

Columbia University Press Guide for Authors

Columbia University Press

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Contents

1. Preparation of the Manuscript	4
Basic Requirements	4
Formatting	5
A. Elements of the Manuscript	5
B. Spacing and Quotations	6
C. Headings and Separators	7
D. Notes	7
E. Accents and Special Characters	7
Art	8
Tables	10
Permissions	11
Bias-Free Language	13
Bibliographic Documentation	14
A. Author-Date and Reference List System for the Natural Sciences or Social Sciences	15
B. Notes and Bibliography System for the Humanities	18
2. Special Instructions for Editors of Contributed Volumes	23
3. Review of Editing	25
4. Proofs	27
5. The Index	30
Appendix. Sample Permissions Request	38

1

Preparation of the Manuscript

Please be sure that your manuscript does not significantly exceed the number of words specified in your contract unless additions suggested by reviewers are accepted by your acquiring editor. If it does, it could be returned to you for cutting. Be sure to include references and notes when determining word count as these are included in the length specified in your contract.

Basic Requirements

Send the final version of your manuscript to your acquiring editor in MS Word files

All notes should be embedded in the chapter files using Word's "Insert Endnote" function. Your notes will be printed in the book either as endnotes (at the end of each chapter) or as backnotes (at the end of the main text). Almost all edited collections use endnotes, and single-author works use backnotes.

Do not embed graphs and illustrations in the text. Each graph or illustration should be in a separate file. Figure numbers, captions, titles, sources, and legends should not be part of the image; these elements must be treated as text and should be gathered in a separate Word file (see "Art," below).

If your MS has only a few tables, you can leave them in place in the Word files. If there are many tables, gather the tables for each chapter in a separate file. Make sure that table numbers, titles, notes, and sources are not inside cells but are separate text elements above or below the table. All tables should be prepared in MS Word (not Excel). (For more information, see "Tables," below.)

Please submit the author questionnaire electronically at the same time that you submit your

manuscript; it can be found here: <http://cup.columbia.edu/static/CUP-Authors>.

Formatting

In general, please keep formatting to a minimum.

A. Elements of the Manuscript

The contents of your book will appear in the following order:

Front Matter

title page

dedication (optional)

epigraph (optional)

table of contents

list of illustrations (if applicable)

list of tables (if applicable)

preface (optional)

acknowledgments (if not part of preface—optional)

introduction (if not the first chapter of the book)

abbreviations (if applicable)

chronology (if applicable)

Text

chapter 1

chapter 2

(etc.)

Back Matter

acknowledgments (if not in front matter)

appendix (or first, if more than one)

second and subsequent appendixes

chronology (if not in front matter)

list of abbreviations (if not in front matter)

notes

glossary (if applicable)

bibliography or works cited list or references

list of contributors (if applicable)

illustration credits (if not in captions or elsewhere)

index (to be compiled later)

Adapted from The Chicago Manual of Style, 16th ed.

B. Spacing and Quotations

Quotations of five or more printed lines should be set off as a block extract (i.e., indented with extra margin space on the left) and single-spaced. All other text should be double-spaced.

Any interpolations made in quoted matter should be put in square brackets, not in parentheses. Omitted words are indicated by three ellipsis points | . . . | if the omission does not include a period and by four points | | if one or more periods occur within the dropped material. Do not enclose ellipsis points in brackets. Ellipsis points should not be used at the opening or closing of quoted matter.

Capitalize or lowercase the first word of a block quote according to the syntax of your introductory sentence.

For quoted material that is too short to set off, there is no need to preserve the capitalization of the first word of the original; capitalize or lowercase it according to the syntax of your sentence.

C. Headings and Separators

Be sure to distinguish among different rankings of headings. If, for instance, your chapters are grouped into parts, be sure to distinguish the part title from the individual chapter titles. Please also distinguish levels of heads by, say, making first-level subheads bold, second-level heads italic, and third-level roman but 16-point type. You can also use different sizes of text, using larger type sizes for higher-level headings. Use of Word's built-in Heading styles is fine.

If you want to provide a break in the text without a new heading, insert three asterisks on a separate line, like this:

D. Notes

If your MS uses notes, please use Word's embedded notes feature. This is found in the References section of the Ribbon: Insert Endnote (or Insert→Reference→Footnote in older versions of Word). Remember that books that use the author-date and reference list system of citations should not use notes to cite other works. For these books, notes should be substantive, not bibliographic. Do not place notes in chapter titles, headings, or epigraphs.

E. Accents and Special Characters

MS Word can produce the accents and characters used in most languages that use the Latin alphabet. You can find these under "Insert→Symbol," using your regular font. If you are working with most Asian scripts and some transliterated languages—Arabic, Sanskrit, Korean, Chinese, or

Japanese—you must select a Unicode-based font when inserting the special character. Common Unicode-based fonts that have robust characters sets from other alphabets include Tahoma, PMingLiU, and MS Mincho, all of which can also be found in the font menu of “Insert→Symbol.”

Non-Unicode fonts are unacceptable because they do not work with our editing or typesetting system.

