

# **Guide for Authors**

Columbia University Press

*Publishers Since 1893*

New York; Chichester, West Sussex

Copyright © 1992, 1996, 2000, 2004, 2006 Columbia University Press

All rights reserved

Printed in the United States of America

*This manual was prepared and produced by the Manuscript Editorial and Design/Production staff  
of Columbia University Press.*

# Contents

1. Preparation of the Manuscript	1
2. Special Instructions for Editors of Contributor Volumes	20
3. Review of Editing	24
4. Proofs	28
5. The Index	32
Appendix 1. Proofreader's Marks	41
Appendix 2. Sample Copyedited Manuscript	42
Appendix 3. Sample Permissions Request	43

# 1

## Preparation of the Manuscript

Please be sure that your manuscript does not significantly exceed the number of words specified in your contract. If it does, it will most likely 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 computer files in MS Word on disk or in an e-mail attachment—one file for every chapter or essay—to your acquiring editor. **Please do not send your manuscript in one long file.** You should also furnish two double-spaced hard copies, which you should print from that final version. All hard copies should be on 8½ × 11" paper. Double-space all material that will require the attention of the manuscript editor (text, notes, and bibliography); quoted matter need not be double-spaced. Assign page numbers to the entire manuscript consecutively, from beginning to end (see “Numbering Pages,” below).

All notes should be embedded in the chapter files (see “Embedded Notes,” below) and should print at the end of each chapter. Be aware that notes for edited collections will be printed in the book as endnotes (at the end of each chapter) while notes for single-author books will be printed as backnotes (at the end of the main text). Please also include a character count for each file (including spaces and all notes), and a total character count with the finished manuscript. Submit all tables, graphs, and illustrations as separate files and hard copies; do not embed these in the text. Please submit the author questionnaire electronically at the same time that you submit your manuscript. **Your manuscript cannot be released for copyediting until your editor has received all artwork and the author questionnaire.**

# Word Processors

Never save your documents using the “quicksave” or “autosave” function, as this will interfere with our conversion program. Please keep formatting to a minimum.

In general, avoid the following:

first-line formatting

autospelling

superscripts other than those for citing footnotes or endnotes, e.g., *125th Street*, not *125<sup>th</sup> Street*

paragraph outlining or automatic numbering; turn off your word processor’s automatic formatting features

use of all caps in headings; they should be upper- and lowercased

small caps, such as in A.D. or P.M.; you can leave them as lowercase. When typing newspaper headlines, type them in upper- and lowercase.

## Formatting

### 1. Dividing the Manuscript

Begin each new chapter with a new file. However, if your book has twenty-five or more short chapters, you may wish to group chapters by part. In a separate file, please submit a list of your file names and extensions with the disks. Rather than naming files with some version of a chapter title, number them sequentially (e.g., 01\_titlepage.doc, 04\_acknowledgments.doc, 06\_ch01.doc, etc.).

The contents of your book will appear in the following order, and respective files should be numbered accordingly (remember that each item should be in a separate file):

*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 appendices

chronology (if not in front matter)

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, 15th ed.*

## 2. Spacing and Quotations

Quoted matter that amounts to five or more printed lines should be set off (i.e., typed with an extra margin at 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. **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 its introductory sentence.

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

## 3. 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 individual chapter titles. This is most easily accomplished by using different sizes of text, with the higher headings having the larger text. The part headings for each part should appear in the first chapter of that part. They need not be placed in a separate file of their own.

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

\* \* \*

## 4. Embedded Notes

When creating references in the text, please use the “embedded footnotes” feature in your word processor (i.e., “Insert→Footnote”). If you do so, it is most unlikely that the notes will be numbered incorrectly.

Remember that Word uses the term “footnote” to refer to notes of all kinds: footnotes, back-of-chapter notes (endnotes), and back-of-book notes (backnotes). Unless you have made other arrangements with your acquiring editor, single-author books will be published with the notes gathered at the back of the book and edited collections with notes following each chapter.

**Do not attempt to move the notes to a separate file.** We have a program that will do this. If you do try to move your notes, our file conversion program will not run correctly, and we may lose all the formatting. Not only will italic and superscript coding be lost, but even the note numbers themselves might disappear. So leave the notes where they are, please! Set the commands on your computer so that the notes are printed at the end of each chapter.

