there are relatively few figures) or one document per chapter (if there are many figures).

Numbering for floating items is chapter-specific and sequential: Number illustrations/figures, tables, forms—as well as footnotes/endnotes—chapter-by-chapter, not cumulatively across the whole book (e.g., figures in Chapter 1 are numbered Figure 1.1, 1.2, 1.3, etc., and the first figure in Chapter 2 is Figure 2.1).

“Callouts” for figures, tables, forms, and other floating elements: Mention each figure, table, or form in the text (“Figure 16.2 shows . . .”). This callout determines where the item will be placed during the typesetting of the book.

Illustrations/Figures

Your contract calls for you to supply “camera-ready artwork” *suitable for direct reproduction*. That is, all images should be of professional quality and should not require retouching or redrawing. If you would like some professional help in producing art for your book, contact your editor, who can put you in touch with Guilford production staff or recommend professional artists from whom you can commission work.

All figures should be supplied with a brief descriptive caption and should be numbered, labeled, and called out. (See **Numbering** and **Callouts** above.)

Every time a figure is copied or reproduced it is liable to suffer some kind of degradation in quality. Therefore, we always want to receive *the earliest version available*. If you find a figure—line art, chart, graph, photograph—in a book or journal that you want to use, please supply us with a copy of the book or journal (which we will return) or, better yet, the original file from the book’s or journal’s publisher, *not a photocopy or scan of the figure*.

Unless you know that your book is being printed with color, *avoid visual distinctions that rely on different colors or gradations*.

Generally we will assume that *formatting elements* on graphs and charts (drop shadows, shaded gradients, transparencies, blurred type, etc.) are extraneous and can be removed. If those elements are central to your concept of the way a figure ought to appear, please so indicate on the manuscript.

Avoid using Microsoft’s “SmartArt” software for producing images; it cannot be smoothly imported into typesetting software.

If the terminology or distinctions in the detailed directions below are unclear/unfamiliar to you, contact your editor *before* doing any time-consuming artwork preparation.

“Line art,” charts, graphs—*created by a computer program*: Send the file *in the original format* of the program that created the figure (e.g., if you are sending an Excel chart, send an .xls file; if a flow chart created in Word, send a .doc file; if a PowerPoint slide, send the .ppt file). If you create or receive the images initially as a .tif or .jpeg file, send us that file. Do not copy the file into a Word document (this can degrade the image). Our preference is for line art to be submitted in a vector format (most often .eps or .ai). If you generate your line art as a bitmap file, it should be a .tif at 1,200 dpi resolution.

Photographs: It is impossible to improve photographs that are out of focus, overexposed, underexposed, or without depth of field. Make certain that the photographic images adequately represent their subjects. Photographs and other bitmap files supplied to us should be at least 1,500 pixels wide. If you are sending us a photograph you have taken yourself, send us the file exactly as it comes from your camera—do not compress or resize it or convert a color image to black and white. (You should ensure that your image will work well in black and white, but supplying us the color image will allow us to optimize the black-and-white version and give us the option of using the color version in e-books.)

Figures from the Internet: Two caveats about graphic items from the Internet: (1) They are usually at *too low a resolution* to reproduce properly in a printed book; an image can look perfectly crisp on screen but still not be of print quality. (2) You must get permission for them! (See **Permissions** below.)

Figure size (dimensions) considerations: Be aware, when creating or evaluating a figure, of the final size of the book (e.g., if the book will be 6" × 9", the final width of the figure in the book cannot be much more than 4½"). Minimize excess white space, and enlarge type size. The final type size of text in figures should be approximately 8 points.

As a final check, use these dos and don'ts to ensure your images are as high quality as possible:

DO submit the image in the *original format*.

DO submit simple text figures or tables as Word documents.

DON'T submit any other kind of image as a Word document.

DO ensure that your images are high resolution.

DO check that your figure will work in black and white.

DO ask your editor if you're unsure of anything, or want to use any method other than those outlined above to generate your figures.