If you are submitting a manuscript containing Arabic *ayns* and *hamzas*, use the characters from the Unicode hexes 02BF (*ayn*) and 02BE (*hamza*), which can be typed directly into the “Character code” window in the “Insert→Symbol” dialogue box. These characters are available in the Tahoma font. The use of single quotation marks for these characters is OK, but you will have to verify the correct orientation of each one in your review of editing since our prep processes will treat them as regular punctuation and orient them accordingly.

Art

A preliminary note: If your book will include illustrations, it is always best to start discussions about the art with your acquiring editor as early in the writing process as possible in order to ensure that the files you submit will work. Below are general guidelines.

Artwork (graphs and illustrations) should not be embedded in the Word files; all art should be saved as separate files and called out at the appropriate location in the text (e.g., “Figure 2.1 here”) between the paragraphs where you’d like the art to appear. Please number your art sequentially by chapter or essay (Figure 1.1, Figure 1.2, . . . Figure 2.1, Figure 2.2, etc.). A list of illustrations to be placed in the front matter is rarely needed, especially if your book contains either very few or very many illustrations that are tied closely to the text. Multiauthor books and proceedings of meetings should not carry lists of tables or illustrations. When a list of illustrations is appropriate, it should include only the appropriate figure number (Figure 1.1, Figure 1.2, etc.) and a title or short caption.

Art that is not full-page size appears at the tops or bottoms of pages and will not be set

exactly in the location where you call it out. To an extent, placement will be determined by typesetting requirements, though the designer will make every effort to get the image as close as possible to the callout. This means, though, that you should avoid referring to a figure using such terms as “above,” “below,” or “following.” In-text references to figures should refer to them by figure number, e.g., “In figure 3.3” (note lowercase).

Provide a captions list that includes all the text that will be printed with the figures, including figure numbers, titles, captions, legends, and sources, as appropriate. All works requiring permission need a credit line in addition to the caption (see “Permissions,” below).

Boxed text should be placed where you want it in the text files. Boxes should be delimited with simple notes to the manuscript editor (e.g., “Begin box 1.1 here . . . End box 1.1 here”). Do not use any “Text Boxes” feature in your word processor or prepare boxes as art.

Your editor will submit your artwork to the Production Department for evaluation. It will be your responsibility to secure better copies of art if so requested or to authorize CUP to hire someone to do so. Your acquiring editor will not be able to release your manuscript for editing until all pieces of art are approved.

Artwork may be submitted either as a digital file or as a hard copy. Keep in mind that high-quality printing requires high-resolution images, with an appropriate ppi (pixels per inch). A good rule of thumb for a 6 × 9" book is that art will be a maximum size of 4.5 × 7.5". At that size, the resolution of digital art must be at least 300 ppi for photographic images, and 1,000 ppi or higher for graphs and line art. You should submit digital art as TIFF, PSD (Photoshop native format), or EPS files, generated within the applications Adobe Photoshop or Adobe Illustrator. It is better not to use JPEG files, since these lose quality each time they are edited. If your artwork is available only as a JPEG, do not open, edit, or resave the file before submitting it.

Artwork submitted as hard copy must be CRC (camera-ready copy—the best original). Label your hard copies with a note on the back (Figure 1.1, etc.). Please don't write on the actual piece of art.

If you have special instructions for any figures, such as how they should be cropped or

oriented, submit these in a separate document with your art.

You should strive to limit the use of text within art; often, the text can go into the caption instead. Text in figures often reproduces poorly, especially in e-books.

Please talk to your editor about art as early as possible

Tables

All tables should be submitted in Word. If your book has only a few tables, you may leave them in place in your chapter files. If there are many tables, gather each chapter's tables into a single Word file. Unlike graphs and illustrations, tables are text elements and will be treated as such by the compositor. Make sure that nontabular support material (table number, title, notes, source, etc.) is not enclosed in table cells but instead is typed as lines of text in the document (table number and title should be placed above the table; everything else goes below it). Also be sure to include any notes followed by the source if the table requires permission (see "Permissions," below). Notes to tables should not be embedded. You should provide a list of tables (Table 1.1, Table 1.2, etc.), including the titles, only if the tables are frequently cited in the text. As with figures, the placement of tables will be determined by typesetting requirements, though the designer will make every effort to put them as close as possible to the callout. This means, though, that you should avoid referring to a table using such terms as "above," "below," or "following." In-text references to tables should refer to them by table number, e.g., "In table 3.3" (note lowercase).

Permissions

It is your responsibility to obtain permission to quote copyrighted material (prose at length, poetry, lyrics, charts, tables, maps). At the present time, any work published in the United States after 1922 must be presumed to be in copyright in the absence of evidence to the contrary. For works published after 1978, the copyright is in force for the lifetime of the author plus seventy years after

the author's death. For pre-1978 works, the term is ninety-five years from the date of initial publication.

