

# **Columbia University Press Guide for Authors**

Columbia University Press

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# 1

## Preparation of the Manuscript

Be sure that your manuscript does not significantly exceed the number of words specified in your contract. Include references and notes when determining the word count.

### Basic Requirements

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

- All notes should be embedded in the chapter files using Word’s “Insert Endnote” function.
- All notes will be set as endnotes rather than footnotes. Endnotes for contributed volumes will appear at the end of each chapter, and endnotes for single-author works will appear as at the end of the main text.
- 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. (For more information, see “Art.”)

- Gather each chapter’s tables into a separate file.

If your MS has one table per chapter or fewer, you can leave the tables in place in the chapter files. If there are more than this, 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.”)

# Formatting

In general, please keep formatting to a minimum.

## A. Elements of the Manuscript

The contents of your manuscript should be arranged in the following order:

### *Front Matter*

title page

dedication (optional)

epigraph (optional)

table of contents

list of illustrations (only if your editor has requested)

list of tables (only if your editor has requested)

preface (optional)

acknowledgments (if not part of preface—optional)

introduction (if not part of the main text—optional)

abbreviations (if applicable)

chronology (if applicable)

### *Text*

introduction (if not part of the front matter—optional)

chapter 1

chapter 2

(etc.)

### *Back Matter*

acknowledgments (if not in front matter)

appendix(es)

chronology (if not in front matter)

list of abbreviations (if not in front matter)

glossary (if applicable)

notes

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, 17th ed.*

## **B. Spacing and Quotations**

- Only quotations of six 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

- Distinguish among different rankings of headings.

For example, 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.

**Main Subhead**

*Sub-subheading*

Sub-sub-subhead

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

- 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).

- Do not place notes in chapter titles, headings, or epigraphs.

## E. Accents and Special Characters

Use Unicode-based fonts to insert special characters and non-Latin alphabets. Non-Unicode fonts are unacceptable because they do not work with our editing or typesetting system.

- 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 character sets from other alphabets include **Tahoma**, PMingLiU, and MS Mincho, all of which can also be found in the font menu of “Insert→Symbol.”
  - Arabic *ayns* and *hamzas*: use the characters from the Unicode hexes 02BF (*ayn*) and 02BE (*hamza*). These 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 okay, but you will have to verify the correct orientation of each one in your review of editing because our prep processes will treat them as regular punctuation and orient them accordingly.

## Art

A preliminary note: Your acquiring editor will discuss with you at or before the contract stage whether or not it is appropriate for your book to contain illustrations and, if so, how many. If your book will include illustrations, you must start discussions about the art with your editor as early in the writing process as possible to ensure that the files you submit will work. Your book cannot be transmitted for editing and production until we have final artwork, permissions, and a completed art log. Below are general guidelines.

- Artwork (graphs and illustrations) should not be embedded in the Word files. Save all



figures as separate files.

- Place callouts at the appropriate locations in the text (e.g., “Figure 2.1 here”). These must be between paragraphs.
- Number figures 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.
  - 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. Avoid referring to a figure using such terms as “above,” “below,” or “following.” In-text references to figures should be by figure number, e.g., “In figure 3.3” (note that the word “figure” is lowercase).
- Provide a captions list in a separate Word file 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”).
- Include a completed art/permission log (available for download from CUP’s website). The completed log must include a list of figure numbers, captions (these may be abbreviated versions of the complete captions), confirmation that the necessary permissions have been obtained, your expectations regarding the final printed size of the images, and (if

applicable) notes on how the images should be cropped or oriented. If you have images in a series, list how these figures should be arranged, e.g., side by side or stacked vertically.

- Limit the use of text within the art.
  - Text in figures often reproduces poorly and gives unfortunate results when figures are enlarged or decreased in size, especially in e-books. Often, the text can go into the caption instead.

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. Your acquiring editor will not be able to release your manuscript for editing until all illustrations are in hand.

Artwork may be submitted as digital files or as original art (hard copy). It is important to keep in mind that high-quality art requires high-resolution images. A good rule of thumb for a 6 x 9" book: the maximum width is 4.5" and the maximum height is 7.5". At that size, the resolution should be 300 ppi for photographic images and 1200 ppi for line art and graphs. The correct file formats for photographic images are .tif, .jpeg, and .psd (a native Photoshop format). The correct file formats for vector files/line art are .eps, .ai, and .pdf.

Downloading images from the web, be sure that:

- the images are in the public domain or you can acquire permission to use them
- the images are 300 dpi at the size you want them to be in your book, e.g., 4 inches wide at 300 dpi or 1200 px wide.

Artwork submitted as hard copy must be camera ready (CRC, camera-ready copy). Provide the best originals available to be scanned. Label your art with a note on the back (Figure 1.1, 1.2, etc.). Do not write on the actual piece of art.

Please talk to your editor about art as early as possible.

## **Tables**

All tables should be submitted in Word. If your book has one table per chapter or fewer, you may

leave them in place in your chapter files. If there are more than this, 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"). 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 be by table number, e.g., "In table 3.3" (note that the word "table" is lowercase).

## **Boxes**

Boxed text should be placed where you want it in the text files.

Boxes should be delimited with simple notes to the production 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.

## **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 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 art, 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.

Permission is required for any poetry under copyright and for “distinguished prose” (e.g., the opening line of *The Sound and the Fury*). Similarly, permission is required for any song lyrics under copyright.