Tables/Sidebars/Boxes

Furnish a brief descriptive title for each table. Place explanatory material necessary to the understanding of the table in footnotes immediately below the table. Use superscript italicized lowercase letters as footnote indices in tables. *Double-space everything:* title, column headings, body of table, and footnotes. Design tables to fit within the limitations of the type page. If necessary, the size of the table can be compressed by introducing arbitrary abbreviations in either the body of the table or the column headings. Explanations for these abbreviations can be placed in footnotes to the table.

Do not use the “text box” feature, other graphics, or background shading in MS Word. They are a hindrance to editing and typesetting. If there is material that needs to be formatted to stand out from regular text, you can specify that it be set as a sidebar—enter “sidebar/box begins” and “sidebar/box ends” to indicate the beginning and end of the displayed material; do not add a border around it. If there is a particular way you would like certain material to appear in the typeset book, you can send us separate sample formatted pages.

3. Other Formatting Instructions

Table of Contents: For *authored or edited books*, the manuscript should include a detailed Table of Contents of the book that corresponds to the organization of the text. For *chapters in edited books*, the manuscript’s Table of Contents should correspond to the organization of the chapters.

Headings: Chapters may be divided into sections with several levels of headings, each with a short descriptive title. To facilitate coding by the copyeditor, *topics of equal importance should be typed in the same manner throughout* (e.g., A heads in caps, centered; B heads in cap/lowercase, centered; C heads in cap/lowercase italic, flush left).

Footnotes/Endnotes: Use footnotes/endnotes (endnotes are preferable) only if essential. Number them consecutively chapter-by-chapter with superscript arabic numerals. They should be typed *double-spaced*.

4. Case Material

Ethical and legal considerations require careful attention to protection of patient/client or teacher/student anonymity in case material and elsewhere. If you plan to use any case material in your chapter/book, you must comply with the following stipulations:

Individuals should not be able to recognize themselves, nor should others be able to recognize the individuals presented in the cases. Avoid identifying information such as names, initials, cities, and dates. Also, disguise identifying information when discussing patient/client characteristics and personal history. If you need further guidance, download “Writing about Psychiatric Patients,” an article published in the *Bulletin of the Menninger Clinic*, Vol. 50, No. 6, 1986, from our website (www.guilford.com/authors/menninger.pdf).

If specificity of case material makes patient/client or teacher/student recognition likely despite efforts to disguise identifying information *or* if the chapter/book contains any verbatim patient/client or teacher/student material (e.g., transcripts of therapy sessions, direct quotes, poems, letters, stories), photographs of patients/clients or teachers/students, or artwork created by patients/clients or teachers/students, *a formal release is required*. Sample release forms for professional and trade publications are provided at the end of this booklet (pp. 17 and 18) and can be downloaded from our website (www.guilford.com/authors/CaseRelease_Prof.rtf for professional publications; www.guilford.com/authors/CaseRelease_Trade.rtf for trade publications).

If you have already obtained releases from your patients/clients or teachers/students, you must send Guilford a blank copy of the form used, or a copy with the name blacked out (to maintain patient/client or teacher/student confidentiality), in order for us to determine if it meets the criteria included in our standard form.

If you are unable to obtain the necessary releases (e.g., from patients/clients or teachers/students with whom you are out of contact or who are unwilling to sign a release), you must paraphrase all verbatim material, with particular attention paid to potentially identifiable, idiosyncratic expressions (e.g., “My father always called me his little princess” could be changed to “My father always called me by a pet name”).

Consult the laws of your own jurisdictions and institutional ethical rules concerning implied contractual duties of confidentiality with those you have treated.

In sum, every chapter/book that contains case material *must* be accompanied by (1) a letter from its author(s) specifying the nature of the material presented: (a) disguised in compliance with Guilford’s criteria; (b) generic/composite; **or** (2) a copy of the release form received by the author(s) from patients/clients or teachers/students authorizing publication of the material, with all identifying material (name, address, signature, etc.) blacked

out before copying in order to maintain client confidentiality; attach a cover note for multiple cases (e.g., Release form on file for “Lucy,” Chapter 1; “John and Ann,” Chapter 5).