If for some reason you cannot use the embedded notes feature (as, for example, in the case of translations or reprints), place the notes in a separate file called, e.g., notes.doc. Separate the notes by chapter and begin the notes for each chapter at number 1, rather than numbering all the notes consecutively throughout the book. In this case, please use the superscript feature for note reference numbers in the text and in the notes file.

## 5. Numbering Pages

The manuscript pages should be numbered consecutively, beginning with the title page. Since your manuscript will be divided into separate files by chapter, you will need to format each file to begin with a page number other than 1. (You can do this by going to “Insert→Page Numbers→Format.”)

## 6. Foreign Accents and Characters

MS Word can do most European accents and characters and a few in Arabic, Greek, and Hebrew. Foreign

characters can be found under “Insert→Symbol.” For most of these, Times New Roman will work fine.

If you are using a special font that contains nonstandard characters (Asian transliterations, Sanskrit, Eastern European, etc.), the font will not be usable after we run our conversion programs. In this case, you must supply a hard copy that clearly shows the special characters. In most cases, your manuscript editor will insert entity tags that represent the special characters (e.g., &amacr; for a lowercase “a” with a macron, &Tudot; for a capital “T” with an underdot). Sometimes, especially in the case of pictographic languages such as Chinese and Japanese, these characters will need to be typeset in production; your hard copy manuscript will be used as a guide by the compositor.

## Artwork

Artwork (graphs and illustrations) should not be embedded within the document but should be saved as separate files and called out at the appropriate location in the text (e.g., “Figure 2.1 to appear here”). Please number your art sequentially by chapter or essay (Figure 1.1, Figure 1.2, . . . Figure 2.1, Figure 2.2, etc.). If a figure should be placed near the start or end of a chapter subsection, indicate that it must be placed **within** that subsection. Compile a list of graphs and a list of illustrations, each of which should include the appropriate number (Figure 1.1, Figure 1.2, etc.) and a caption (“Aerial View of Mt. St. Helens in July 1980,” “Sandro Botticelli, *The Birth of Venus*,” etc.). All works requiring permission need a credit line in addition to the caption (see “Permissions,” below).

After CUP receives your manuscript, your artwork will be sent to the Production Department for evaluation. After your art is evaluated, a report will be sent to you by your acquiring editor enumerating any problems. It will be your responsibility to secure better copies of art if so requested or to authorize CUP to hire a person of its choice to do so. **Before your acquiring editor can release your manuscript for editing, all final versions of artwork must be submitted by you.** When you receive your copyedited text for review, you will also receive hard copies of edited artwork. You should insert these edits, save them, and resubmit the corrected pieces to your acquiring editor according to the Production Department’s requirements. Some art in your book, such as halftones or illustrations procured from already-printed

sources, cannot be edited, of course.

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 800 ppi for graphs and line art. You should submit digital art as TIFF 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 save the file before submitting it. Include all fonts used in the file. In addition to the digital files, you should submit a laser printout of each graph and digital figure.

Artwork submitted as hard copy must be CRC ("camera-ready copy"—the best original). The Production Department will scan your artwork into the computer, so make sure you have provided the best possible version. Label your hard copies by placing a Post-It note on the back (Figure 1.1, etc.). Please don't write on the actual piece of art.

Once you have collected all artwork (digital and CRC), make a photocopy of each and label the copies. These photocopies will go to your copyeditor for his or her reference, and the original art and laser printouts will go to the Production Department.

For more detailed information about artwork submitted as part of a manuscript, please request a PDF of Columbia's "Digital Art Requirements for Submission" from your acquiring editor or consult The University of Chicago Press's excellent online guide:

<http://www.press.uchicago.edu/Misc/Chicago/artguide.pdf>.

## Tables

Complex tables should be saved as separate Word files and called out, as is the case with art, at the appropriate locations in the text. Simple, short tables (those with only three or four rows or columns) may be left in the text but must also be called out (e.g., Table 1.1 goes here). Unlike graphs and illustrations, tables are text elements and will be treated as such by the compositor. Do **not** construct tables as art. In the text of

the table, make sure to include any notes followed by the source if the table requires permission (see “Permissions,” below). You should provide a list of tables (Table 1.1, Table 1.2, etc.), including the titles.

Be sure to include a printout of each table and to submit these along with the final manuscript.

## Permissions

It is your responsibility to obtain permission to quote copyrighted material (prose at length, poetry, lyrics, charts, tables, maps). At the present time (2006) any work published in the United States after 1924 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 Web site (<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 upon 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 as appendix 3, 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.”