You may quote from copyrighted material without obtaining written permission from the copyright holder (always giving proper acknowledgment to the source) as long as what you borrow can be considered fair use. According to the Stanford University fair use website (<http://fairuse.stanford.edu>), the fair use doctrine allows *limited* reproduction of copyrighted works for educational and research purposes. Reproduction “for purposes such as criticism, news reporting, teaching (including multiple copies for classroom use), scholarship, or research” is not an infringement of copyright. The law lists the following factors to be evaluated in determining whether a particular use of a copyrighted work falls into this category:

The purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes

The nature of the copyrighted work

The amount and substantiality of the portion used in relation to the copyrighted work as a whole

The effect of the use on the potential market for or value of the copyrighted work

Although all these factors should be considered, the last factor is the most important. If a work is available for purchase or license from the copyright owner in the medium or format desired, copying all or a significant portion of the work in lieu of purchasing or licensing a sufficient number of “authorized” copies would be presumptively unfair. If only a small portion of a work is to be copied and the source would not be used if purchasing or licensing a sufficient number of authorized copies was required, the intended use is more likely to be found to be fair. Permission is required for any poetry under copyright and for “distinguished prose” (e.g., the opening line of *The Sound and the Fury*).

Permission must be obtained to reproduce all illustrative material, such as maps, photographs, charts, graphs, and tables. If your artwork is an adaptation of previously published

artwork, written permission must be obtained. Note that the author of the publication in which the art appears may not be the copyright holder. Check the illustration credit line; it should list copyright information.

No permission is needed to quote official publications of any government unless they contain a copyright notice or (in foreign publications) the equivalent.

The letter requesting permission to borrow should be directed to the publisher of the work. A sample letter is included in this guide (see the appendix), and we strongly recommend that you use it. If you choose to use a letter of your own design, it is crucial that you request “nonexclusive world reprint rights in all languages and for all editions and forms, including hardcover/paper/electronic and licensed editions.” There is increasing demand for digital editions, and it is crucial that you clear electronic rights to third-party material. If electronic rights are not cleared for all material, the press will be unable to produce an e-book of your work.

A few words of caution: First, sometimes English-language and foreign-language rights are held by two different parties. If a publisher returns your letter and has granted only a portion of the rights you’ve requested (if the publisher has granted North American rights only), it is probably because these are the only rights it holds. In this case, the publisher will indicate to whom you must write to complete the permission process for the rights you wish to secure. **If your contract with us grants Columbia University Press world rights in all languages, you have a legal obligation to get permission to use the material you wish to quote in all languages and for all editions.** The same is true of illustrations you wish to use. If you have any questions or are running into problems securing permissions, please contact your acquiring editor, who will in turn be in touch with our Subsidiary Rights Department.

Second, permissions often take weeks, even months, to secure. Please start the process as early as possible. If you have not had a response to a request within a month, a second request or a phone call is appropriate. In particular, permissions to use illustrations may take some time.

Copies of the letters or forms you receive granting permission should be sent to your acquiring editor for our permanent files. Be sure to keep the originals for your own records. All

permissions lines, including those for photographs that have no other credits, should be included in the captions file in your manuscript so we can ensure they are included in the appropriate place in the book. Remember that credit lines specified in the contract constitute a part of that contract and must be reproduced exactly as given there.

Publishers outside the United States and the British Commonwealth recognize fair use in its fullest extent and often ignore requests for permission as needing no reply. In such cases, quotations (other than a complete poem, essay, letter, etc.) may be used if you have made a permission request and retained a photocopy of your letter. It is a good idea also to send a final request by certified mail so you have proof of the attempt to secure rights.

Unpublished material (including letters, diaries, and other manuscripts) does not fall under copyright laws but is protected legally as personal property. Permission for any quotation, of whatever length, must be obtained from the owner of the literary property—the writer or the legal heir—who may not necessarily be the possessor of the physical manuscript. Permission may be required from that owner, as well as from the writer or his or her legal heir.

Whether or not permission is needed, the source for all borrowed material must, of course, be acknowledged.

Bias-Free Language

While CUP does not advocate the use of “he/she” or artificially created pronouns to substitute for the universal “he,” it does ask authors to acknowledge that, for example, not all executives are men and not all secretaries are women. Instead of this:

The supervisor should be aware that his secretary has her own life to live and should not constantly ask her to work late.

try revising to the plural:

Supervisors should be aware that their secretaries have their own lives to live and should not constantly ask them to work late.

Similarly, when you discuss hypothetical situations or case studies, please be sure that the people in the examples are of both sexes:

Notice that in example A the social worker remembered that her client was elderly and that he needed help in obtaining groceries, while in example B the social worker forgot that his client could not come to the office on Thursdays because that was the day that she took her mother to the doctor.

Finally, try to use gender-neutral terms:

chair, not chairman or chairwoman

firefighters, not firemen

humanity, not mankind

representative, not congressman or congresswoman

spokesperson, not spokesman or spokeswoman

If you have any questions, please contact your editor or consult Marilyn Schwartz and the Task Force on Bias-Free Language of the Association of American University Presses, *Guidelines for Bias-Free Writing* (Bloomington: Indiana University Press, 1995).

Bibliographic Documentation

The following is a brief guide to both the natural/social sciences reference style (author-date with reference list) and the humanities style (notes and bibliography). Note that these are two different systems, and you should follow one or the other, not mix the two. Much of the material here is

adapted from *The Chicago Manual of Style*, 16th ed., which you should consult for more information. If your particular discipline has its own style, feel free to use it as long as you do so consistently. (See section 2 of this guide if you are editing a collection of essays from a number of contributors.)