5. Permissions

If you reprint or adapt any material from another source that requires permission, you are responsible for acquiring and paying for the permission. For this and other reasons, we advise you to use such material only where it is essential. If instead of using a table or long quotation from another’s work you can rewrite it or refer to the original, it is advisable to do so.

Detailed instructions on acquiring permission are available at www.guilford.com/authors/authguide.doc. Our standard permission letter is available at the end of this booklet (p. 20) and can be downloaded from our website (www.guilford.com/authors/permform.rtf).

If your manuscript contains reprinted or adapted materials as part or all of a handout, form, test, etc., for which Guilford will be granting photocopying rights to book purchasers, you must obtain permission from the copyright holder *both* to reprint/adapt the material *and* to grant book purchasers photocopying rights (see form on p. 21 or download from www.guilford.com/authors/repropermform.rtf).

Ideally, your source will sign the letter and return it, meaning that the letter is your contract with your source. Many sources, however, especially larger publishers, will have their own standard permission agreement. Where this is the case, you need to ensure that the contract specifies (1) rights for this publication and future revisions/editions, (2) world rights, (3) all languages, and (4) electronic rights. Note, in particular, electronic rights. Guilford produces electronic versions of all its publications (often many different electronic versions of a single book). Failing to secure any of the above rights can limit your book’s audience.

The following are general guidelines to help you determine whether formal permission is required for material you intend to use in your book/chapter.

Fair Use

It is legal to use copyrighted material without permission if it is considered “fair use.” However, “fair use” is decided by balancing many factors, and it is a defense that has to be established to the satisfaction of a judge. As few people are qualified to guess at what a judge will say, the safest course is to seek permission in any close case.

Here are some of the factors that U.S. Copyright Law considers in determining “fair use”:

1. What is the length of the material to be reprinted relative to the length of the entire work from which it is taken? *To clear up a popular misconception: There is no specific quantity rule.* While quotation of 200 words from a 2,000-word article might not be fair use, 500 words from a 500-page book might be. The judgment is made case by case. Note, however, that quotation is cumulative. If you quote from the same source in different parts of your chapter/book, consider the *total amount used* in deciding if something is fair use.
2. What is the importance or substantiality of the portion used relative to the entire work from which it is taken?
3. Can the material you are reprinting substitute for the original? In other words, might your use take away from sales or other exploitation (such as the right to license the quotation for a fee) of the original work?
4. Was the original published? Unpublished materials have had more protection against use than published works. Although the Copyright Law now rejects such a distinction as a flat rule, it may enter the subjective evaluation of a judge.
5. Have you quoted or closely paraphrased another’s work only to the extent necessary to make a point? If you exceed what is necessary, what might otherwise have been fair use can lose that protection.
6. Is your use “transformative”? Have you presented another’s material for purposes of commenting upon or explaining it, as opposed to using it for the same purpose as the original author? An excerpt from a poem reproduced to introduce a chapter is being used differently than the same poem being quoted for purposes of critiquing it.

What Usually Requires Permission

Forms, lists, tables, figures, illustrations, photographs, or anything that is a unit in itself (no matter how many words) are among the elements most likely to require reprint permission. This also applies to unpublished materials such as forms from agencies or institutions.

Even if you received permission to use something in a previous edition, you may need to reobtain it. This depends on the specific wording of the permission grant itself. Wording such as “one-time use” or “this edition only” means that permission should be requested for any new editions. This also applies to permissions

from individuals to use their unpublished forms or form letters.

You should assume that permission is required for such things as poetry, song lyrics, or music still under copyright, no matter how small the selection used.