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 Permissions and 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 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 provided to your manuscript editor on disk 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 extension 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 legal heir.

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

## **A Word on 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

flight attendants, not stewardesses

God-fearing mortals or God-fearing people, not God-fearing men

humanity, not mankind

police officers, not policemen

representative, not congressman or congresswoman

spokesperson, not spokesman or spokeswoman

Remember, too, that people of both sexes are involved in the processes of scientific discovery, invention, and technology. Our technological wonders are made by humans; they are constructed. Try also to avoid feminine suffixes: all people who write poems are poets; all people who make us laugh are comedians. Since, however, the Oscars continue to be awarded to actors and actresses, this distinction can probably be kept. And people who serve us meals designate themselves as servers, not waitresses.

If you have any questions, please contact your manuscript editor or consult:

Rosalie Maggio, *The Nonsexist Word Finder: A Dictionary of Gender-Free Usage* (Boston: Beacon Press, 1989).

Francine W. Frank and Paula A. Treichler, *Language, Gender, and Professional Writing* (New York: MLA, 1989).

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).

## Scholarly Apparatus

The following is a brief guide to both the scientific and the humanities styles of reference. Much of it is adapted from *The Chicago Manual of Style*, and we suggest you consult that venerable publication for more information (especially the 15th edition, which is the clearest). If your particular discipline has its own style, feel free to use it as long as you do so consistently. (See chapter 2 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 cause problems during the conversion process. 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.

## 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).

## Reference Lists

*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 paper contributed.” In

*title of book,*

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*, ed. Michael L. McKinney and James A. Drake, pp. 232–87. New York: Columbia University Press.

*Also acceptable:*

Alroy, John. 1998. "Equilibrium diversity dynamics in North American mammals." In Michael L. McKinney and James A. Drake, eds., *Biodiversity Dynamics*, pp. 232–287. 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.

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

Calbrose, E. J., and L. A. Baldwin. 1999. "Reevaluation of the fundamental dose-response relationship." *Bioscience* 49:725–32.

In cases 2 and 3 above, journal articles can be in quotes or in roman with no quotes and first word only (as well as proper names and first word of a subtitle) capped, e.g., The evolutionary interaction among species: Selection, escalation, and coevolution.

Journal titles can also be abbreviated as long as it is done consistently.

"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. If issue number and/or month or season appear, use a space before the page numbers.

## The Humanities

### Notes

When citing a book, please include a *full citation* at the first reference to it in each chapter of your notes *if your book does not have a bibliography*. You may use this format if your book *does* have a bibliography, or you may use short-form citations throughout the notes. Be consistent in your approach.

*Full 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 editor or 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.

3. Salman Rushdie, *The Ground Beneath Her Feet* (New York: Holt, 1999), 8–9.

*Short form for subsequent references or when a bibliography is present:*

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

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

*When citing an article in a contributor-volume book, please include in full references to it in your notes:*

author's name,

"full title of the article contributed," in

*title of the book,*

ed. editor's name

(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), pp. 325–400.

*Also acceptable:*

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

*Subsequent references:*

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

*When citing an article, please include in full references to it 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.

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

*Also acceptable:*

1. Christopher S. Mackey, "Lactantus and the Succession to Diocletian," *Classical Philology* 94(2): 205 (1995).

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

*Subsequent references:*

2. Mackey, "Lactantus," 205.

When citing a newspaper article, note that 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 is not acceptable.

*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.

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

*Subsequent references:*

1. Slotnick, "Low-Carb Frozen Yogurt," 23.

*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 three 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-volume books 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 author is a contributor:*

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

### *Book with editor or translator in addition to author:*

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

### *Article:*

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

### *Newspaper:*

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

or:

Goodstern, Laurie, and William Glaberson. “The Well-Marked Roads to Homicidal Rage.” *New York Times*, April 10, 2000, national edition, sec. 1.

*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*, 15th ed. (Chicago: University of Chicago Press, 2003).

Once your manuscript has been released for copyediting, it will be handled by our Manuscript Editorial Department until you see bound books. If your manuscript is short (under 400 pages in 12 point Times Roman font, double-spaced with 200 to 275 words per page), you will receive the copyedited manuscript for review about six or seven weeks after it is released to the managing editor. If it's 400–600 pages, it will take two to two and a half months. If it's longer than that, it could take three or four months to reach you. (Add a week for every hundred pages exceeding 600.)