Programs that automatically compile and export references, such as RefWorks, EasyBib, etc., generate hidden formatting that causes problems in editing and typesetting. If you use a reference program, copy and paste only the text from your exported file into your bibliography and notes; do not import the references file directly into your manuscript.

Remember that the author-date system and the notes-bibliography system are mutually exclusive. If you are using author-date and a reference list, references to other works go directly in the text, never as notes.

A. Author-Date and Reference List System for the Natural Sciences or Social Sciences

Citations Within Text

If a work has more than three authors, use, e.g., (Haverstock et al.). If several different sources are cited in one place, use, e.g., (Barringer 1973; Robinson 1995, 1997; Haverstock 2005). Order parenthetical references chronologically (above) or alphabetically (Barringer 1973; Haverstock 2005; Robinson 1995, 1997). Notice that the press omits the comma sometimes used between the author of a source and its year of publication. Here are some further examples of appropriate citations:

Haverstock (2005) began to experiment with green light.

Many experimenters commented on the strange attributes of green light (e.g.,

Haverstock 2005).

His contribution is immeasurable because “he set the guidelines for all future researchers” (Haverstock 2005:42).

Again, these citations are made in the text and not in a note.

Reference Lists

CUP and Chicago now ask that all works in references use headline-style capitalization. Titles of articles should be enclosed in quotation marks.

When citing a book, please include:

Author’s or Editor’s Name(s).

year of publication.

Title of Book.

Place of publication:

Publisher’s Name [for books published since 1900].

Anderson, Edgar. 1989. *Introgressive Hybridization*. New York: Wiley.

When citing a book to which the author is a contributor, please include:

Author’s Name(s).

Year of publication.

“Title of Chapter Contributed.”

In *Title of Book*,

edited by [or ed.] Editor’s Name [first name first],

page numbers of paper contributed.

Place of publication:

Publisher's Name [for twentieth-century books].

Alroy, John. 1998. "Equilibrium Diversity Dynamics in North American Mammals." In *Biodiversity Dynamics*, edited by Michael L. McKinney and James A. Drake, 232–87. New York: Columbia University Press.

When citing an article in a journal, please include:

Author's Name.

Year of publication.

"Title of Article."

Title of Journal

volume number,

issue no. [optional]

(month or season [if available]):

page numbers.

DOI [preferably] or stable URL [if journal was consulted online].

Nermeij, Geerat J. 1994. "The Evolutionary Interaction Among Species: Selection, Escalation, and Coevolution." *Annual Review of Ecology and Systematics* 25:219–36.

Paley, Liza, Taiba Zornitzki, Joel Cohen, Joshua Friedman, Natalia Kozak, and Ami Schattner. 2011. "Utility of Clinical Examination in the Diagnosis of Emergency Department Patients Admitted to the Department of Medicine of an Academic Hospital." *Archives of Internal Medicine* 171, no. 15 (August): 1394–96.

Meguerditchian, Ari-Nareg, Dale Dauphinee, Nadyne Girard, Tewodros Eguale, Kristen Riedel, André Jacques, Sarkis Meterissian, et al. 2012. "Do Physician Communication Skills Influence Screening Mammography Utilization?" *BMC Health Services Research* 12 (July): 219. doi:10.1186/1472-6963-12-219.

In reference lists, all author names should be included unless there are more than ten, in which case the first seven authors should be listed, followed by “et al.” Full first and last name should be included for each author. For the first author use last name first, followed by first name. For the remaining authors first names should come first, as above. Many journals use initials for author first names, which is fine.

“In press” citations should include the journal name or the publisher. Volume numbers should be arabic numerals, in roman type, not boldface or italic; roman numerals should never be used.

Page numbers immediately following volume numbers should be closed up to the colon. If issue number and/or month or season appear, use a space before the page numbers.

B. Notes and Bibliography System for the Humanities

Notes

When citing a work, include a *full citation* at the first reference to it in each chapter’s notes, even if your book has a bibliography.

Full book citations include:

Author’s, Editor’s, or Translator’s Name(s),

Title in Full,

number of volumes [if applicable]

(Place of Publication:

Publisher’s Name [for books published since 1900],

year of publication),

volume number [if any]:

page number(s) that contain the information cited.

1. Randolph G. Braham, *The Politics of Genocide: The Holocaust in Hungary*, 2 vols. (New York: Columbia University Press, 1979), 1:456.

For a book with both an author and an editor or a translator, use the following style:

2. Yves Bonnefoy, *New and Selected Poems*, ed. John Naughton and Anthony Rudolf (Chicago: University of Chicago Press, 1995), 94.

Short form for subsequent references:

3. Braham, *Politics of Genocide*, 2:243.

4. Bonnefoy, *New and Selected Poems*, 94.

When citing an article in a contributed volume, full references in notes need to include:

Author's Name,

"Full Title of the Article Contributed," in

Title of Book,

ed. Editor's Name(s) [first name first]

(Place of Publication:

Publisher's Name [for books published since 1900],

year of publication),

page number(s).