Reprinting or closely paraphrasing the diagnostic criteria from the American Psychiatric Association's *Diagnostic and Statistical Manual of Mental Disorders* (DSM—a registered trademark of the American Psychiatric Association) requires explicit (and very costly) permission from the American Psychiatric Press. *Note: It is important that you consult with your editor before requesting permission from American Psychiatric Press.*

You must obtain permission to “modify” or change things in a text selection, form, table, etc., that is being used from another copyrighted source or is unpublished. If you want to reprint something, but with changes, you need to get permission not only to use the material *but also to make the changes*. You must note or caption your work to make the fact of modification conspicuous. Do not ascribe your changes to another individual, and do not put your work in the same quotation marks as the original text. It is a good idea to submit the selection as you have adapted it with your request for permission to the rights holder.

The same permission issues that apply to print materials apply to items found online. When using online materials, look for a link to the site’s “terms of use” or “legal matters,” where you should find an explanation of how to obtain permission. Some websites, like Google Maps, will not grant a formal permission letter, but instead outline their policies. In that case, you need to make sure you follow their guidelines *to the letter*. Look to see if there are terms particular to books and other publications. Print out the page(s) with their terms to submit with your manuscript. Also include the full URL to the terms of use and the material you are reprinting.

Materials published “copyright free,” such as under a Creative Commons license, generally do not need permission. However, you need to check that your use is allowed by the original creator of the material. Some licenses do not allow for commercial or electronic uses or may have territorial restrictions. You must also be sure to cite the work exactly as the original creator has requested. Guilford will need copies of the terms of use (or the printed pages with the license terms if the original was found online), as well as the citation for the location of the original material, or its URL if found online.

A Special Note about Clip Art

Many authors embed “clip art” in materials that they use with clients or students. If you want to use clip art in your book, bear in mind that it

has the same requirements as all other art: it should be supplied in high-resolution or vector format; be supplied as a separate file (not pasted into a Word document); and be accompanied by permission documentation (or documentation confirming that no permission is needed). Because this is often hard to achieve, we recommend that you avoid clip art where possible, and instead consider commissioning illustrative images. Commissioning original art ensures that your book will feature high-quality, unique, coherent images, and can be less expensive than some commercial clip art licenses.

Some clip art available can be used freely, but *many* kinds need permission—and payment of an additional fee—before they can be used for commercial purposes, even if you have acquired the clip art as part of a program or have bought a disk of images. Generally, clip art comes in two forms: “public domain” and “royalty free.” If it is in the public domain, it will be noted on the disk or in the collection in which it was purchased. Individual pieces of public-domain clip art can be used freely (but not the entire collection). Royalty-free clip art is *not* in the public domain, but if you buy the disk, you can use it *according to the specific terms of the license*.

The rules governing the use of clip art found in many Microsoft products or on their website are ambiguous. In some cases, commercial uses are expressly prohibited. Microsoft also licenses images from third parties, in which case those images are governed by the rules of the third party. Rules further vary by product and which release of a Microsoft product you have. Microsoft does not grant written permission and will not provide an opinion on the use of materials even if you ask them specifically. Thus, *we recommend that you do not use any Microsoft clip art in your book*.

If you want to use clip art as part of an illustration or form, you must provide the following information with your manuscript:

1. The name, image number, or designation of the specific image.
2. The source of the clip art (i.e., the program or collection name) and whether you purchased it. Give as much detail as possible, including manufacturer name, version number, and so on. (If it comes from a Microsoft product, the version number is important, as there are different rules regulating the use of older materials versus newer ones.)
3. A copy of the license from the software or collection of clip art.
4. If the image was obtained via Internet download, the URL from which the download took place and the URL listing the terms and conditions of use for the image. Print out the page(s) with their terms to submit with your manuscript, since terms and conditions can change over time.

As with all permissions, it is the author’s responsibility to pay any fees or acquire any additional licenses if needed for clip art.

What Is Less Likely to Require Permission

Anything that you created yourself, including forms, lists, tables, etc., that has not been previously published. If it has been, check with that publisher. An important exception to this rule is that material created within the scope of your employment may be the property of your employer as a “work made for hire.” Another important exception is that material created under a grant may be subject to rights limitations specified in the grant.