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 added in the appropriate place in the book. Credit lines specified in the contract 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 require the use of “he/she” or gender-neutral 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 to vary the pronouns:

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 CUP's required system of source citation (notes and bibliography). Much of the material here is adapted from section 14 of *The Chicago Manual of Style*, 17th ed., which you should consult for more information. Many universities have subscriptions to the useful online version of the *CMS* at <http://www.chicagomanualofstyle.org/home.html>.

**PLEASE NOTE: CUP will not transmit manuscripts into production that include parenthetical author-date in-line citations. If your manuscript has been prepared this way, you will need to edit all notes and references into the approved *CMS* style of full**

**footnotes and bibliography (see below for further explanation and examples).**

If you feel very strongly that your manuscript does need to follow any other system of source citation, you must consult with your acquiring editor and get approval before proceeding. (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.

## 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:*

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.



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

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.

*Note:* Following *Chicago*, CUP no longer allows the use of *ibid*.

*Article in a contributed volume:*

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.

*Note:* Following *Chicago*, CUP no longer allows the use of *ibid*.

*Article in a periodical:*

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, "Lactantus 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, "Lactantus," 205.

*Note:* Following *Chicago*, CUP no longer allows the use of *ibid*.

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.

*Newspaper article:*

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."

*Note:* Following *Chicago*, CUP no longer allows the use of *ibid*.

- 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:* Following *Chicago*, CUP no longer allows the use of *ibid*. Instead, shortened citations as described above should be used. Shortened citations generally take up less than a line, meaning that *ibid*. saves no space, and in electronic formats that link to one note at a time, *ibid*. risks causing readers confusion and frustration. With the preferred short form, a page reference must be repeated even if it is the same as the last-cited location. 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*, ed. 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*. Ed. 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*, 17th ed. (Chicago: University of Chicago Press, 2017).

## 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.

### **Working with the Contributors**

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

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.

- 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.
- You alone should be responsible for reviewing the page proofs; do not send them to the contributors.

**PLEASE NOTE: CUP will not transmit manuscripts into production that include**

**parenthetical author-date in-line citations. If your manuscript has been prepared this way, you will need to edit all notes and references into the approved *CMS* style of full footnotes and bibliography (see pages 16–21 for further explanation and examples).**

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 copyeditor will send you your manuscript for review before it goes for typesetting. You will receive this 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 them.

- 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).
  - Open and work with these files in the "Compatibility Mode" as .doc files. Do not convert them to .docx.
- Do not change the file names in any way.

Please answer all questions the copyeditor 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. This would substantially delay the schedule for your book, and 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 copyeditor.



## **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 compositor for page makeup, 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.
- If you are preparing the index yourself (see section 5, "The Index," for detailed instructions), send the Word file for your index when you return the corrected proofs to your editor.

## Changes in Proof

Changes in proof must 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.

Any alterations or changes made in the proofs, except corrections of compositor's errors, are charged for 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. 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. 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.

If a change must be made:

- The new material must occupy exactly the same amount of space as the old
- When adding or deleting text, make sure to also delete or add an equal number of characters in the same paragraph

The easiest way to make corrections is to use Acrobat Reader to mark them in the PDF.

Alternatively, you can print out the pages that need corrections, mark your changes in bright-colored ink or colored pencil, and send the corrected pages to your production editor by mail, or scan and send them as an e-mail attachment. A guide to using proofreader's marks can be found at <http://www.merriam-webster.com/mw/table/proofrea.htm>.

If your changes are 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 technical aspects of the proofs will be checked carefully at CUP, your production editor will not do word-for-word proofreading.

The compositor will deal successfully 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 the word breaks at ends of lines are correct.

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, 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, find a way to delete approximately as many characters as you are adding on the same page (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, remove another citation that appears close by.

## **Important Note About Proof PDFs**

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 is your responsibility to supply the index. CUP strongly recommends using a professional indexer. The press will be happy to supply you with a list of recommended freelancers, and the indexer will bill you directly, unless you have made other arrangements with your acquiring editor.

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, they will send you a draft for review, just 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.

Below are some guidelines on how to create an index. For more information, you can see: *The Chicago Manual of Style*, 17th ed. (Chicago: University of Chicago Press, 2017), chap. 16, <http://www.chicagomanualofstyle.org/book/ed17/part3/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 available through Stauber's website: <http://www.domistauberindexing.com>.

### Scope and Content of the Index

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.

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.

Consider carefully what the key word should be in an entry. Always keep in mind what terms your readers are most likely to look up; the index is a tool for the reader above all else. 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.

## **Subentries**

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

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.

The subentries are arranged alphabetically in the example, which is the best method in almost all books. But in books that are arranged chronologically, use of chronological order for index subentries could be helpful.

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.

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

When names are included in subentries, use the last name alone. When there’s risk of ambiguity, use the full name (not inverted). E.g.:

Republican Party: conservatism and, 67; Luce strengthening, 58

but

Brinkley, David: Alan Brinkley and, 12, 121; . . .

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.

## **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 not to create “loops,” such as:

Clemens, Samuel. *See* Twain, Mark

Twain, Mark. *See* Clemens, Samuel

## 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

## Page-Number Ranges

Cite the first and last page on which the topic is referred to and separate them by an en-dash.

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 this system:

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.

*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

# Appendix

## Sample Permissions Request

Date \_\_\_\_\_

Dear Rights and Permissions Manager:

I am presently preparing the following title for publication in 20\_\_ 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]

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