1. Émile Durkheim, "The Dualism of Human Nature and Its Social Conditions," in *Essays on Sociology and Philosophy*, ed. K. H. Wolff (New York: Harper Torchbooks, 1964), 325–400.

Subsequent references:

2. Durkheim, "Dualism of Human Nature," 345.

When citing an article in a periodical, please include in full references in your notes:

Author's Name,

"Title of Article,"

Title of Periodical

volume,

issue no. [optional]

(Month and year of publication [month is optional but helpful]):

page number or full page range,

DOI (preferably) or stable URL [if journal was consulted online].

1. Christopher S. Mackey, "Lactantius and the Succession to Diocletian," *Classical Philology* 94, no. 2 (1995): 205.

2. María de la Luz Inclán, "From the *¡Ya Basta!* to the *Caracoles*: Zapatista Mobilization Under Transitional Conditions," *American Journal of Sociology* 113, no. 5 (2008): 1318, doi:10.1086/525508.

Note: Volume numbers should be arabic numerals, in roman type (not boldface or italic).

Subsequent references:

3. Mackey, "Lactantius," 205.

When citing a newspaper article, page numbers are almost never needed for contemporary papers, as multiple editions preclude their accuracy. Also, the online versions of many newspapers require subscriptions and move articles to pay-to-read archives after a certain period of time; citation to online versions of most newspapers should be avoided.

When citing a newspaper article, please include in full references to it in your notes:

Reporter's Name [if byline given],
"Title of Article,"
Title of Newspaper,
Day, Month, and year of issue,
URL, if it is stable and accessible to anyone.

1. Sam Slotnick, "Low-Carb Frozen Yogurt: The Latest New York Food Fad," *New York Times*, July 12, 2003.

Subsequent references:

2. Slotnick, "Low-Carb Frozen Yogurt."

Omit an initial "*The*" from newspaper names. Add city names, italicized with the rest of the title, for American newspapers. In the names of foreign newspapers, add the name of the city in parentheses, not italicized, after the title.

Note: "Ibid." may be used to refer to a single work cited in the note directly above. However, try to avoid long strings of these in the notes. If the source you are citing is discussed at length or if numerous quoted passages are used in your manuscript, add page spans in parentheses directly to the text. "Op. cit.," "idem.," and "loc. cit." should not be used; use the short-title form instead.

Bibliographies

Basically, the information follows the same order as in the previous examples, with four differences: (1) the first and last name of the author are reversed (if there are two or more authors, only the name of the *first* author is reversed); (2) the information is separated by periods, not commas; (3) page numbers of chapters in contributor volumes follow the editor's name, not the

year of publication; and (4) the place of publication, publisher, and year of publication are not enclosed within parentheses.

Book:

Rushdie, Salman. *The Ground Beneath Her Feet*. New York: Holt, 1999.

Book in which an author is a contributor:

Durkheim, Émile. "The Dualism of Nature and Its Social Conditions." In *Essays on Sociology and Philosophy*, edited by K. H. Wolff, 325–40. New York: Harper Torchbooks, 1964.

Book with both an author and an editor or a translator:

Bonnefoy, Yves. *New and Selected Poems*. Edited by John Naughton and Anthony Rudolf. Chicago: University of Chicago Press, 1995.

Article in periodical:

Mackey, Christopher S. "Lactantius and the Succession to Diocletian." *Classical Philology* 94, no. 2 (1995): 205–40.

Newspaper article:

Slotnick, Sam. "Low-Carb Frozen Yogurt: The Latest New York Food Fad." *New York Times*, July 12, 2003.

Multiauthor book:

Walker, J. R., and T. Taylor. *The Columbia Guide to Online Style*. New York: Columbia University

Press, 1998.

For further information, please consult *The Chicago Manual of Style*, 16th ed. (Chicago: University of Chicago Press, 2010). Many universities have subscriptions to the useful online version of the *CMS* at <http://www.chicagomanualofstyle.org/home.html>.

2

Special Instructions for Editors of Contributed Volumes

If you have not already done so, please read section 1 of this guide. What follows here are special instructions about problems that arise when working with groups of people who might not all be close at hand.

For books with multiple editors, the editors must choose just one representative to be the CUP contact for simplicity and ease of communication.

Dealing with the Contributors

Please see that all contributors complete their work on time and according to the instructions in this guide.

One of the earliest decisions you should make is how you want them to handle the scholarly apparatus. Which of the two systems (author-date and reference list for the natural sciences/social sciences or notes and bibliography for the humanities) described in section 1 should they use? The choice is up to you, but please have contributors conform to one system or the other.

If contributors do use various styles, the manuscript editor will ensure that each reference list is internally consistent. However, manuscript editors cannot be expected to know and recognize arcane and unusual citation systems. The best policy, therefore, is to send all contributors the link to the authors guide on the CUP website (<http://cup.columbia.edu/static/CUP-Authors>) and ask them to adhere to the system you have established.