Material created by the U.S. Federal Government is in the public domain (unless the government is reprinting something from a copyrighted source, in which case permission from the original source might be required). It is not safe to assume that state, county, and local government publications, including their websites, are in the public domain; you must always check.

If you take an idea or information (as opposed to the articulation or expression of the idea) from a copyrighted source, but express it in a significantly new way, you do not need permission, but you must acknowledge the source. For example, if you take data from another source and create a table out of the data, permission is not needed for using the data, but the source should be cited. Many authors err in thinking that they have created a sufficiently new expression of an idea, only to confront a claim that what they have done is an infringing paraphrase. If in doubt, seek permission for the adaptation.

Some Tips for Obtaining Permissions

Start the permission application process as early as possible. Some publishers can take 6–8 weeks or longer to grant permission requests. Prepare full information about the material you are requesting, including the complete title and author of the work you wish to quote from, page number(s), table/figure numbers, etc. Ask your editor to provide you with estimates of print runs for both the hardcover and paperback editions, publication date, number of pages, and price of the Guilford book. This information is important in determining permission fees. *Permission request letters must always specify that permission is for the lifetime of the book (all editions), including electronic rights, and worldwide in all languages.* Some licensors insist on print run or edition limitations. Print run and edition licenses are discouraged. If a permission is granted that contains a print run or edition limitation, you must agree with the licensor in advance on the fee that would be required for any excess. *Under no circumstances should you submit material to Guilford under a permission that is limited to a certain print run without prior clearance with your editor.* Once your request letter is completed, attach a copy of the material you wish to reprint/adapt, if possible, before submitting it to the publisher. If you have adapted

the original in any way, include a copy of the adaptation as it will appear in your book with your request.

The **Copyright Clearance Center** (www.copyright.com) is a great resource. You may be able to receive permission from several publishers at one time on this site. In many cases, you can get a quote and the permission grant immediately. Print out the confirmation to submit with your manuscript.

Visit the publisher's website. You may be able to apply for permission online, or get the full contact information for the permissions department along with their guidelines for requesting permission. Following their submission guidelines carefully will speed up the process.

In sum, every chapter/book that contains reprinted/adapted material must be accompanied by the letter(s) of permission obtained from the copyright holders.

6. Style

Please observe the guidelines set forth below, which *in general* conform with those of the *Publication Manual of the American Psychological Association* (6th ed., 2010). This is especially important for contributors to multiauthor books, in order to ensure consistency in editorial style with other chapters. It also may be beneficial to consult the *AMA Manual of Style* (10th ed., Oxford University Press, 2007); *Scientific Style and Format: The CSE Manual for Authors, Editors, and Publishers* (8th ed., Council of Science Editors, 2012); as well as such general guides as the *Chicago Manual of Style* (16th ed., University of Chicago Press, 2010) and *Words into Type* (3rd ed., Skillin & Gay, Prentice-Hall, 1974).

Punctuation

Use a comma before the conjunction in a series of three or more. For example:
The results agreed with those of Carter, White, and Morrow.

Type periods and commas before closing quotation marks; type other punctuation marks before the closing quotation marks if they are part of the quoted expression and after the quotation marks if they are not. For example:

The principal said, "I recommend this book on response to intervention."
The teacher asked, "What do you mean by 'response to intervention'?"
"I'm shocked that you don't know!" exclaimed the teacher.

Type superscript numerals, letters, and symbols after commas or periods but before other punctuation marks.

Use a period inside the closing parenthesis if parentheses enclose one or more complete sentences. If parentheses at the end of a sentence enclose less than a complete sentence, the period should follow the closing parenthesis.

Spelling, Terminology, and Hyphenation

Use current American spelling throughout. Follow *Webster's Third New International Dictionary, Unabridged* (2002) for spelling and hyphenation and consult the current literature for preferred terminology.