## 2

# Special Instructions for Editors of Contributor Volumes

If you have not already done so, please read chapter 1 of this guide carefully. The material in it applies as much to you as to authors of monographs. What follows here are special instructions about problems that arise when working with groups of people, not all of whom may 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

You are responsible for dealing with the contributors. Except in the most special circumstances, the press staff will not contact the contributors and, if contacted by them, will refer them to you or your representative.

Please see that all contributors:

1. complete their work on time and according to the standards we (through you) set for them
2. secure permission to cite copyrighted material (see chapter 1)
3. furnish artwork that meets CUP's standards
4. supply you with properly labeled computer disks or electronic files

## Satisfactory Completion of the Work

Give your contributors proper guidelines. One of the earliest decisions you should make is how you want them to handle the scholarly apparatus. Which of the two systems (natural sciences/social sciences or

humanities) described in chapter 1 should they use? The choice is up to you, but please have contributors conform to one system or the other.

If contributors insist on using their own styles (not preferred), the manuscript editor will ensure that each reference list is internally consistent. However, while the press is somewhat flexible regarding the scholarly apparatus, its manuscript editors cannot be expected to know and recognize arcane and unusual citation systems. The best policy, therefore, is to send all contributors copies of this guide and ask them to adhere to the system you have established. The guide is available both on our Web site and from your acquiring editor.

You should set a deadline for submission of the contributors' essays 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.

Let your contributors know what they will and will not see. We advise you to let the contributors review their papers after they have been copyedited; it is your responsibility to get the material to them and make sure they return it on time. It is usually a good idea to give them, say, ten days for review of editing with a reminder such as, "If I have not heard from you by the end of that time, I will assume you have no further corrections or revisions to make and will authorize Columbia University Press to proceed with publication of your article as edited." However, this will make you responsible for answering any queries from the manuscript editor in that contributor's chapter. To guard against excessive revisions in the proof stage, we ask that you alone be responsible for reviewing the page proofs.

Unless your contract specifies otherwise, it is your responsibility to supply the index. CUP strongly recommends using a professional indexer. The press will be happy to engage one for you, and the expense will be charged to the book's royalties unless you have made other arrangements with your acquiring editor. If you would prefer to prepare the index yourself, let your acquiring editor know. Please see the instructions on indexing in chapter 5.

## Securing Permissions

Remind the contributors that it is their responsibility to secure permissions for quoted matter and artwork. If the article has previously appeared in print, contributors should ask that rights be reverted to the author. Please see the “Permissions” section in chapter 1. Ask the contributors to mail or fax you all letters granting permissions. After you have collected them, send copies to your acquiring editor. The press will not call permissions departments for you except under the most unusual circumstances.

## Artwork

CUP’s Production Department will evaluate artwork and report any problems to you. It will be your responsibility to secure better copies of art if they are required or to authorize the press to hire a person of its choice to do so.

Please number your art sequentially by chapter or essay (Figure 1.1, Figure 1.2, . . . Figure 2.1, Figure 2.2, etc.).

## Collecting the Chapters

Collect all chapters on disk or by e-mail, and remind contributors to keep copies of their files until the bound book arrives. The press requires the volume editor to follow these procedures:

1. scan all files for viruses
2. convert all files to Microsoft Word
3. put the essays on one CD if you are not sending them as attachments

Save files as 01AuthorA, 02AuthorB, . . . 10AuthorJ, where 01 is chapter 1 and AuthorA is the name of the first author—for example, 01Smith, 02Carson. If the contributors are preparing their own reference lists, these should be saved to separate files (e.g., 01Smith\_ref). As with single-author volumes, all

notes should be embedded in the files using Word's Insert Footnote function. If, for some reason, a contributor has a separate file containing notes, use, say, 02Carson\_en.

If you have any questions or problems, feel free to consult the press. It's important that all queries come from you alone, not from individual contributors.

Please be sure to furnish, along with the files, a copy of the front matter, including the contents page. This will allow us to verify that all files are present.

## Other Items

You will no doubt wish to write a general introduction to the volume. That introduction should explain how the book came about, although the press discourages too much discussion of symposiums at which papers were originally delivered. We prefer that you concentrate on the collection of papers as a book that sets out to accomplish certain goals.