You should set a deadline for submission of the contributors' chapters to you. If you know that some of them are inclined to be slow or are planning to travel extensively in the near future, please make the necessary arrangements early on. Collect the final chapter files and e-mail them to

your acquiring editor after making sure the full manuscript follows the guidelines laid out in section 1 of this guide.

Let your contributors know what they will and will not see. Generally, the contributors should review their chapters after they have been copyedited; it is your responsibility to get the material to them and make sure they return it on time. To guard against excessive revisions in the proof stage, we ask that you alone be responsible for reviewing the page proofs and do not send them to the contributors.

You will no doubt wish to write a general introduction to the volume. You should also submit a complete list of contributors, which will appear in the final book. Provide, in addition to the contributors' full names, titles, and affiliations, a paragraph about their significant contributions to the field, if you (and they) prefer. Please try to keep the paragraphs for all contributors to about the same length.

3

Review of Editing

Your manuscript editor will send you your copyedited manuscript for review before it goes for typesetting. You will receive the “redlined” version as Word files that have been edited using Word’s track changes function, and your editor will give you detailed instructions on how best to view and work with these files. You will enter your changes to the edits electronically and e-mail the corrected files back to your editor. Please use only Microsoft Word to review the edited files (not Google Docs or any other program). If you use Word 2007 or any later version, please open and work with these files in the “Compatibility Mode” as .doc files. Do not convert them to .docx. Please do not change the file names in any way.

Please answer all questions the manuscript editor has posed. The reasons for most editorial changes will be self-evident. Any special or unusual problems will be queried at the appropriate spot. Please check that the emphasis given to headings in the MS agrees with your original scheme.

The review of editing stage is the last chance to make changes to the text, but remember that the book you submitted for editing is understood to be the final version. Extensive rewriting or submitting a new version of your manuscript at this stage cannot be accommodated. Not only would this substantially delay the schedule for your book, but you might be billed if the manuscript must be copyedited twice.

After you have finished making all desired changes to the edited manuscript, return it to your manuscript editor.

Aside to the Editor of a Contributor Volume

Each contributor should be furnished with the appropriate instructions for reviewing the edited

manuscript. You should forward their individual sections to the contributors. This is their only chance to make changes since they will not see their essays in proof. As stated in section 4, changes in proof are limited to correcting typos, grammatical problems, and errors of fact. Only the volume editor should read the proofs.

4

Proofs

After your manuscript is submitted to the Production Department for composition, your production editor will send you the production schedule for your book. It is essential that you return all page proofs by the due dates to maintain your book's schedule.

You will receive your proofs as a PDF file from the compositor, but all correspondence about the proofs should be addressed to your production editor. The responsibility for reading and correcting the proofs rests with you. If you are preparing the index yourself, send the Word file for your index when you return the corrected proofs to your editor.

Changes in Proof

Any alterations or changes made in the proofs that are not the compositor's fault are charged either by the line or by the time spent making them, and the cost mounts rapidly, even for so simple a change as the insertion or deletion of a comma. Changes in proof must therefore be limited to correcting errors of editing, composition, and fact and to updating statements when world events subsequent to typesetting affect the validity of what you say. Because correcting proofs is expensive, your contract states that you will be charged if the number of changes that are not absolutely necessary exceeds 5% of composition costs. Making even one or two stylistic changes per page can easily exceed the 5% allowance.

If a change must be made, it should be worked out carefully so that the new material occupies exactly the same amount of space as the old. In addition to the extra costs from reflowing the text, the accuracy of the index can be affected, requiring more changes to the proofs of the index. When adding or deleting a word or phrase, make sure to also delete or add an equal number

of characters in the same paragraph.

Print out any proof pages on which you need to mark necessary changes, and use colored ink to write out any change or correction clearly in the margin of the proof, not within the lines of text. A guide to using proofreader's marks can be found at <http://www.merriam-webster.com/mw/table/proofrea.htm>.

Mail the pages with corrections, fax them, or scan them and send a PDF to your production editor. If your changes are fairly minimal, you can also e-mail your production editor a list of corrections linked to page and line number.

Remember, you are responsible for all proofreading. Although mechanical aspects of the proofs will be checked carefully at CUP, your production editor will not do word-for-word proofreading.

Check word breaks at ends of lines. The compositor's hyphenation program will be able to deal with the division of most English words, but if your subject matter calls for the frequent use of words in a language other than English or words of a special technical nature, check that they have been properly divided. Make sure that tables, graphs, maps, photographs, and illustrations have been placed in the right locations and that captions are correct.

Commonly Asked Questions About Proofs

Something pertinent to my field just happened in the world, and I must mention it in my book. How can I best do this?

Consider carefully whether you really have to add material. If you do, an extra paragraph in the preface or an epilogue will most likely be the best way. If you must add to the text, try to find a way to delete approximately as many characters as you are adding in the same chapter (or nearby). Or if the last page of a chapter is only partly filled, you might include a postscript no longer than the empty space.

A new book on a similar topic just appeared, and I want to add it to the reference list. Is that

possible?

Again, consider very carefully if you really must note it. If you do, perhaps you can remove another citation that appears close by.

Is there any color you'd especially like me to use, or not use, when I correct the proofs?