A hyphen should be used in a compound adjective that precedes a noun if such a hyphen helps clarify the meaning; for example, client-centered therapy; 30-year-old man; single-subject design; small-group lesson.

Do not hyphenate chemical terms or names of disease entities used as modifiers; for example, amino acid sequence; petit mal seizure.

Do not hyphenate a compound using an adverb ending in -ly; for example, widely used test; randomly assigned subjects.

Most words formed with prefixes are written as one word; for example, prenatal; bisexual; underachiever; subtest. Add a hyphen if needed for clarification; for example, re-treat, co-occur, meta-analysis, co-construct.

Capitalization

In part titles, chapter titles, and headings, capitalize the first word and all other words except articles, prepositions, and conjunctions. Trade and brand names, as well as precise test titles as published, should be capitalized.

Abbreviations

Some commonly used abbreviations appear as word entries in the dictionary and may be used without further explanation (e.g., IQ for intelligence quotient). Any other specialized term that occurs frequently may be abbreviated if spelled out completely at its first occurrence, with the abbreviation immediately following in parentheses. Use the abbreviation consistently thereafter. If there is a standard abbreviation in the literature, it should be used rather than one chosen arbitrarily. For example: "The Minnesota Multiphasic Personality Inventory (MMPI) was administered to all groups of subjects."

Units

Use the International System of Units (SI) whenever possible. Units should be abbreviated when used in conjunction with numerals (e.g., a 10-kg weight) but written out when referred to in the text without numerals (e.g., a package weighing several kilograms). Do not use periods with SI unit abbreviations.

Numbers

In general, use words to express the numbers zero through nine and any number that begins a sentence. *Always* use numerals with units of time and measurement.

Use a zero before the decimal point in decimal numbers between zero and one (e.g., 0.06, not .06). Exceptions are p and r values, which cannot be greater than 1.

Use commas to separate groups of three digits in numbers of four or more digits (e.g., 3,492; 56,432,098).

Mathematical Material

For simple mathematical material, use regular Word alphanumerical characters. Use an en dash, not a hyphen, for a minus sign (hold down Ctrl and press the hyphen key on the number keypad on the right of your keyboard). Use a true multiplication sign (\times), not a lowercase x (hold down the Alt key and type 0215 on the number keypad). Use the Symbol font to get Greek letters. Other math symbols can be found by clicking “Insert,” then “Symbol.”

For more complex math, our preference is that you use MathType to set equations. (MathType is a “plug-in” for MS Word that you can find at www.dessci.com/EN/products/mathtype.) Your editor can supply you with a list of basic settings that will ensure that your MathType equations are unambiguous. If you want to use another package for your equations—LaTeX or Word’s equation editor, for example—contact your editor as soon as possible.

Supply a “style sheet” with your manuscript indicating the conventions that you have followed. For example, “Lowercase italic for variables. Lowercase roman Greek letters for sets. Bold letters for vectors. No punctuation following displayed equations.”

Number displayed equations consecutively within each chapter, using arabic numbers in parentheses in the right margin.

References

References must be typed *double-spaced*. Correctness and completeness of reference data is the responsibility of each author. Check carefully the spelling of proper names and words in foreign languages, titles, dates, volume numbers, and pages before you submit your chapter/book. *Each reference cited in the text must appear in the reference list, and all entries in the reference list must be cited in the text.* For single-author works, place the reference list at the end of the book. For edited, multiauthor volumes, a reference list should appear at the end of each chapter.

Reference citations in the text and the arrangement of the reference list should adhere to the style set down below. Cite all references in the text by inserting the author's surname and the year of publication at an appropriate point: Gordon (2015) studied response rates . . . or A groundbreaking study of response rates (Gordon, 2015) has shown. . . .

For works by two authors, both names are cited each time the reference occurs in the text.

For works by more than two but fewer than six authors, all names are cited the first time the reference occurs; in subsequent citations of the same reference, only the surname of the senior author is given, followed by the abbreviation et al.: Gordon, Carter, and Jones (2015) have demonstrated . . . (first occurrence); the study discussed earlier (Gordon et al., 2015) confirmed. . . .

For works by six or more authors, cite only the surname of the first author followed by et al. and the year for the first and all subsequent citations.

If citation of two or more references in the same year shortens to the same form (e.g., Gordon et al., 2015, for Gordon, Carter, & Jones, 2015, and Gordon, Jones, Carter, & White, 2015), cite the surname of the senior author and of as many subsequent authors as are necessary to distinguish the references, followed by et al. (e.g., Gordon, Jones, et al., 2015).

An ampersand (&) should replace “and” in parenthetical and tabular citations: Studies of reaction times (Gordon & Carter, 2015). . . .

If the reference list includes works published in the same year by two or more authors with the same surname, include their initials in text citations.

If several works by the same author are cited together, they are arranged in chronological order, separated by commas: Several studies (Gordon, 2010, 2014a, 2014b, 2015, in press-a, in press-b) have indicated. . . .

If works by different authors are cited together, they are arranged alphabetically by authors' surnames, separated by semicolons: Several studies (Carter, 2010; Gordon & Carter, 2015; Jones et al., 2014) have indicated. . . .

Arrange reference list entries alphabetically according to surname, with authors' names in inverted order. If several works by the same first author are cited, list references with a single author first, arranged in order of year of publication. If two or more of the works were published in the same year (or both are in press), list them alphabetically by title, with the letters a, b, c, etc., placed after the year for each entry; text citation should echo this notation. List references with the same first author and different second or third authors alphabetically by the surname of the second author, etc. For works by up to six authors, give all authors' names in the list. For works by more than six authors, give six names followed by et al. For example:

Carter, A. B. (2012).
Carter, J. E. (2009).
Carter, J. E. (2014).
Carter, J. E. (2015a). Perception. . . .
Carter, J. E. (2015b). Response. . . .
Carter, J. E., Carter, A. B., & Gordon, L. M. (2014).
Carter, J. E., & Gordon, L. M. (2013).
Carter, J. E., Jones, R. F., & Gordon, L. M. (2015).
Carter, J. E., Jones, R. F., & White, A. C. (2012).
Carter, J. E., Jones, R. F., White, A. C., Brown, D. B., Gordon, L. M., Carter, A. B., et al. (2016).

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Miller, W. R., & Rose, G. S. (2015). Motivational interviewing and decisional balance: Contrasting responses to client ambivalence. *Behavioral and Cognitive Psychotherapy*, 43(2), 527–537.

Authored Book:

Beck, I. L., McKeown, M. G., & Kucan, L. (2013). *Bringing words to life: Robust vocabulary instruction* (2nd ed.). New York: Guilford Press.

Edited Book:

Hoyle, R. H. (Ed.). (2012). *Handbook of structural equation modeling*. New York: Guilford Press.

Chapter in Edited Book:

Posner, M. I., Rothbart, M. K., Rueda, M. R., & Tang, Y. Y. (2010). Training effortless attention. In B. Bruya (Ed.), *Effortless attention: A new perspective in the cognitive science of attention and action* (pp. 410–424). Cambridge, MA: MIT Press.

Paper Presented at a Meeting:

Busse, R. T., Hass, M., & Domzalski, S. (2011, Spring). *Assessment of academic task attack strategy deficits*. Paper presented at the convention of the California Association of School Psychologists, Costa Mesa, CA.

Electronic Reference:

Jacobs, R. (2013, July 26). A lost Scottish island, George Orwell, and the future of maps. Retrieved September 23, 2013, from www.theatlantic.com/international/archive/2013/07.

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Thank you for allowing me to use case material from your psychological treatment in a publication intended primarily for the audience described below (hereinafter referred to as the Work). This letter serves as our complete agreement.

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You consent to the possible use of transcripts of your sessions or other case material in the Work.

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