You should also furnish us with 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. (In certain cases you may see a second and final printout.) The “redlined” version will likely show deletions as struck through, inserted material as double underlined, and queries as either temporary endnotes following each chapter or marginal balloons next to the item being queried. A query is called out like this: [AUQ#]. Insertions and deletions may also be marked by a vertical line in the margin next to each change. The format of insertions and deletions may vary slightly, depending on your specific editor. You will also receive a “clean” printout with all the manuscript editor’s changes installed in it so that you can read the MS as it now stands without having to follow all the edits and queries.

To save time, in some cases your manuscript editor may e-mail you the redlined MS, either in Word files or as a PDF. You should consult with your editor about the best way to set up your computer to receive the files in such cases.

## How to Review and Correct the Edited Paper Manuscript

If you receive your edited manuscript electronically and decide to review your manuscript on paper rather than onscreen, please print the redlined version and make your changes on that copy. (Note that if you receive PDFs of your edited MS, you must print the files and edit them on the hard copy.) You can also print the clean copy, if you wish, but that is for your reference only. If you receive a printed MS from your editor, the following instructions also apply. Make changes to the edited copy in colored ink directly on the MS. A guide to proofreader’s marks appears in

appendix 1, and a sample corrected paragraph appears in appendix 2. Changes or revisions of a paragraph or more in length should be printed on a full sheet of paper and provided electronically as well. Mark “insert here from next page” in the margin of the redlined copy at the point where the insert should be made, and attach the new text to the manuscript page. Label the electronic version as well (e.g., “Insert A for p. 234”).

If two or more insertions occur close together, you may include them all on this new page. In this case, they should be identified as “insert A,” “insert B,” etc. Mark clearly whether the insertion(s) begin(s) a new paragraph and if there are new note citations—and include the new notes, which should be embedded in the electronic version of the new material. Be sure to return an electronic version of the file or files containing lengthy changes so that your MS editor can insert them directly into the manuscript.

## How to Review and Correct the Electronic Version of Your Manuscript

You may feel comfortable reviewing the electronic version of your manuscript instead of the paper copy. If your manuscript editor is also comfortable with this way of proceeding, then you should both do so. It will then be possible for you to make your corrections directly onto the electronic file with the use of Word’s “track changes” feature. Please set your track changes options to “by author.” Follow this path: Tools Options Track Changes. The changes made by your editor will typically show in red, while the changes you make will be shown in another color—typically, blue.

It will be relatively easy to add your changes to the original edits, and queries can be answered directly onscreen as well. Open the query window in which the MS editor’s query has been placed, and add your own comments to it.

*Note:* If you choose to respond to the editing onscreen, **be sure to insert your responses into the copyedited (“redlined”) version**, not the clean version, which again is for reference

only. The files you receive will be locked so that you cannot change your editor's work but must instead respond to it. And you will not be able to save your changes to the file unless you have track changes turned on.

When you have completed your review, return all the files of the redlined version to your editor by e-mail.

Regardless of what method of review you use, you will receive a style sheet, along with the two versions of your manuscript, from your editor. Please review the style sheet before you begin your review of the edited MS. Look, for example, at the system of hyphenation your editor has used. This system has no doubt been based on *The Chicago Manual of Style* and *Webster's Collegiate Dictionary*, 11th edition. The pattern should be consistent and should not surprise you when you see it in proofs. Also watch for italic versus roman type for certain words and for spelled-out numbers versus numerals for itemizing measurements. Your editor's system should be consistent and based on normal book style for your discipline.

Please answer all questions the MS editor has posed ("yes," "no," "OK," or longer replies if required). If, after careful thought, you wish to retain the original language of a word, an expression, or a passage—and if you are working on paper—insert a series of periods beneath the section you want to restore and write "stet" in the margin. If you are working onscreen, please reject the change, and simply insert a comment to that effect after the change.

The reason for most editorial changes will be self-evident. Any special or unusual problems will be queried at the appropriate spot. Consider the manuscript editor's changes carefully, from involved queries about rephrasing to minor matters of punctuation. In addition to reviewing the wording of your text, please check that the weight given to headings in the MS agrees with your interpretation of the same.

Remember that if you agree, for instance, to a certain system of capitalization now, you cannot reverse yourself without possibly incurring charges when you see the results in proof. See chapter 4 for an explanation of charges made for author's alterations in proofs and for our strict rules about alterations at that stage.

After you have finished making all desired changes to the edited manuscript, return it to your MS editor. It must be complete, with any missing items in notes and the bibliography filled in and with illustrations and captions in order.

## **Aside to the Editor of a Collection of Papers**

Each contributor should be furnished with the instructions appropriate to whether you have requested a paper version or an electronic version of the edited manuscript. You should send contributors their individual copyedited manuscripts, in which they can make revisions or alterations. This is their only chance to make changes. You should **not** send contributors their essays in proofs, and you should therefore warn them that this is the only time they will be allowed to make changes or do rewriting. Changes in proof should be limited to correcting errors of fact. Only the volume editor should read proofs.

# 4

## Proofs

Please make a copy of the corrected final manuscript for your records before sending it back to your manuscript editor because it will not be returned to you with the page proofs. After your manuscript is submitted to production for composition, your manuscript 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 the schedule set for your book. The due date is the time the compositor has reserved to make up your proofs. Compositors cannot afford to stand idle, so if your proofs are not on hand at the time allocated, someone else's will be worked on and yours may go to the end of the line. In addition, your editor may be at work on another project and required to delay yours even longer. Thus a delay of a week on your part may mean a delay of several weeks coming from the compositor and result in a later bound book date.

The responsibility for reading and correcting all proofs rests with you. (Only occasionally does the press hire its own proofreaders.) If you are preparing the index yourself, you will need to make a copy of the proofs to mark up for indexing. The best way to secure multiple copies and save time is to accept PDF versions of your proofs (see below). When you return your proofs, also send the electronic file and printout of your index.

## Author's Alterations

The compositor, of course, assumes responsibility for typographical errors introduced during composition. Any alterations or changes made in the proofs that are not due to the compositor's failings are called "author's alterations," or "AAs." Such alterations are charged either by the line or by the time spent making them, and the cost mounts rapidly, even for so simple a thing as the insertion or deletion of a comma.

Although your contract may provide for a certain percentage (often 5 percent) of the cost of

composition to cover author's alterations before we charge you for them, it should be understood that this does not mean that 5 percent of the book can be rewritten. In hard fact, if you make a correction on every other page, you will use up your total 5 percent allowance very quickly. The compositor will not run a grammar- or spell-check program. Typographical and grammatical errors that still lurk within the MS are therefore not the compositor's responsibility.

Changes in proof should be limited to correcting factual errors or to updating statements where world events subsequent to the typesetting—such as acts of Congress, court decisions, or natural disasters—affect the validity of what you say.

Remember that when changes are made in proof, the possibility exists that the compositor may introduce new errors when resetting material. In addition, the accuracy of the index can be affected, requiring more changes to the proofs of the index.

## Page Proofs

You will be asked if you can and will receive PDFs of your proof. PDF files reach you faster and save postage costs. You can print the proofs from the PDFs and then check them. If you are compiling your own index, a PDF is also a searchable document. If you don't want PDFs, you will receive a single hard copy of the master set of proofs. If you are creating your own index, you need to photocopy this set so that you can mark up the photocopy for your index. Mark any necessary changes on the master set and make a photocopy of it so that you won't lose your corrections if the proofs get lost in the mail. Return the master set to your manuscript editor. **Remember, you are responsible for all proofreading.** Although mechanical aspects of the proofs will be checked carefully at CUP, your manuscript editor will not do word-for-word proofreading.

If a change other than correcting a typographical error must be made, it should be worked out carefully so that the new material occupies exactly the same amount of space as the old. If it varies by more than one or two letters, it may result in resetting several lines; if it varies by one or two words, it may involve resetting the rest of the paragraph. Excessive changes will affect page makeup and thus your index.

Use colored ink to write out any change or correction clearly in the margin of the proof, **not within**

**the lines of text.** Corrections written between the lines and not flagged in the margins are difficult to read and may be overlooked. Indicate with a caret (^) the point at which the correction should be made. The caret is to be used only within the type line. A guide to using proofreader's marks appears as appendix 1.

Label all corrections that are printer's errors "PE." Remember to label your own corrections "AA." 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. If the printer has not done so, please indicate in the margins the location of any tables, graphs, maps, illustrations, and similar material that are still to be added.

In addition, you should do the following:

1. compare chapter titles in the table of contents with chapter titles in the body of the text and make sure that they agree
2. check chapter titles against the running heads, which should be the same as or a shortened version of the chapter titles
3. ensure that page numbers listed in the table of contents agree with the body of the text
4. make sure that all page numbers are in consecutive order

It may be hard to visualize the final book when looking at page proofs. Remember that in the finished book, an even-numbered page will always be a left-hand page while an odd-numbered page will always be a right-hand page.

## **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 partially filled, you might include a postscript no longer than the empty space. *Sam Slotnick's 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. *Table 4.7, which is called out on page 196, actually appears on page 195.*

Just tell the compositor to switch the two pages, and mark it PE for printer's error. *Tables 4.5, 4.6, and 4.7 appear on consecutive pages from 196 through 198, and they are all called out on page 195. Isn't it awkward to have to turn three pages to find table 4.7?*

Awkward, perhaps; but there's little else we can do. In this case, the tables are probably large, and the amount of text devoted to their description is small.

# 5

## The Index

The following discussion assumes that you will be compiling your index with the aid of MS Word or by searching your PDF of the proofs. However, you may wish to index in the traditional way. Whether you choose to compile your index by hand or onscreen, you must provide the press with an electronic version. If you have requested that a freelance indexer prepare your index, it will be e-mailed to you for review on approximately the same date you finish proofreading the text. You should appraise it quickly and be in touch with the indexer about any changes you want to make. Remember, we **strongly** recommend using a professional indexer.

If you wish, you can begin compiling the index from a copy of the manuscript you originally submitted to CUP. MS Word has an index feature, but it remains 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. Simplicity itself!

## 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, 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.

The press prefers that you 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 of almost no value:

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

Readers consulting such an index will learn that our first president is mentioned on quite a few pages, but that's about all they will learn. Now 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

Now readers know that Washington is mentioned briefly on pages 35, 56, 112, and 187, while 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 other types of books, however, subentries should be arranged in alphabetical order:

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

If you use this system, however, remember to alphabetize on the key word; notice that “when dealing with” and “in” have been disregarded in the alphabetizing. In the former example, “monopolies” is the key word in that subentry.

All such introductory phrases should be ignored when alphabetizing an index. Indexes in the great majority of 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

Note that an alphabetical style is still followed. Note, too, that while subentries are generally prepared run-in style (main entry flush left with subsequent lines indented and subentries separated by semicolons), in some scientific works each subentry begins on a new line after an indentation. This system is especially useful when sub-subentries might be required:

outer planets:

Jupiter, 74–89

in antiquity, 82–84

Galileo's discovery of satellites of, 85–86

Great Red Spot of, 79–81

NASA scientists and, 89

*Voyager* mission to, 86–88

Neptune, 157–88

newly discovered planets:

Sedna, 204–6

Xena, 207–8

Pluto, 189–203

controversy about whether it is a planet, 201–3

discovery of, 189–91

Saturn, 91–132

Uranus, 133–56

If you use this indented style, it is especially advisable to alphabetize. The discussion of recently discovered planets is short. In this case it probably wouldn't be necessary to break the discussion into sub-subentries,

even though there is some controversy about whether these objects should be considered planets.

## 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. However, 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, and we suggest that you customize your

program if you can.

## 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

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; early years of, 13–24; leads Revolutionary forces, 124–56; and Constitutional Convention, 237–55; first term of, 256–89. *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.” Pity the poor reader who encounters this:

Clemens, Samuel. *See* Twain, Mark

Twain, Mark. *See* Clemens, Samuel

Use the search function of Word wisely and liberally.

## 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

If you have bottom-of-page footnotes, it is sufficient to refer to the page number the note appears on, followed by a roman “n”: 373n. If more than one footnote appears on the page cited, however, the footnote number must be used.

## 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]

301–7 [not 301–07]

## 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.

*My book is pretty technical. I've even used sub-subheadings in certain places in the text. Do I have to list all of them in the index?*

Absolutely yes!

*You said not to cite a name followed by a string of page numbers, but I often refer to Sam Slotnick in passing, and 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*, 15th ed. (Chicago: University of Chicago Press, 2003), chapter 18.

*The Chicago Manual of Style*, 14th ed. (Chicago: University of Chicago Press, 1993), chapter 17.

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 Web site:

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

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

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

# Appendix I

## Proofreader's Marks

Proofreaders' marks fall generally into three categories: 1) punctuation marks; 2) typographical marks (changing the type); and 3) operational marks (moving the type).

For items of punctuation, write the desired mark in the margin; indicate by a caret within the text where it is to go.

IN THE MARGIN	MEANING	WITHIN THE TEXT
⊙	period (circled)	of page proof <sup>^</sup> The edited
⌒	comma (tent)	red <sup>^</sup> white, and blue
; or : or ? or !	semicolon or colon or question mark or exclamation point (no circles or tents)	a caret for each
✓	apostrophe or single quote (inverted caret)	a caret's presence <sup>^</sup>
“ ”	double quote (inverted caret)	called a caret <sup>^</sup>
(	open parens	<sup>^</sup> a caret)
)	close parens	(a caret <sup>^</sup>
[ / ]	open and close square brackets (when on same line)	<sup>^</sup> two carets <sup>^</sup>
=	hyphen (double line)	a caret marked phrase <sup>^</sup>
— M	dash, called “one-em dash” (labeled)	a caret-whatever <sup>^</sup> that may be




Note: The caret is used within the type line only, not in the margin.

For typographical changes, something more than a caret is needed within the text. Write your direction in the margin and mark the text as follows:

IN THE MARGIN	MEANING	WITHIN THE TEXT
<i>cap</i>	capital letter	underscore 3 times letter to be capped, as in <u>washington</u>
<i>lc</i>	lowercase (letter not to be capped)	strike through the Unwanted capital
<i>sc</i>	SMALL CAPS (letter has form of a capital but is same size as lowercase)	underscore 2 times letters to be small caps, as in 49 <u>B.C.</u>
<i>rom</i>	change italics to roman type	<u>underscore</u> or <u>circle</u>
<i>ital</i>	set in italics	underscore <u>once</u> what is to be in italics
X	broken letter	circle the letter

Note that no carets are used.

For operational changes, to move or remove type, again write your direction in the margin and mark the text where necessary as follows:

IN THE MARGIN	MEANING	WITHIN THE TEXT
	delete or take out	strike through <del>what</del> what is to be omitted
	close up	bridge the gap care <u>fully</u>
	delete and close up	strike through what is to be omitted and close up
#	space (between words)	acaret or vertical line between any run together words

tr

transpose

within text; the

#

begin a new paragraph

set

within the text. On the other hand

run on

continue on same line as preceding text; do not begin new paragraph

continue on the same line.

Do not begin a new paragraph.

fl left

flush left—material in question is to begin new line at left margin without paragraph indentation

next to what is to move, write:

The importance of the comma is

no #

ambiguous—can be read to mean either “run on” or “flush left” so do not use

stet

let type stand as set; do not change

dotted line under what is to be kept

||

straighten margin

for operational changes, to move or remove type, again write your direction in the margin and mark within the text as follows:

=

straighten line

for operational changes, again

]

move to right

] move to right

[

move to left

move to left [

]/

move up or move down

move down

or

move up

## Appendix II

### Sample Copyedited Manuscript

The phenomenon of creating a dissident press to effect social ~~change,~~ change that William Heighton pioneered when he created the first labor newspaper in ~~1828,~~ 1828[AuQ1] did not ~~stop~~ cease after feminists published their ~~womens-~~ women's liberation newspapers in the 1970s. Throughout the final years of the twentieth century and the early-~~years~~ ones of the twenty-first social and political insurgents have continued to define their own brand of journalism. From a historian's perspective though, sufficient time has not yet elapsed to gauge, with any degree of certainty, the ~~long-term~~ long-term impact of the dissident rebel publications that have appeared during the last ~~30~~ thirty years.

And yet, this book would somehow feel incomplete if it did not acknowledge and speak at least briefly, if not conclusively, about two important forces that have emerged during recent decades and that clearly have the potential to challenge the institutions and power relationships that define this Nation today: the zine and the Internet.

The author of one book ~~on~~ about zines defines them as “non-commercial, non-professional, small-circulation magazines which their creators produce, publish, and distribute by themselves.”[AuQ2] The roots of these publications can be traced back to ~~science fiction~~ science-fiction fan magazines of the 1930's, but their numbers exploded during the 1980s. As Ronald Reagan set a conservative tone in the country, lots of young people expressed their growing alienation with ~~establishment~~ established society by creating an ~~an~~ underground communication network of scruffy, inexpensive-to-produce, highly personalized zines.

# Appendix 3

## Sample Permissions Request

Date \_\_\_\_\_

Dear Rights and Permissions Manager:

I am presently preparing the following title for publication in 200\_ 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:

---

signature

---

title

---

date

Suggested acknowledgment wording:

---

---

---