Red, blue, and green are easy to spot. Do not use lead pencil or black ink—they are too hard to see.

Important Note About Proofs

PDF proofs are for proofreading only. Your PDFs should not be circulated to anyone, posted on a website, or otherwise distributed in any way. These are not the final files for your book, and the copyright has not been formally registered.

5

The Index

Unless your contract specifies otherwise, it will be your responsibility to supply the index. CUP strongly recommends using a professional indexer. The press will be happy to engage one, and the indexer will bill you directly, unless you have made other arrangements with your acquiring editor. Indexes are very difficult to make well, and if an author-made index requires too much editorial work, the press will have to reject it and contract a professional indexer for your book.

If you are compiling your own index, send it to your production editor as an MS Word file when you return your proofs. If a freelance indexer is preparing your index, it will be e-mailed to you for review about a week before your corrected proofs are due back to the press. You should review it quickly and get in touch with the indexer about any changes you want to make.

If you do decide to compile your own index, you can begin from a copy of the final manuscript. MS Word has an index feature, but it is a poor substitute for the human brain. It will, however, be able to insert the page numbers of the original printout of the manuscript, which you can use as temporary numbers until page proofs arrive.

If you take the time to compile the index while you are awaiting page proofs, all that you will need to do when they arrive is replace these temporary numbers with the actual page numbers.

Scope and Content of the Index

First, what do you want to include in your index? A good place to start would be to evaluate the sorts of main entries you want. Does your book require that both names and subjects be indexed? And, if so, should there be separate name and subject indexes, or should they be combined?

Generally, it is best to combine names and subjects in one index. But in a book crammed

with many names, most of which appear only a few times, it might be wiser to have two separate indexes. Books in specialized areas might require a separate index for, say, plant species or geographical names.

And what about notes, bibliographies, and other scholarly apparatuses? Substantive information given in the notes should usually be indexed (see below), but names of people and citations listed in the acknowledgments, notes, bibliographies, and references should not. To index terms listed in the glossary is superfluous.

Once you decide what to index, evaluate how best to arrange the main entries. Consider carefully what the key word should be in an entry. In a book entitled *The Theory of Film*, for example, it would probably be wiser to have these three entries:

actress, role of, 123

critic, role of, 57

director, role of, 134

than this one:

role: of the actress, 123; of the critic, 57; of the director, 134

The reader of such a book is far more likely to look for “actress,” “director,” or “critic” than “role.” On the other hand, in a book entitled *The Social Theory of Role Playing*, the reverse might be true.

Capitalize only proper nouns in the index, lowercasing all other entries.

Use Subentries Wisely and Often

An index made up of entries that consist of only a word or a phrase followed by a long string of page numbers is not very useful to the reader:

Washington, George, 13–24, 35, 56, 112, 124–56, 187, 237–55, 256–89

Instead, consider this:

Washington, George, 35, 56, 112, 187; early years of, 13–24; leads Revolutionary forces, 124–56; and Constitutional Convention, 237–55; first term of, 256–89

This shows that Washington is mentioned briefly on pages 35, 56, 112, and 187 and various events in his life are presented in detail on other pages. You do not need a subentry called “mentioned” for pages 35, 56, 112, and 187.

Note that subentries are arranged in chronological order in the example above, a logical approach for books whose topics themselves are arranged chronologically. In most books, however, subentries should be arranged in alphabetical order:

options: call, 123, 127; description of, 132; financial, 298; futures, 141–42; index futures, 128; and monopolies, 125; put, 127–28; stock, 132; in trading, 125, 127–28

Remember to alphabetize on the key word; notice that “and” and “in” have been disregarded in the alphabetizing. All introductory words or phrases should be ignored when alphabetizing subentries.

Indexes in most books do not require treatment any more involved than this. At times, though, complications can occur. An index for, say, a critical biography might look like this:

Fitzgerald, F. Scott, 12, 43, 96; and Hemingway, 97–112; and Maxwell Perkins, 113–15; years in Hollywood, 115–35; years in Princeton, 45–72; and Zelda Fitzgerald, 73–95
—critical appraisals: by Graham, 153–57; by Haverstock, 125–89; by West, 151–53; by Wilson, 149–53

—works: *The Crack-Up*, 58–62, 75–80; *The Great Gatsby*, 137–39; *The Last Tycoon*, 141–43;
Tender Is the Night, 139–41

Columbia University Press uses a run-in (not indented) style of indexing. If you think your book needs a different style, please consult your production editor.

Alphabetizing Style

Main entries (and alphabetized subentries) should be arranged dictionary style, in which each letter is the controlling unit, and not in phone-directory style, in which each word is the controlling unit. Letter-by-letter indexing works only up to a punctuation mark, not beyond it.

Note in the following example of dictionary style that “New Haven: pizza parlors in” comes before “New Haven Department of Human Services” because you don’t count letters beyond the colon in the first example. The same principle applies to commas but not to hyphens between compounds.

Newark, 123

New Brunswick (Canada), 25

New Brunswick (Canada) Academy of Zoology, 35

New Brunswick (New Jersey) Academy of Botany, 129

New Brunswick (New Jersey) Academy of Science, 145

New Haven: pizza parlors in, 234; railroad station, 456

New Haven Department of Human Services, 232

Newton, Isaac, 231

Newton, New Jersey, 245

Newton’s Corner, Wyoming, 256

New York: Columbia University, 116; Macy’s, 34; subway system, 1–9; Trump Plaza, 57

New Yorker, The, 43

New-York Historical Society, 234

Note: When word-processing programs sort words into alphabetical order, they often default to the phone-directory word-by-word system. Some programs are customizable, however.

What About Cross-References?

Cross-references are useful in guiding the reader to all the information your book contains. There are two kinds: *See* and *see also* references. *See* references are used

1. when you have chosen one of several possible key words and the reader may logically think of another:

enigma. *See* puzzle

2. when the subject has been treated as a subentry within another main entry:

relative pronoun. *See* pronoun, relative

3. when an entry has been alphabetized under another letter:

Vinci, Leonardo da. *See* Leonardo da Vinci

4. with authors who use noms de plume (it's advisable to cite them under their pseudonyms):

Clemens, Samuel. *See* Twain, Mark

See also references are used when additional information can be found under another entry. If you have more than one, arrange them alphabetically, separated by a semicolon:

Washington, George, 35, 56, 112, 187; and Constitutional Convention, 237–55; early years of, 13–24; first term of, 256–89; leads Revolutionary forces, 124–56. *See also* cherry trees; Revolutionary War

Make certain that the entry you are asking people to see, or to also see, is actually there and spelled and capitalized the same way. And be careful of “loops,” such as:

Clemens, Samuel. *See* Twain, Mark

Twain, Mark. *See* Clemens, Samuel

What About the Notes?

Substantive material in the notes should be indexed. Notes are indicated by page number, roman “n,” and note number with no spaces in between.

Fitzgerald, F. Scott, 12, 43, 96; years in Princeton, 45–72, 373n8

How to Handle Inclusive Page Numbers

Cite the first and last page on which the topic is referred to and separate them by a hyphen (your hyphens will be converted to en-dashes by the press).

years in Princeton, 45–72

Please use the same form for all three-digit numbers. The press will accept an index with all three-digit numbers repeated (333–356), or with the “hundreds” digit omitted (333–56), provided that you have been consistent. If you plan on omitting the “hundreds” digit, please use the system below:

334–35

300–307 [not 300–7 or 300–07]

Commonly Asked Questions About Indexes

Do I have to index names of people whose works I cite?

If you discuss their work in detail in the book, yes; if you mention the names only in passing in the notes and bibliography, no. Do not index names of authors cited parenthetically in the main text.

Is it better to use See and See also extensively or sparingly?

Generally, it is better to keep them to a minimum. If you think carefully about the keyword of your entry, you will find that *See* and *See also* references can be pared down.

My book is a critical biography of Fitzgerald, and he's mentioned on almost every page. What do I do?

Cite him only when he does or says something of substance, or if something of substance is done to or said about him.

You said not to cite a name followed by a string of page numbers, but I often refer to Sam Slotnick in passing, though he isn't really a significant figure. What do I do?

Something like this:

Acme Literary Circle: . . . ; Slotnick joins, 223

Dalrymple, Alfred . . . ; and relations with Sam Slotnick, 225

Slotnick, Sam. *See* Acme Literary Circle; Dalrymple, Alfred; *Tender Is the Night*

Tender Is the Night: . . . ; and Slotnick's dismissal of, 234

Where do I get more information?

The Chicago Manual of Style, 16th ed. (Chicago: University of Chicago Press, 2010), chap. 16,

http://www.chicagomanualofstyle.org/16/ch16/ch16_toc.html.

Nancy C. Mulvany, *Indexing Books* (Chicago: University of Chicago Press, 1994).

Do Mi Stauber, *Facing the Text* (Eugene, Ore.: Cedar Row Press, 2004). This excellent book on indexing is written by a CUP freelance indexer and is available through her website:

<http://www.domistauberindexing.com>.

Word's index program is really no more than an outliner. What should I do?

As mentioned earlier, MS Word cannot substitute for the human brain; don't ask it to.

Appendix

Sample Permissions Request

Date _____

Dear Rights and Permissions Manager:

I am presently preparing the following title for publication in 201_ by Columbia University Press, a nonprofit organization. The book will be approximately _____ pages in length and approximately _____ copies will be printed, to be priced at \$_____.

I am seeking your permission to use materials from the following work in this publication: [photocopies attached of material]

In order to include the above work, we require nonexclusive world reprint rights in all languages for all print and electronic editions. Please extend this right to special nonprofit editions for use by the handicapped. If additional permission is required from another source, or if you are not the rights holder for all of the rights requested, please provide the appropriate name and address.

Unless otherwise directed, credit acknowledgment will conform to the usual practice of author, title, and copyright. If you would prefer to specify an alternative acknowledgment wording, please do so in the space provided. This permission request comes to you in two signed copies, and for your convenience you may grant permission by signing below. Please retain one copy for your records.

Sincerely,

(the author)

for Columbia University Press

PERMISSION GRANTED:

Suggested acknowledgment wording:
