

BOOK PRODUCTION GUIDE:

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STAGE I

SUBMITTING YOUR MANUSCRIPT FOR PRODUCTION

The following sections are a general guideline on how to prepare your manuscript for submission. Following these guidelines will assist us in publishing your book more quickly and economically.

The first two sections address manuscript preparation in general, focusing on manuscript formatting, parts of the manuscript, citing references, and stylistic issues.

- If you are working in Microsoft Word, please refer to [Manuscript Preparation: MS Word](#). Although our typesetters can work with nearly every word processing application, Microsoft Word will give you the most flexibility. This program is most useful for authors in the history and social sciences disciplines.
- If you are working in LaTeX, please refer to [Manuscript Preparation: LaTeX](#). This program is most useful for authors in the science, medicine, and technology disciplines. Information on LaTeX also applies in most cases to the TeX typesetting system in general.

The third and fourth sections ([Art: General Guidelines](#) and [Art: Technical Requirements](#)) address the preparation of art – that is, graphic depictions such as charts, graphs, drawings, photos, maps, and diagrams. If your manuscript does not contain art, you may disregard these sections.

The fifth and sixth sections ([Permissions: About U.S. Copyright Law and Obtaining Permissions](#) and [Permission Request Form](#)) address permissions. We recommend that you review the subsections [Overview of U.S. Copyright Law](#) and [Material That Requires Permission](#) to determine if there is material within in your manuscript that requires permission. If there is, you must obtain permission before you submit your manuscript. If there is not, you may disregard these sections.

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MANUSCRIPT PREPARATION: MS WORD

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Instructions for Using the Cambridge FTP Site

What follows is a concise set of instructions for final manuscript (MS) preparation. Please read these instructions carefully and follow them. If questions arise, please contact your editor or his or her assistant.

FORMATTING THE WORD FILE

You may supply your manuscript as a single file or as individual chapter files. In either case, the manuscript should be paginated sequentially starting with the first chapter – **do not** start with page 1 for each chapter file.

Please keep the formatting as simple as possible. We recommend using Times New Roman, double spaced and unjustified. Keep in mind that the “look” of the final book pages (font, font size, heading treatment, etc.) is determined by the design specifications chosen by your editor, not by how your manuscript looks. That said, please format headings and sub-headings consistently so the hierarchy is clear. For example, first-level headings could be 14 point bold, second-level headings 12 point bold, and third-level headings 12 point roman.

Note on special characters: We urge you to use either Arial Unicode MS or Times New Roman Unicode for special characters such as Greek letters or nonstandard accents. The typesetter and/or copy editor may not be able to work with non-Unicode-compliant fonts. To access special characters, select Insert → Symbol from your toolbar. In the Font dropdown menu, select either Arial or Times New Roman. Note that the Symbol font is not Unicode compliant; please avoid using this font. If the characters you need are not available in Arial Unicode MS or Times New Roman Unicode, you may use non-standard fonts for characters or foreign diacriticals. If you do so, please list the fonts you have used on the [Electronic Manuscript Questionnaire \(EMQ\)](#).

Note on equations: If your manuscript includes equations, please use MathType or Microsoft Word’s Equation Editor.

Note on indexing: If you are working in Word you may index your manuscript prior to submission using Word’s built-in indexing tool. In order to do so you will need to save the manuscript as a single sequentially paginated file. See the [section on creating an index](#) or contact your editor or the production department.

However, you will also be given the option to create a linked index after the start of production, so do not miss your deadline for MS submission if everything but the index is done.

PARTS OF THE MANUSCRIPT

Front Matter

The front matter elements should be in the following order, with very few exceptions. An asterisk denotes elements that are optional – that is, you may choose not to include them (e.g., dedication, epigraph) or they may not apply to your book (e.g., a contributor list is only necessary in an edited volume).

- Half title page (created by the Press)
- Series page (created by the Press)*
- Title page
- Copyright/imprints page (created by the Press)
- Dedication*
- Epigraph*
- Contents (titles, headings, and contributor names must match wording in text; you can include first- and second-level subheadings, but we will probably not set third-level subheadings)
- List of tables/figures/maps*
- Contributor list (edited volumes only, ordered alphabetically by last name, often includes affiliations or addresses)*
- Foreword (written by someone other than the author or editor)*
- Preface (written by the author or editor)*
- Acknowledgments (often included in the preface) (May be added after submission. However, you must provide the acknowledgments by the time you return the copyedited manuscript. If you will want to add them later, please make a note in the table of contents that they are to come.)*
- Miscellaneous lists (abbreviations, timeline, etc.)*
- Maps (maps may also be placed throughout the MS)*

Text

The main text is made up of chapters, which are sometimes grouped into parts. Please see the sections below for instructions on preparing [tables](#) and [art](#) and [citing references](#).

Back Matter

- Appendix(es)*
- Notes*
- Bibliography, References, or Works Cited*
- Index (created prior to submission, during copyediting, or during page proof review. See the [section on creating an index](#).)

TABLES

Tables should be numbered consecutively throughout the MS using either the single-number system (Table 1, Table 2 – usually preferred for humanities titles) or the double-number system (Table 1.1, Table 1.2 – usually preferred for social science and science titles). If using single numbering, do not re-start the

numbering at the beginning of each chapter (in other words, there should be only one “Table 1”).

Insert a callout within the text at the first mention of each table (e.g., “**Table 2.5 here**”). Tables should be included at the end of the chapter in which they are called out.

Please provide a list of tables with your manuscript.

ART

Art should be numbered consecutively throughout the MS using either the single-number system (Figure 1, Figure 2 – usually preferred for humanities titles) or the double-number system (Figure 1.1, Figure 1.2 – usually preferred for social science and science titles). If using single numbering, do not re-start the numbering at the beginning of each chapter (in other words, there should be only one “Figure 1”).

Insert a callout within the text at the first mention of each piece of art (e.g., “**Figure 2.5 here**”) and provide a list of captions at the end of each chapter that includes the artwork called out in that chapter. **DO NOT** include the art within the MS. Artwork should be provided separately (each piece of art as a separate file) to allow for sizing during copyediting.

Please provide a list of art with your manuscript, along with the permissions for that art (see [Permissions: About U.S. Copyright Law and Obtaining Permissions](#) and [Permission Request Form](#)). Put the figure number on the permissions form and staple a copy or printout of the image to the permissions form.

Please refer to the [Art: General Guidelines](#) and [Art: Technical Requirements](#) sections for further details.

CITING REFERENCES

Please select the documentation style that is most appropriate within your discipline and for your manuscript. Cambridge accepts a wide variety of documentation styles, but please be consistent and clear.

Notes

Notes should be embedded in the text as endnotes or footnotes. Footnotes will be moved to the end of the chapter during the copyediting stage for ease of copyediting. However, in most cases the final book pages will have footnotes, depending on editor preference, book design, amount of art, and other factors. If you have a strong preference for a particular kind of note, you should discuss this with your editor.

Please number your notes consecutively within each chapter (that is, the first note in each chapter should be note number 1).

If your book has notes, it may also include a reference list, but this is not required. Please refer to reference works such as the *Chicago Manual of Style* for questions on formatting.

Author-Date System

The author-date system involves parenthetical citations within the text (“(Smith 2005)”) that refer to a reference list or bibliography at the end of the text. Please refer to reference works such as the *Chicago*

Manual of Style or the *Publication Manual of the American Psychological Association* for questions on formatting.

STYLISTIC ISSUES

As a general rule, Cambridge University Press adheres to the *Chicago Manual of Style*, fifteenth edition, in matters of grammar, spelling, and the like. But other styles are acceptable, as long as they are applied consistently. If you have specific stylistic preferences, it is helpful to create a style sheet detailing the grammar and spelling patterns that you have followed. See the [Cambridge style sheet](#) for an example.

Most books produced by the North American Branch of the Press are edited for U.S. spelling. However, we can also accommodate British spelling and punctuation. The preferred sources for spelling and hyphenation are *Webster's Third International Dictionary* or the abridged version, *Merriam Webster's Collegiate Dictionary*, tenth edition.

SUBMITTING YOUR WORD MANUSCRIPT

Submission Checklist

The following checklist includes all the items that you need to include in your final manuscript package. Each item is explained as concisely as possible, following the list.

- [Word processing file\(s\)](#)
- [PDF](#) (portable document format) of the electronic file(s) (preferable) or hard copy of manuscript (printout)
- [Artwork](#) for text and cover with captions and art log (if applicable)
 - For electronic art, provide a separate file for each piece of art, plus two printouts of each file
 - For non-electronic art, provide a high-quality original for each piece of art, plus two photocopies of each original
- [Permissions](#) (for text and/or artwork) (if applicable)
- [Author Questionnaire \(AQ\)](#)
- [Electronic Manuscript Questionnaire \(EMQ\)](#)

Once you have collected all of these materials, send them to your editor or your editor's assistant via email, regular mail (on a CD), or file transfer protocol (FTP). See the [Instructions for Using the Cambridge FTP Site](#).

Note: Make sure to keep a backup of all of the materials you submit, including electronic files.

Word Processing File(s)

See [Formatting the Word File](#).

PDF of the Electronic Files or Hard-Copy Printout

Even though the word processing files are the primary source used to produce your book, we ask that you submit a PDF or printout of the manuscript. This will serve as a record for your editor and will help the

typesetter should there be questions about the files.

- This is especially important if you have complicated tables or are using any foreign or special characters. Depending on the font sets in each computer used in the process after yours (the Press, the typesetter, the copy editor, and so on), alignment of tables may change, and any foreign or special characters may not show up correctly (this situation can be avoided in most cases by using either Arial Unicode MS or Times New Roman Unicode). We use the PDF or printout supplied by you to see what you intended them to look like.
- Do not send editorial emendations or mark them on the printout. You may make editorial changes not included in the manuscript at the copyedit-review stage.
- Do not bind the hard copy.

Artwork

See [Art: General Guidelines](#) and [Art: Technical Requirements](#).

Permissions

See [Permissions: About U.S. Copyright Law and Obtaining Permissions](#) and [Permission Request Form](#).

Please note: If the permissions file is not complete when the manuscript is submitted, no work, not even copyediting, will begin. **We must have complete permissions before we begin production.**

Author Questionnaire (AQ)

Your editor should have sent you a copy of the Author Questionnaire at the same time as your final manuscript package. It requests basic biographical details (e.g., date of birth, academic affiliation); suggestions regarding advertising and marketing outlets; a description that will be used as the basis of the jacket or cover blurb and the Web site blurb; and details that will help us publicize, market, and sell your book effectively. If you do not have a copy of this document, you may download it from the [Library of Forms, Instructions, and Examples](#) or ask your editor or his or her assistant to email it to you.

- The AQ is used to generate all marketing copy, including the book summary and your bio on the jacket, as well as the information that flows to electronic sites such as Amazon.
- Write naturally. Substantive descriptions are needed so that our sales representatives and marketing group can position the book correctly within the market.

Please note: We cannot begin production of your manuscript until we receive a completed AQ in electronic or printed form. You should email the AQ to your editor or submit a printed AQ with the hard copy of your manuscript.

Electronic Manuscript Questionnaire (EMQ)

Your editor should have sent you a copy of the Electronic Manuscript Questionnaire along with your final manuscript package. If you do not have it, you may download it from the [Library of Forms, Instructions, and Examples](#) or request it from your editor. Complete the EMQ to the best of your ability and submit it with your manuscript. The EMQ will help the production department and the typesetter judge the workflow most appropriate for your book.

Please note: We cannot begin production of your manuscript until we receive a completed EMQ in electronic or printed form. You should email the EMQ to your editor or submit a printed EMQ with the hard copy of your manuscript.

Instructions for Using the Cambridge FTP Site

If you would like, you may use the Cambridge file transfer protocol (FTP) site to submit your files. Please compress the files before putting them on the FTP site, if you are able.

Note on file naming and compression: Please place all of your files in a master folder, then zip the entire folder to compress the files. Please name the folder and files using your last name and key word(s) from the title of your book – for example, Smith_HistSpain (folder) and Smith_HistSpain_Ch.1 (file).

Using an FTP program such as Fetch or SmartFTP,

- Go to ftp.cup.org.
- Log in as “anonymous.”
- Use your email address as a password.
- Click on the “pub” folder, then “editorial,” then “incoming.”
- Drag the folder containing your files into the incoming folder.
- Once the files have uploaded, you will no longer see them in the incoming folder, for security reasons.
- Email your contact at Cambridge, telling them that you have submitted the files via FTP and providing a list of the file and folder names.

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MANUSCRIPT PREPARATION: L^AT_EX

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FORMATTING THE L^AT_EX FILE

Please use standard class or style files. Do not use double-column article style files. Standard LaTeX book style is preferred. We recommend authors use a standard LaTeX bibliography package such as natbib.sty in the LaTeX files and use `\cite{S}` commands to generate linked citations for references. For installation instructions and more details, please follow this link: <http://www.ctan.org/tex-archive/macros/latex/contrib/natbib>.

Minimize your use of author-defined macro shortcuts.

Note on indexing: We recommend that you create a linked index in the LaTeX file as you write or during your final editing pass. See [Indexing in LaTeX](#) or contact your editor. However, you will also be given the option to create a linked index after the start of production, so do not miss your deadline for MS submission if everything but the index is done.

PARTS OF THE MANUSCRIPT

Front Matter

The front matter elements should be in the following order, with very few exceptions. The asterisk denotes elements that are optional – that is, you may choose not to include them (e.g., dedication, epigraph) or they may not apply to your book (e.g., a contributor list is only necessary in an edited volume).

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- Copyright/imprints page (created by the Press)
- Dedication*
- Epigraph*
- Contents (titles, headings, and contributor names must match wording in text; you can include first- and second-level subheadings, but we will probably not set third-level subheadings)
- List of tables/figures/maps*
- Contributor list (edited volumes only, ordered alphabetically by last name, often includes affiliations or addresses)*
- Foreword (written by someone other than the author or editor)*
- Preface (written by the author or editor)*
- Acknowledgments (often included in the preface) (May be added after submission. However, you must provide the acknowledgments by the time you return the copyedited manuscript. If you will want to add them later, please make a note in the table of contents that they are to come.)*
- Miscellaneous lists (abbreviations, timeline, etc.)*
- Maps (maps may also be placed throughout the MS)*

Text

The main text is made up of chapters, which are sometimes divided into parts. Please see the sections below for instructions on preparing [tables](#), [art](#), and [citing references](#).

Back Matter

- Appendix(es)*
- Notes*
- Bibliography, References, or Works Cited*
- Index (created prior to submission, during copyediting, or during page proof review. See [Indexing in LaTeX](#).)

TABLES

Tables should be numbered consecutively throughout the MS using the double-number system (Table 1.1, Table 1.2).

ART

Art should be numbered consecutively throughout the MS using the double-number system (Figure 1.1, Figure 1.2).

Please refer to the [Art: General Guidelines](#) and [Art: Technical Requirements](#) sections for further details.

CITING REFERENCES

Please select the documentation style that is most appropriate within your discipline and for your manuscript. Cambridge accepts a wide variety of documentation styles, but please be consistent and clear.

See [Formatting the LaTeX File](#) for further information on formatting your references.

Notes

Notes should be embedded in the text as either footnotes or endnotes. Please number your notes consecutively within each chapter (that is, the first note in each chapter should be note number 1).

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Author-Date System

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STYLISTIC ISSUES

As a general rule, Cambridge University Press adheres to the *Chicago Manual of Style*, fifteenth edition, in matters of grammar, spelling, and the like. But other styles are acceptable, as long as they are applied consistently. If you have specific stylistic preferences, it is helpful to create a style sheet detailing the grammar and spelling patterns that you have followed. See the [Cambridge style sheet](#) for an example.

Most books produced by the North American Branch of the Press are edited for U.S. spelling. However, we can also accommodate British spelling and punctuation. The preferred sources for spelling and hyphenation are *Webster’s Third International Dictionary* or the abridged version, *Merriam Webster’s Collegiate Dictionary*, tenth edition.

Number figures, tables, mathematical equations, chemical equations, theorems, exercises, etc., by chapter, each category in a separate sequence, using arabic numbers (e.g., Figure 9.1). Show mathematical equation numbers in parentheses, flush right. Place chemical equation numbers in square brackets, flush right. Number mathematical and chemical equations independently. You can either number theorems, propositions, lemmas, and so on independently and consecutively by chapter or section or you can number them consecutively throughout the chapter. In the former style, if a proposition immediately followed a theorem at the start of the first chapter, you would number them Theorem 1.1 (or 1.1.1) and Proposition 1.1 (or 1.1.1). In the latter, you might have Theorem 1.1, then Proposition 1.2, then Axiom 1.3, and so on.

Units: Consult the style manual of the professional association in your discipline or the *Council of Biology Editors Manual* and use SI units throughout. Do not pluralize or add a period at the end of a unit (except “in.”), for example, m, kg, s, mol, μm (not μ), nm (preferred to Å), lx (not ft-candles), min, K (not °K). When you spell out units, start with a lowercase letter, even if the unit is named after someone, for example, kelvin, volt, ampere, henry.

Symbols: Please choose your system of notation carefully (aim equally for simplicity and practicality), and check for consistency throughout your manuscript. Define each symbol when you introduce it, and explain

subscript levels (e.g., it might not be obvious that v^b is the volume of the box).

SUBMITTING YOUR L^AT_EX MANUSCRIPT

Submission Checklist

The following checklist includes all the items that you need to include in your final manuscript package. Each item is explained as concisely as possible, following the list.

- [LaTeX file\(s\)](#) (including all source files, class files, and packages used during MS preparation)
- [Double-spaced PDF](#) (portable document format) of the electronic file(s)
- [1.5 baseline skip PDF](#) of the electronic file(s)
- [Artwork](#) for text and cover with captions and art log (if applicable)
- [Permissions](#) (for text and/or artwork) (if applicable)
- [Author Questionnaire \(AQ\)](#)
- [Electronic Manuscript Questionnaire \(EMQ\)](#)

Once you have collected all of these materials, send them to your editor or your editor's assistant via email, regular mail (on a CD), or FTP. See the [Instructions for Using the Cambridge FTP Site](#).

Note: Make sure to keep a backup of all of the materials you submit, including electronic files.

LaTeX File(s)

See [Formatting the LaTeX File](#). **Please supply all files (source files, class files, and packages) that you used during the preparation of the manuscript.**

PDF of the Electronic Files (Double Spaced AND 1.5 Baseline Skip)

Even though the LaTeX files are the primary source used to produce your book, we ask that you submit two PDFs of the manuscript – one that is double spaced and one with a 1.5 baseline skip. This will serve as a record for your editor and will help the typesetter should there be questions about the files.

- This is especially important if you have complicated or lengthy tables or are using any foreign or special characters. We use the PDF or printout supplied by you to see what you intended them to look like and for copyediting.
- When you submit your manuscript, please provide a PDF with a 1.5 baseline skip. Also provide complete source and figure files that match the compiled version for the copy editor. **Ensure that your pdf or hard copy matches your electronic files in every detail.**
- Do not send editorial emendations or mark them on the printout. You may make editorial changes not included in the manuscript at the copyedit-review stage.
- Do not bind the hard copy.

Artwork

See [Art: General Guidelines](#) and [Art: Technical Requirements](#). You may disregard any instructions in these sections telling you to NOT embed your art within the MS – these instructions apply only to Word manuscripts.

Permissions

See [Permissions: About U.S. Copyright Law and Obtaining Permissions](#) and [Permission Request Form](#).

Please note: If the permissions file is not complete when the manuscript is submitted, no work, not even copyediting, will begin. **We must have complete permissions before we begin production.**

Author Questionnaire (AQ)

Your editor should have sent you a copy of the Author Questionnaire at the same time as your final manuscript package. It requests basic biographical details (e.g., date of birth, academic affiliation); suggestions regarding advertising and marketing outlets; a description that will be used as the basis of the jacket or cover blurb and the Web site blurb; and details that will help us publicize, market, and sell your book effectively. If you do not have a copy of this document, you may download it from the [Library of Forms, Instructions, and Examples](#) or ask your editor or his or her assistant to email it to you.

- The AQ is used to generate all marketing copy, including the book summary and your bio on the jacket, as well as the information that flows to electronic sites such as Amazon.
- Write naturally. Substantive descriptions are needed so that our sales representatives and marketing group can position the book correctly within the market.

Please note: We cannot begin production of your manuscript until we receive a completed AQ in electronic or printed form. You should email the AQ to your editor or submit a printed AQ with the hard copy or pdf of your manuscript.

Electronic Manuscript Questionnaire (EMQ)

Your editor should have sent you a copy of the Electronic Manuscript Questionnaire along with your final manuscript package. If you do not have it, you may download it from the [Library of Forms, Instructions, and Examples](#) or request it from your editor. Complete the EMQ to the best of your ability and submit it with your manuscript.

Please note: We cannot begin production of your manuscript until we receive a completed EMQ in electronic or printed form. You should email the EMQ to your editor or submit a printed EMQ with the pdf or hard copy of your manuscript.

Instructions for Using the Cambridge FTP Site

If you would like, you may use the Cambridge file transfer protocol (FTP) site to submit your files. Please compress the files before putting them on the FTP site, if you are able.

Note on file naming and compression: Please place all of your files in a master folder, then zip the entire folder to compress the files. Please name the folder and files using your last name and key word(s) from the title of your book – for example, Smith_HistSpain (folder) and Smith_HistSpain_Ch.1 (file).

Using an FTP program such as Fetch or SmartFTP,

- Go to <ftp.cup.org>.

- Log in as “anonymous.”
- Use your email address as a password.
- Click on the “pub” folder, then “editorial,” then “incoming.”
- Drag the folder containing your files into the incoming folder.
- Once the files have uploaded, you will no longer see them in the incoming folder, for security reasons.
- Email your contact at Cambridge, telling them that you have submitted the files via FTP and providing a list of the file and folder names.

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ART: GENERAL GUIDELINES

[Types of Artwork](#)
[Organizing Your Art](#)
[Art Log](#)
[Art Captions](#)

Please check your contract and/or consult your editor at the earliest possible stage to discuss the type and number of illustrations expected, if applicable. Unless you have made other arrangements with your editor, you are expected to provide artwork suitable for publication, either electronically or ready for scanning by the typesetter. If you are unsure about the quality of your artwork, we suggest you submit samples for review as early as possible.

TYPES OF ARTWORK

Graphic depictions such as charts, graphs, drawings, photos, maps, and diagrams are considered art. Your artwork should fall into one of two categories:

- Black and white art – Art that will be printed as black and white in the final book. Most art will fall into this category, even if it was originally created in color. For example, if you created a bar graph in Excel in which the data is color-coded, the colors will likely be changed into varying shades of gray (or patterns such as crosshatching) in the final book pages.
- Color art (also called four-color art): Art that will be printed in color in the final book. Because of the high expense of color reproduction, color images must be approved by your editor well before production begins. In most cases, a subvention to cover the costs of reproduction and printing is required.

Note on cover art: We will be pleased to consider any artwork or design ideas you provide for the cover of your book. Please send it along with your manuscript. However, it will be considered a suggestion only and is subject to the approval of the editorial and sales and marketing departments.

Note on maps: Please provide high-quality maps that are ready for printing. If this is not possible, please consult your editor.

Note on tables: Tables are not considered art. A table is different from a piece of art in that it contains only words, no lines or shading. Unlike art, tables are placed within the manuscript (at the end of each chapter).

ORGANIZING YOUR ART

- Number your art consecutively (i.e., 1, 2, 3...) or double-number them consecutively by chapter (i.e., 1.1, 1.2, 1.3, 2.1, 2.2, 2.3...).
- Name your art consistently. In many cases, paintings, photographs, graphs, maps, charts, and so on are referred to as figures. If you have a large, complex art program that encompasses many different types of art – especially color inserts or plates – please discuss this matter with your editor.
- For electronic art, create a separate file for each piece of art. Unless you have created your manuscript in LaTeX, do not embed art within the manuscript. Instead place a callout indicating where each piece of art should be placed.

ART LOG

If your book has artwork, you will need to submit a comprehensive list of all the art that you have supplied. This will help the editorial and production departments keep track of your artwork.

- Include the figure number, a brief description, and the format in which you have supplied the artwork (e.g., black-and-white photograph, EPS file).
- List your figures in the order in which you expect them to appear in the book.

Submit copies of all permissions received. See [Permissions: About U.S. Copyright Law and Obtaining Permissions](#) and [Permission Request Form](#) for further information.

ART CAPTIONS

If your book has artwork, you'll need to include a caption for each piece, even if it is simply the word "Figure" and a number. Number your captions in the same way the figures are numbered. The caption number should match the figure number.

Include complete credit information in your captions. For legal reasons, the credit line must read exactly as it appears on the permissions form or on the photograph label. For example, the rights holder of a chart from the journal *Nature Reviews Drug Discovery* specified that the credit line appear in the following format: Reprinted by permission from Macmillan Publishers Ltd: [JOURNAL NAME] (reference citation), copyright (year of publication).

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ART: TECHNICAL REQUIREMENTS

[Requirements for Electronic Artwork](#)

[Resolution](#)

[File Format](#)

[Requirements for Non-Electronic Artwork](#)

REQUIREMENTS FOR ELECTRONIC ARTWORK

If you are submitting art electronically, it must meet the following requirements.

Resolution

All electronic art must be **at least 300 dots per inch (dpi) at 100% expected size**. Please send the highest resolution possible. If you are not sure if your art meets these resolution requirements, send a sample to your editor. We will test it and let you know if it can be used.

If you do not know the expected size of your art, ask your editor or your editor's assistant. When preparing your art, please keep in mind the final size of the book – a large, complex map or figure may not be able to fit on the final book page.

Note that art taken from the Web is usually of a low resolution and thus will *not* print well as is. We cannot accept low-resolution art. In most cases you can obtain a high-resolution version from the copyright holder when you request permission to use the art. (Note that you must always obtain permission for art taken from the Internet. See [Permissions: About U.S. Copyright Law and Obtaining Permissions](#) and [Permission Request Form](#).)

File Format

Below is a list of preferred file formats, by order of preference:

- Application files
- TIFF
- EPS
- PDF
- JPEG

If you cannot provide artwork in a preferred format, we will consider other formats. If you are not sure if your art is in an acceptable format, send a sample to your editor. Please do not attempt to change the file format.

If you only have original reflective or transparent art (photos or slides) please do not attempt to scan them yourself. Cambridge will be happy to do so for you and return your originals as quickly as possible. This will ensure that your art files meet our requirements.

Unless you have prepared your manuscript in LaTeX, do not embed artwork in the manuscript file(s). Instead, you should provide a separate file for each piece of artwork. Please name the files to correspond to the figure numbers in your art log and manuscript.

Please note: You must include two printouts of all electronic art files.

Note on color art: If you are submitting art that is in color (regardless of whether it will be changed to black and white later in the final book pages), please choose the CMYK color model rather than the RGB color model, if at all possible. The treatment of color varies from application to application, so if you do not know which color model has been used, use the “Help” function or ask someone who is familiar with the program.

REQUIREMENTS FOR NON-ELECTRONIC ARTWORK

If you cannot provide electronic files, send original photographs or high-quality printouts (no third-generation photocopies please!), preferably on high-quality matte- or gloss-coated paper. We also accept slides and film.

- If your art is to be black and white (this is the case for most books), it is best to submit black-and-white originals. We will, however, accept color photographs or color transparencies for conversion to black and white. Some color illustrations do not translate well into grayscale, so you will be asked to review the results of the conversion before page layout begins.
- If your Press editor has approved the reproduction of color paintings, drawings, or photographs, submit them, if possible, as transparencies – the bigger, the better – rather than as photographs.
- Please insure your original images. Cambridge cannot assume any responsibility for damage or loss to original artwork.
- Clearly identify each image with your name and figure number on a self-sticking label, which should be attached to the back of the image. Do not mark the front.
- If your image requires cropping, do not mark this on the original, but do mark the crop lines clearly on a photocopy.
- If the orientation of the image is not clear, mark this on the photocopy.
- Make sure to keep the original in good condition – do not use staples or paperclips, and if you write on the back of the photo, please be sure to use a writing utensil that will not leave an impression on the front.

If artwork was previously published, such as in a journal, we can accept tearsheet art (that is, pages from the printed journal – *not* photocopies) but be aware that the results will be markedly inferior to the original. Try to obtain originals if possible.

If you require maps to be created for your book, please submit a clear photocopy and mark any changes on the photocopy. When preparing your maps, please keep in mind the final size of the book – a large, complex map may not be able to fit on the final book page. If you would like to make changes to your maps at the revision stage, please mark them on the draft versions that we send to you, for the sake of clarity.

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PERMISSIONS: ABOUT U.S. COPYRIGHT LAW AND OBTAINING PERMISSIONS

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OVERVIEW OF U.S. COPYRIGHT LAW

What follows is a brief overview of U.S. copyright law. Because copyright law is complex, this should not be considered an exhaustive explanation and is for guidance only.

The most important law for publishing purposes is the Copyright Act of 1976 (Public Law 94-553), as amended. This act protects any original work that is fixed “in a tangible medium of expression” – that is, recorded in some fashion (whether on paper or in an electronic format – this includes material found on the Internet).

Copyright protection begins when a work is created in fixed form. The duration of copyright protection varies. As of 2009, works created on or after January 1, 1978, are in copyright until 70 years after the last author dies. There are several exceptions to this rule – for example, in the case of works made for hire, the copyright term is 95 years from the date the work was first published or 120 years from the year of the work's creation, whichever expires first. Also, if the work is anonymous, or if the death date of the author is not known, then the copyright expires 120 after the date of creation.

Works created before 1978 are more complicated.

- Works created before 1978 but never published are treated the same as works created after 1978 (life of the creator plus 70 or a term of 95/120 years).
- Works created before 1978 but published after 1978 are in most cases treated the same as works created after 1978 (life of the creator plus 70 or a term of 95/120 years). However, see the Copyright Term and Publication Chart by Hirtle (link below) for exceptions and further information.
- Works published between 1964 and 1977 are under copyright for 95 years from the date of publication.
- Works published between 1923 and 1963 are under copyright for at least 28 years after publication. If copyright was renewed on the 28th year, then they are under copyright for an additional 67 years.
- Works published prior to December 31, 1922, are in the public domain.

Note: In the case of paintings, photographs, and illustrations that are relatively old – for example, more than 100 years old – the right to reproduce a modern photograph of the item is likely to be held by the museum or agency or other institution that owns that particular modern photographic rendering, even if the original item itself is in the public domain.

Resources for Further Explanation of Copyright Law

Please refer to the following resources for further explanation of copyright law. Please note that different rules from those described above apply to works published outside of the United States.

- [U.S. Copyright Office Web site](#): This Web site contains the latest information on U.S. copyright law and includes helpful factsheets.
- [Copyright Term and Public Domain Chart](#): This chart, originally published in Peter B. Hirtle, “Recent Changes to the Copyright Law: Copyright Term Extension,” *Archival Outlook*, January/February 1999, is available online and is updated regularly.
- [Chicago Manual of Style, fifteenth edition](#): The *Chicago Manual of Style* provides practical advice and instruction geared toward authors (and publishers) on copyright law and obtaining permission, among other things.

MATERIAL THAT REQUIRES PERMISSION

If material is still protected by copyright, you may need to request permission to use it, depending on the type of material and how you have used it. The following is an illustrative list of material that requires permission. If you are unsure whether something requires permission or whether it is under copyright, contact the creator or publisher of the material.

- Any photo, painting, or illustration (see note below)
- Any chart, graph, or other pictorial depiction of data
- Any table that was previously published (see also the section below on fair use)
- Any lengthy direct quote or series of quotes (if you are unsure as to whether a quotation would be considered lengthy, ask the copyright holder)
- Any direct quote (regardless of length) that represents a significant percentage of the entire work or is at the “heart” of the work (e.g., is a distinctive feature of the work)
- Any direct quote (regardless of length) from a poem, song, or children’s book

Note: Copyright in a photograph of an artifact (i.e., a work that is more than 100 years old) belongs to the person who took the photograph. Copyright in a letter belongs to the person who wrote it, rather than the person to whom it was written.

Note: Some publishers of science, technical, and medical (STM) works (both books and journals) have formed an agreement that a (defined) limited amount of STM material will be free for re-use between those publishers (although an application must still be made). See the [International Association of Scientific, Technical, and Medical Publishers \(STM\) Web site](#) for further information.

MATERIAL THAT DOES NOT REQUIRE PERMISSION

Note: Even if the material you are using does not require permission, you must always cite the source of the material.

Fair Use

If your use of material falls under the category of “fair use,” you do not need to request permission to

include the material in your book, regardless of whether the material is under copyright. Whether something can be considered fair use is determined on a case-by-case basis, based on several factors that include the following, as outlined in the Copyright Act of 1976 (§107):

1. The purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes
2. The nature of the copyrighted work
3. The amount and substantiality of the portion used in relation to the copyrighted work as a whole
4. The effect of the use on the potential market for, or value of, the copyrighted work

The following are common examples of fair use:

- Brief direct quotations (unless the quotation(s) encompass a large percentage of the entire work or is at the “heart” of the work)
- Brief quotations used for review or criticism
- Portions of text, tables, or figures that are based on common facts and that have not been taken from copyrighted material

Whether material falls under the category of fair use depends very much on context. If you are unsure whether your use can be considered fair, it is best to err on the side of caution and request permission. You may also consult your editor or the Cambridge University Press Legal Services Department for case-by-case advice.

Public Domain

Material that is not under copyright is considered to be in the public domain. You do not need to request permission to include such material in your book.

The following are examples of material that is in the public domain:

- Material for which the copyright has expired and has not since been renewed.
- Material created by U.S. government employees as part of their official duties. For example, anything printed by the U.S. Government Printing Office or first published on a .gov Web site is in the public domain.

OBTAINING PERMISSION

The following outlines the steps in obtaining permission. See below for further clarification of some vital points.

1. Determine whether the material in question is under copyright and requires permission (see the preceding sections).
2. Determine who the copyright holder is. If the material is from a book, check the copyright or acknowledgments page. If the material is from the Internet, search the site for a copyright line. Please note that Wikipedia and Wikimedia are not always reliable sources of information – make sure to do a thorough search before determining that material is in the public domain.
3. Some publishers and organizations have forms that you can fill out online to request permission.

Check their Web sites. If there is an online form, fill it out. Make sure to print a copy of the completed form for your records.

4. If the rights holder does not have an online request form, prepare a [permission request form](#) and send or email it to the rights holder. Email correspondence is acceptable.
5. If you do not receive a response within a reasonable period of time (4–6 weeks), follow up. Some organizations may be slow in responding to permission requests.
6. To grant permission, the permission holder can simply sign the bottom of your permission request form, but many organizations will send you their own permission form. Once you receive permission, look over the permission paperwork carefully to make sure that all requirements have been fulfilled.
7. Add a credit line in the manuscript (usually at the end of the caption) noting that permission has been obtained. Please take note of any specific requests on the permission form with regards to the credit line. Many rights holders request that you use a specific wording or place the credit in a specific location.
8. Cite the source of any material for which permission was either not required or for which it was not possible to trace the rights holder. This information can be included at the end of the caption (for figures, tables, etc.) or in a footnote or parenthetical note.
9. You may be asked to pay a fee. Please do so as soon as possible; permission is not complete until all fees have been paid. The rights holder may also ask for one or more copies of the book once it is published. The Press will provide *one* copy of the book to rights holders that require a justification copy.
10. Keep a copy of the permission form for your files and prepare another copy for the Press.
11. Keep a comprehensive log of all material for which you have requested permission, noting when you requested it, when you received it, and whether it is complete. You are welcome to use the attached [permission log](#) template to keep track of your requests.
12. Once all permissions have been obtained, send the forms and log to your editor.
 - Include a copy of all correspondence, stapled and labeled with the figure number(s) or piece of text to which it pertains.
 - Place all permissions in the numerical sequence in which the images and extracts occur in the text.
 - If applicable, include a summary of those institutions (name of institution, address, and name of the individual to whose attention the book should be sent) that request a copy of the book as part of the permissions agreement so that these requests can be administered efficiently once the book is published. We must have the name of the person to whom the book should be sent. Otherwise, the book will be “lost,” and the institution will send numerous requests for a copy.

Cover art: Note that permission for use in the interior does not always include permission for use on the cover. Requests for use of an image on the cover are separate and often require a separate permission request and fee.

Who Is Responsible for Obtaining Permission?

For authored books, the author is responsible for obtaining permission. For contributed books, the contributors are usually (but not always) asked to obtain permission, but it is the editor’s responsibility to organize and follow up on all permissions.

When Should Permission Be Obtained?

It is best to begin the permission request process as early as possible. Some organizations (particularly museums) take a long time to reply to permission requests.

All permissions, for art and text, must be cleared before a manuscript can be delivered to production.

What Happens If Permission Can't Be Obtained?

If, after diligent research, you are unable to find out who the permission holder is, or if you have attempted to contact the permission holder at least three times and have not received a response, this is considered a “good faith” effort, and you may decide to include the material in your book. If in doubt, consult your editor for further advice.

If you do use material for which you have been unable to obtain permission, please be sure to cite in full the source of the material concerned.

Please document all of your attempts to request permission and any responses you received and send this documentation to the Press along with the rest of the permission forms.

Type of Rights

The copyright holder can limit your right to use the material in question based on any or all of the following factors:

- Where the book is sold (e.g., nonexclusive world rights vs. U.S. only)
- What language the book is published in (e.g., in all languages vs. English only)
- Whether the rights extend to future editions of the book (e.g., for all editions vs. this edition only)
- The format in which the book is published (e.g. all formats including electronic vs. print only)

When you request permission to use material, you should ask for “nonexclusive world rights in the English language and for all editions and formats.” However, the copyright holder may not grant you these unlimited rights. For example, often copyright holders will grant rights only for the current edition or format. This means that you would have to request permission again to use the material in a subsequent edition.

When you receive permission, look through the permission paperwork to see if the copyright holder has limited the rights. These limitations may complicate future plans to translate your book into other languages, publish it in non-U.S. markets, or repurpose it as an ebook. In most cases it is essential that you receive nonexclusive world rights and the right to publish an electronic version. If you do not receive one or both of these rights, contact your editor.

If the copyright holder has granted permission without specifying any limitations, then it is safe to assume that you have the right to use the material in all languages, markets, formats, and editions.

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PERMISSION REQUEST FORM

Write the following, or something like it, on your own letterhead.

You can download a copy of this form from the [Library of Forms, Instructions, and Examples](#).

(Addressee)

(Date)

To whom it may concern,

I would appreciate your permission to use the following material:

(Author, title, date of publication)

(pages on which materials appear and other identifying information: number of words, opening words and closing words, figure, or table number)

This material is to appear in a book, which Cambridge University Press is preparing for publication in (date of publication), entitled: (Author's name and title of book).

The book will be in hard cover (only/and) paperback, and I am requesting nonexclusive world rights in the English language and for all editions and formats. Cambridge University Press is a nonprofit publisher of scholarly books, and this volume is intended primarily for scholars and their libraries.

If you are the copyright holder, may I request your permission to reprint the materials described above in my book? Unless you request otherwise, I shall use the conventional scholarly form of acknowledgment, including author and title, publisher's name, and publication date.

Please complete the section below and return one copy of the form to my attention. If you do not control these rights in their entirety, please let me know to whom I should apply. A duplicate of this letter is attached for your files.

Sincerely,

(type your name here)

We hereby grant permission for use of the above-mentioned material. (If indicated form of acknowledgment is not satisfactory, please give preferred form.)

Date: _____

Approved by: _____

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STAGE II

THE PRODUCTION PROCESS

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OVERVIEW OF THE PRODUCTION PROCESS

Production time will be about 6–12 months from transmittal of the manuscript (MS) to publication, depending on a variety of factors including, but not limited to, the size of the manuscript, the level of editing required, when the index is submitted, and the complexity of the setting and design (particularly in the case of illustrated books).

Note: The following is a general overview. The process your book goes through may differ, depending on its needs. If you have any specific concerns, please contact your editor.

1. Assignment of a production team – Includes the internal production controller and the freelance team of production editor or project manager, as well as copy editor, proofreader, and cover designer.
2. Manuscript clean-up – The manuscript is sent to the typesetter, who prepares the manuscript for copyediting, imposing consistency on the text elements (A heads, B heads, etc.). This process is called normalization. Note: manuscripts in LaTeX are not normalized.
3. Creation of sample copyedit and style sheet – The normalized manuscript is sent to the copy editor, who creates a sample edit and style sheet, editing the basic style of the language, as needed per Cambridge University Press house style and discipline convention (MLA style, APA style, etc.). If you have used a style other than those listed here, the copy editor will follow your style, as long as it is consistent. The attached [style sheet](#) details the Press's preferred style. See also [What to Expect from Copyediting](#). You will receive a style sheet and sample edit fairly early in the production process. (If you have not, please contact your editor.) Please review the sample edit and style sheet carefully; if you have any concerns, please contact your production editor or production controller.
4. Indexing – The creation of the book's index in Word (or, in some cases, on a hard copy of the manuscript) in a normalized file provided by the typesetter (if it has not been done before submission). Note that in some cases, the indexing is done during the page proof stage.

5. Review of art – Where applicable, the checking of art as it will appear in the page proofs. Please make sure to check the sizing of the art carefully at this stage, as it may not be possible to resize art once the manuscript is typeset.
6. Copyediting – Based on the sample copyedit and the style sheet, the copy editor suggests changes to the manuscript’s text.
7. Review of copyediting – Conducted on screen or on paper, the author reviews the changes suggested by the book’s copy editor. This is the time to make any significant changes, additions, or deletions.
8. Typesetting and formatting – If the copyedit was done on paper, the typesetter enters the copy editor’s changes. If the copyedit was done electronically, the corrections are already in the file. The typesetter formats the text in accordance with the designer’s specifications.
9. Review of page proofs – Proofs of the complete book pages are reviewed by the author and a proofreader. Please limit changes at this stage to correction of typographical errors and errors of fact.
10. Final corrections – Any corrections requested following the review of the page proofs are imposed.
11. Manufacturing – Proofing, printing, and binding.
12. Advance copies – The manufactured books are shipped to the Press’s warehouse and editorial office. Authors will receive sample copies shortly after the books have arrived in the editorial offices.

Note: Please do not make changes to your MS or page proofs before, in between, or after the copyediting or page proof review stages. Changes made between stages may get lost or cause delays.

COPYEDITING

Copyediting Workflows

The Word Workflow

Copyediting and copyediting review occur on screen, using a specially formatted Word file prepared from your files by the typesetter. The copy editor will use Word’s Track Changes function to record the changes that he or she makes and to leave comments to you in the margins. Once the copyediting is complete, the Word file will be emailed to you for review. This method is useful for most manuscripts and for authors who are comfortable working with computers.

Click [here](#) to see an example of an edited manuscript in the Word workflow.

The XML Workflow

XML stands for Extensible Markup Language. Copyediting and indexing occur on printouts of a specially formatted XML manuscript prepared from your files by the typesetter. This method is best for manuscripts that contain a large number of foreign or special characters, such as non-transliterated Greek or Arabic or for authors who are uncomfortable with computers.

Click [here](#) to see an example of an edited manuscript in the XML workflow.

The LaTeX Workflow

In most cases, copyediting is done by hand on a hard copy of your MS, and you will receive a printout or PDF of the copyedited MS.

What to Expect from Copyediting

The copy editor will be working either electronically in Word using Track Changes or on a printout of your manuscript. If you strongly prefer one option over the other, please let your editor know; we will try to accommodate your preference.

The main goals of copyediting are consistency and correcting of grammatical errors. For most manuscripts, we follow the *Chicago Manual of Style*; however, if the style you use is consistent – and not incorrect – we will follow your style. For most psychology manuscripts, we follow the APA style.

For most contributed volumes, we aim for consistency within each chapter, rather than across the entire volume. If you want consistency across the entire volume but the chapter authors have followed different styles, please discuss this with your editor.

What Not to Expect from Copyediting

The copy editor will probably not be an expert in the field of the manuscript. It is assumed that the facts are correct. The copy editor is also not responsible for editing foreign-language text or quotations.

Reviewing the Style Sheet and Sample Edit

The copy editor will first scan the manuscript to get a sense of the style that is used. The [Cambridge style sheet](#) will be amended as necessary to reflect your style; the style sheet and a sample copyedited chapter will be sent to you for review.

The style sheet details the rules and spellings that will be enforced by the copy editor, and the sample edit shows the result on your manuscript. You should check the sample carefully and mark any edits with which you disagree. Once you return the style sheet and sample, the copy editor will read through the entire manuscript and make it conform to the style of the sample.

Reviewing the Copyedited Manuscript

The complete copyedited manuscript will be sent to you for review. You should read through the entire edited manuscript and answer any queries the copy editor has. If you disagree with a suggestion made by the copy editor, either make a note indicating what should be changed (or changed back) or fix the text in question directly in the file (using Track Changes) or on the hard copy.

The copyedit review stage is very important, as it is your last opportunity to make significant changes, additions, or deletions (other than corrections of mistakes made during typesetting). It is important to ensure that the manuscript is accurate in every detail before setting because corrections to the proofs are prohibitively expensive and, per contractual terms, you may be charged for excessive changes or errors that were not caught beforehand.

Once you return the edited manuscript, it is “cleaned up” and sent for typesetting.

PROOFREADING

Author's Responsibilities

In most cases you will receive a hard copy of the page proofs. We do not usually distribute PDFs of the page proofs. See the FAQ for an explanation of our [PDF distribution policy](#).

Please look through the page proofs carefully. Changes to the proofs should be restricted to correction of typographical errors or minor corrections such as fixing a date or the spelling of a name. Changes that cause reflow (when text moves from one page to the previous or following page) are to be avoided.

In most cases, your proofs will also be reviewed by a professional proofreader.

Proofreading Symbols

Please use the attached [proofreading symbols](#) to mark up your proofs. These instructions also include an example of marked-up page proofs.

POST-PRODUCTION

Once the page proofs have been corrected, the files will be sent to the printer. You will receive your contractual copies of the final book from our editorial department, and the rest of the books will be sent to the warehouse.

CREATING AN INDEX

Who Creates the Index?

In most cases you will be asked to create the index. This is often the best option because no one knows the structure of your book and the context and nuances of its topics better than you do. In some cases Cambridge will hire an indexer for you. If this is the case, please refer to your contract for further details on payment of index fees.

If the index is being created by a professional indexer, it is helpful to provide him or her with a list of terms and concepts that should be included in the index.

Regardless of who makes the index, you will get a chance to review the completed index at some point in the production process. Keep in mind that you are ultimately responsible for the index, even if the index is to be prepared by a professional indexer. You know what subjects and concepts, names and places will produce a road map that the reader can use to find the important ideas in the text.

When Is the Index Created?

The index can be created at three points in the production process, depending on the needs of the project and the indexing method chosen: (1) before manuscript submission, (2) during the copyediting stage, and (3) during page proof review. For Word manuscripts, the first option requires that you use the Word indexing

method, the second option requires the Word or XML indexing methods, and the third option requires the conventional (page proof) indexing method, as explained in the following section. For LaTeX manuscripts, see the separate [section on indexing in LaTeX](#).

Please do not create your index *after* you have submitted your manuscript and *before* you are contacted by your project manager. Doing so will cause delays.

Indexing Methods

Word Indexing

The Word index method can be used either before manuscript submission or during the copyediting stage. This method can only be used in conjunction with the [Word workflow](#).

The index is created using Microsoft Word's built-in indexing tool. This indexing tool allows you to electronically tag the terms or portions of text in the MS that you want indexed, inputting such information as cross-references and subentries. Word will then automatically compile the index at the end of the MS based on these tags. The tags and the compiled index will be transferred over when the book is typeset, so that the index page numbers in the MS will be updated with the page proof page numbers.

If you use this tool to create an index before submission, the already-indexed file will be sent into production and the copy editor will edit directly in the indexed file (the codes can be hidden so they won't get in the way). You will review the typeset index along with the page proofs.

If you chose to wait until the copyediting stage to create your index, the production editor or project manager will send you a copy of the normalized Word file to use for indexing. At the same time, the production editor will send another copy of the Word file to the copy editor. Thus you will be working on the index while the copy editor edits. This results in two files – one containing indexed text and one containing copyedits. During typesetting, these two files will be combined. You will review the typeset index along with the page proofs. Please note that you should not make editorial corrections on the file used for indexing. If, while indexing, you discover changes that need to be made, make a separate note. You will be able to make these editorial changes when you review the copyedited MS.

Click [here](#) to download the Word indexing instructions.

XML Indexing

The XML (Extensible Markup Language) method can be used during the copyediting stage. It can be used in conjunction with either the [Word workflow](#) or the [XML workflow](#).

The index is created on a hard copy of the MS (either a printout of the Word file or the XML manuscript) or in a pdf of the XML manuscript. You tag each term or portion of text in the MS by circling the term (or the beginning and ending of each extended portion of text) and writing a unique ID number in the margins. You then compile these terms into an index, using the ID number in place of a page number.

If you chose this method, indexing will occur during the copyediting stage. The production editor will send you a printout or pdf of the MS to use for indexing. At the same time the production editor will send another copy of the manuscript to the copy editor. Thus you will be working on the index while the copy editor edits. This results in two copies – one containing indexed text and one containing copyedits. During typesetting, these two copies will be combined. You will review the typeset index along with the page proofs. Please note that you should not make editorial corrections on the manuscript used for indexing. If, while indexing, you discover changes that need to be made, make a separate note. You will be able to make these editorial

changes when you review the copyedited MS.

Note that there is a difference between an XML *manuscript* and the XML *indexing method*. The XML indexing method is not exclusively for XML manuscripts – it can be used on a printout of a Word manuscript. However, the Word indexing tool can only be used on a Word manuscript, for obvious reasons.

Click [here](#) to download the XML indexing instructions. See also the examples of an [XML index](#) and an [indexed XML MS](#).

Indexing in Page Proofs

If you do not wish to use the Word or XML indexing methods, you can also index using the traditional method, during page proof review. The disadvantage of this method is that the index entries are *not* linked into the file itself. They are simply assigned a page number or page range from the proofs. So if there are any pagination changes during production, the index page numbers have to be updated manually. Also, any future editions will have to be entirely re-indexed, whereas if the index tags were incorporated into the file, the index could be updated automatically. An additional benefit to having an index that is linked into the file is that if the book is put on a CD or Web site or repurposed as an ebook, the links can be made into hyperlinks, so the reader can simply click on an index term and be taken directly to the text in question.

If you chose this method, indexing will be done during the page proof review stage. You will be given an extra copy of the page proofs to use for indexing. You will be asked to provide a typed copy of the index file along with your comments on the page proofs. You will review the typeset index after the page proof corrections have been typeset.

We recommend that you use index cards to create your index in page proofs. Cards have been successfully used in the process of indexing since the fifteenth century, and they are still perhaps the most efficient manual method of preparing an index. Read the text and underline the terms to be indexed on the page proofs, then write or type the terms with their page references on 3 x 5 cards. As you assemble the cards, keep them in the order of the page numbers until you have verified that you have recorded the correct page numbers, then place them in alphabetical order in either word-by-word or letter-by-letter order (see the [General Indexing Instructions](#)).

For a complete discussion of the use of cards – with a diagram – for indexing, see *The Chicago Manual of Style*, fifteenth edition.

Indexing in LaTeX

If you want to use the LaTeX indexing function, you can either supply the index with the manuscript (recommended) or you can insert the index flags into the source files while copyediting is proceeding. However, if you choose to create the index in parallel with the copyediting, you must make sure that the source files are identical to the ones from which the copy editor's version was created, except for the addition of index flags. Any changes to the files not confirmed by the copy editor's hard copy will be ignored by the typesetter. If you flag index entries in your manuscript, please use the `MakeIndex` command to compile the index, then review it editorially for completeness and accuracy and include the compiled index with your manuscript and PDF submission. Alternatively, you can create the index from the page proofs in the standard fashion (see above).

For further information on creating an index in the LaTeX file, see [“MakeIndex: An Index Processor for LaTeX,”](#) written by Leslie Lamport.

General Indexing Instructions

See the attached [guidelines](#) for general rules on how to format and structure your index.

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GLOSSARY

Following is a list of terms you may encounter during the production process. The definitions provided are geared specifically to Cambridge University Press and its book production process and thus may not apply in other situations.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

back matter (BM). The final portion of a book, including sections such as appendices, reference list, and index.

camera-ready copy (CRC). Artwork or text that is of a high quality and thus can be printed as is without modification.

composition. The process by which a manuscript is transformed into page proofs (also known as typesetting).

compositor. The company or individual within a company responsible for transforming a manuscript into page proofs (also known as a typesetter).

conventional indexing. An indexing method in which the author highlights the terms or portions of text to be indexed in the page proofs and uses the corresponding page numbers to create an index. Conventional indexing is done on a copy of the page proofs during the proofreading stage.

copyediting. A process during which a professional copy editor reads through a manuscript, correcting errors in spelling and grammar and ensuring that the text and references are clear and consistent.

copy editor. A professional who copyedits a manuscript.

copyright. The legal right that protects any original work that is fixed – that is, recorded in some fashion – from being unfairly copied.

credit line. Text placed near (often at the end of the caption) material taken from another source that indicates where it was taken from and that it is being reprinted by permission.

dpi (dots per inch). A measurement of the resolution of an electronic image. Note that this measurement is dependent on the size at which the image is to be viewed. An image has a set number of dots, so as the size of the image increases, the number of dots per inch decreases, and consequently the quality of the image decreases.

e-editing. Editing that is done electronically (usually in a Word file using Track Changes) rather than by hand on a hard copy. Although the edits are recorded in an electronic format, the edits are still made by a professional copy editor (not by a computer program).

EPS (Encapsulated PostScript). A file format used for photographic images. EPS is a preferred format to use when submitting art.

figure. A term often used to refer to paintings, photographs, line drawings, maps, charts, and other graphic depictions that accompany the text.

four-color art. Art that is in color (rather than black and white).

front matter (FM). The initial portion of a book, including sections such as the title page, copyright page, table of contents, preface, acknowledgments, and foreword. The front matter is paginated using lowercase roman numerals.

FTP (file transfer protocol). A system for transferring files from one computer to another over the Internet. Unlike many email programs, FTP sites are often able to handle large files.

half title page. The first page in a Cambridge book, which usually contains a brief description of the content of the book, followed by a paragraph-long author biography.

JPEG (Joint Photographic Experts Group). A file format used for photographic images. Most of the images on the Internet are JPEGs. Because files in the JPEG format are compressed, this format is not as useful when submitting art.

manuscript (MS). The version of the typed file or set of files containing the text of what is to become a book that an author submits for publication. The manuscript contains the entire text, but it has not yet been typeset (that is, formatted to look like a printed book page) and its pagination does not reflect the final book pagination.

normalization. A process by which the typesetter takes a manuscript submitted by an author and reformats it so that it is ready to be copyedited, imposing consistency on the text elements (A heads, B heads, etc.).

page proofs (pp). The typeset proofs of what the final book pages will look like. Although authors and proofreaders may make minor changes to the page proofs, the pagination and design should be similar or identical to the final book pages.

PDF (Portable Document Format). A file format associated with the program Adobe Acrobat. The PDF format is designed such that when files in other formats are converted into PDF, the font, layout, and so on remains the same.

permission(s). Documentation from a copyright holder granting an author permission to use copyrighted material in a published work.

production controller. The person at Cambridge University Press who oversees the entire production process (including cover design), from the point when the manuscript is transmitted into production until the printed books are available.

production editor. The person (usually a freelancer) who oversees the day-to-day business of book production (excluding cover design), from the point when the manuscript is transmitted into production until the final files are sent to the typesetter (also called a project manager).

project manager. The person (usually a freelancer) who oversees the day-to-day business of book production (excluding cover design), from the point when the manuscript is transmitted into production until the final files are sent to the typesetter (also called a production editor).

proofreader. A professional who proofreads page proofs.

proofreading. A process during which a professional proofreader and/or an author reads through the page proofs of a book, checking for typos and any remaining errors of fact.

reflow. A situation in which an edit in the page proofs causes text to move from one page to the following or preceding page (also called repagination).

repagination. A situation in which an edit in the page proofs causes text to move from one page to the following or preceding page (also called reflow).

resolution. A measure of the quality of an electronic image (usually measured in dots per inch [dpi]). The higher the resolution, the “sharper” the image will look once it is printed. Note that a low-resolution image may look fine on screen or when printed on your average printer because the monitor or printer is not set up to display/print images of a very high resolution. Thus the difference between a high-resolution image and a low-resolution image will not be visible. Alternatively, a high-resolution image may look blurry or pixilated on screen or when printed. The best way to determine the resolution of an image is to use image-editing software.

sample edit. A small copyedited portion of the manuscript (about 20 pages plus the front matter) that is sent to the author before the entire manuscript is copyedited to give the author an idea of what the copyediting will look like.

style sheet. A document detailing the rules of copyediting (grammar, spelling, citation style) that will be followed in your manuscript.

table. A grouping of information that is displayed in rows and columns and set separate from the main text. Tables contain only text, without line graphs, charts, or pictorial figures.

TIF (Tagged Image File). A file format used for photographic images. TIF is a preferred format to use when submitting art.

typesetter. The company or individual within a company responsible for transforming a manuscript into page proofs (also known as a compositor).

typesetting. The process by which a manuscript is transformed into page proofs (also known as composition). Although this process used to involve setting of movable type, this is no longer the case. However, the name has remained the same.

Word indexing. An indexing method in which the author uses Microsoft Word's indexing tool to electronically tag the terms or portions of text to be indexed; Word's tool then automatically compiles the tags into an index. Word indexing occurs during the manuscript stage in a Word manuscript.

XML (Extensible Markup Language). A computer language used for identifying the structure and design of a document.

XML indexing. An indexing method in which the author assigns unique ID numbers to the terms (or the beginning and ending of each extended portion of text) to be indexed and uses those ID numbers in place of page numbers when creating the index. XML indexing occurs during the manuscript stage on a printout of a Word manuscript or on an XML manuscript.

XML manuscript. A printout of a specially formatted XML file prepared from your files by the typesetter.

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FREQUENTLY ASKED QUESTIONS

Manuscript preparation and submission

Can I use a word processing system other than Microsoft Word?

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What documentation style should I use?

What should I do about special characters (diacritics, non-Roman characters such as Greek letters, etc.)?

Art

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Will I get to pick the art for the cover?

Post-Production

Will my book be available as an ebook?

What happens if I find errors in the printed book?

Can I use a word processing system other than Microsoft Word?

Cambridge will accept files in word processing systems other than MS Word. However, our electronic editing process is tailored exclusively to Word files. So if you would like your manuscript to be copyedited electronically, you must be able to work in Word. If you have already written your manuscript in a program other than Word, we can convert it into Word before copyediting.

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Is there a preferred Cambridge style for grammar and spelling?

As a general rule, Cambridge University Press adheres to the *Chicago Manual of Style*, fifteenth edition,

in matters of grammar, spelling, and the like. But other styles are acceptable, as long as they are applied consistently. If you have specific stylistic preferences, it is helpful to create a style sheet detailing the grammar and spelling patterns that you have followed. Most books produced by the North American Branch of the Press are edited for U.S. spelling. However, we can also accommodate British spelling and punctuation. The preferred sources for spelling and hyphenation are *Webster's Third International Dictionary* or the abridged version, *Merriam Webster's Collegiate Dictionary*, tenth edition.

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What documentation style should I use?

Please select the documentation style that is most appropriate within your discipline and for your manuscript. Cambridge accepts a wide variety of documentation styles, but please be consistent and clear. The *Chicago Manual of Style* is a helpful reference if you are unsure as to what documentation style to use, or if you would like further information on the specifics of citing references.

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What should I do about special characters (diacritics, non-Roman characters such as Greek letters, etc.)?

If you are working in Word, we urge you to use either Arial Unicode MS or Times New Roman Unicode for special characters such as Greek letters or nonstandard accents. The typesetter and/or copy editor may not be able to work with non-Unicode-compliant fonts. To access special characters, select Insert → Symbol from your toolbar. In the Font dropdown menu, select either Arial or Times New Roman. Note that the Symbol font is not Unicode compliant; please avoid using this font. If the characters you need are not available in Arial Unicode MS or Times New Roman Unicode, you may use non-standard fonts for characters or foreign diacriticals. If you do so, please list the fonts you have used on the [Electronic Manuscript Questionnaire \(EMQ\)](#).

If you are working in LaTeX, make sure to supply all class files and packages used during the production of your manuscript.

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What is resolution and dpi and why does it matter?

Resolution is a measure of the quality of an electronic image (usually measured in dots per inch [dpi]). The higher the resolution, the “sharper” the image will look once it is printed. Cambridge asks you to provide high-resolution art (at least 300 dpi at final print size) because art of a lower resolution will look blurry or unfocused once it is printed.

The resolution of an image is dependent on the size at which the image is to be viewed. An image has a set number of dots, so as the size of the image increases, the number of dots per inch decreases, and consequently the quality of the image decreases.

It is important to determine the DPI of your electronic art because you cannot necessarily tell the resolution of a piece of art by simply looking at it on your computer screen or printing it out. A low-resolution image may look fine on screen or when printed on your average printer because the monitor or printer is not set up to display/print images of a very high resolution. Thus the difference between a high-resolution image and a low-resolution image will not be visible. The printers that will be used to make your book, however, are capable of printing at a high resolution, and thus low-resolution art will look unprofessional in book form.

If your art is not in an electronic format, we recommend that you send it to us to be scanned, rather than scanning it yourself. In most cases we will be able to scan your art so that the resultant digital image meets our resolution requirements. However, we cannot make a blurry photo look sharper by scanning it at a high resolution. Like photocopying, scanning can only reproduce what is there; it can't add detail or information.

For more information, see [Art: General Guidelines](#) and [Art: Technical Requirements](#).

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How do I determine the resolution (dpi) of my electronic art?

The best way to determine the resolution of an electronic image is to use image-editing software, such as Adobe Photoshop or Irfanview (a free photo-editing program downloadable from the Internet). The process of determining the dpi of an image varies from program to program, so use the “Help” function or ask someone who is familiar with the program. If you are still unsure whether your art is high resolution, send a sample to your editor.

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How do I increase the resolution of my electronic art?

If an image is low resolution at the final print size, it is probably not possible to increase the resolution of that file. However, if you took the image from the Internet, the person or organization who posted the image may be able to provide a high-resolution version. You will have to contact the copyright holder to request permission to use the image, so this is a good time to ask for a high-resolution version. If you are unsure as to whether you will be able to obtain a high-resolution version, we recommend that you find another image to use as a backup.

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What is the difference between a table and a figure?

A figure is categorized as “art” and can be a line drawing, photo, map, graph, chart, or other pictorial depiction. A table is a grouping of information that is displayed in rows and columns and set separate from the main text. Tables contain only text, without line graphs, charts, or pictorial figures. Unless you are working in LaTeX, this distinction is important during the manuscript preparation and copyediting stages because art and tables are treated differently – for example, art should be provided separately from the main text, whereas tables should be included in the manuscript (placed at the end of the chapter in which they are to appear).

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Will my art be in color or in black and white in the final book pages?

The answer to this question depends on the nature of the art and the project itself. In most cases, your art will be printed as black and white in the final book pages, even if you submit it in color. If you would like your art to appear in color, please discuss this with your editor before submitting your manuscript. A subvention covering the costs of reproduction and printing is often required for color illustrations.

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How (and when) do I create my index?

There are various methods for creating an index. The method chosen depends on the format in which you will submit your manuscript, when you plan on creating the index, your own preferences, and other factors. Your options are as follows:

- Before submission using Word's indexing tool (Word manuscripts only)
- Before submission using LaTeX's indexing tool (LaTeX manuscripts only)
- During copyediting using Word's indexing tool (Word manuscripts only)
- During copyediting using the XML indexing method (hard copy of Word manuscript or XML manuscript)
- During copyediting using LaTeX's indexing tool (LaTeX manuscripts only)
- During page proof review using the conventional indexing method (all projects, regardless of what format the manuscript was in)

For more details on each method, along with general guidelines on creating an index, see [Creating an Index](#).

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How do I know if something is under copyright?

See [Permissions: About U.S. Copyright Law and Obtaining Permissions](#) for information on copyright law and how to obtain permission.

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How do I find out who the copyright holder is?

If the material is from a book or journal, check the copyright page. The publisher usually holds the copyright. If the material is from the Internet, search the site for a copyright line. In the case of paintings, photographs, and illustrations that are relatively old – for example, more than 100 years old – the right to reproduce a modern photograph of the item is likely to be held by the museum or agency or other institution that owns that particular modern photographic rendering. If you are unsure as to whether a person, institution, or publisher holds the copyright, it is best to ask them. If they do not hold the copyright, they may know who does.

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How do I go about requesting permission?

See [Permissions: About U.S. Copyright Law and Obtaining Permissions](#) and [Permission Request Form](#).

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I found a piece of art on the Internet. Do I need to obtain permission to use it?

Yes! Copyright law applies to material on the Internet just as it applies to material in a printed book or journal.

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Is an email granting permission enough, or do I need a formal letter?

Yes, an email will suffice for permission purposes. When preparing your permission file, print out the email

and highlight the relevant portions.

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Where should I put the credit lines for my art?

Credit lines for art should be placed at the end of the caption. For example, “Figure 1.1. Contentious Gatherings in the London Region, 1758–1834 (from Charles Tilly, *Contentious Performances*, p. 40. Reprinted with permission from Cambridge University Press).” Note that many copyright holders will request that you use specific wording for the credit line. Please check the permission form carefully.

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How long will the publishing process take?

Once your manuscript is transmitted into production, the production process will take about 6–12 months, depending on a variety of factors including, but not limited to, the size of the manuscript, the level of editing required, when the index is submitted, and the complexity of the setting.

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When will the various steps in production occur?

It is difficult to predict exactly when each step will occur. Your production controller and production editor will keep you updated as your book moves through the various stages of production. Please be sure to inform your production contacts of any vacation or travel plans that might affect the book schedule, as early as possible. They will do their best to work with your schedule.

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What is a normalized manuscript?

The normalized manuscript is the version of your manuscript that will be used for copyediting and typesetting. To create the normalized manuscript, the typesetters take the file you supplied and reformat it so that it is ready to be copyedited, imposing consistency on the text elements (A heads, B heads, etc.) and making other adjustments such as moving the footnote text to the end of each chapter (for ease of copyediting) and changing long dashes (em dashes) to shorter dashes (en dashes) to adhere to Cambridge style. The content of your manuscript is not changed during the normalization process, only the formatting and organization.

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Why is normalization necessary?

We normalize manuscripts to make them easier to copyedit. The normalization process eliminates the need for tedious, time-consuming changes and allows the copy editor to focus on the text itself.

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What is e-editing?

E-editing is editing that is done electronically (usually in a Word file using Track Changes) rather than by hand on a hard copy. Although the edits are recorded in an electronic format, the edits are still made by a professional copy editor (not by a computer program).

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Can I get PDFs of my page proofs or of the final book?

Because it is easy for someone to abuse PDF files supplied by the Press by making them available in a way that could negatively affect sales of the book (e.g., by posting the files on a public Web site or by sharing them with potential customers), Cambridge is very careful when distributing PDFs. Contact your editor for further information.

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Will I get to pick the art for the cover?

We will be pleased to consider any artwork or design ideas you provide for the cover of your book. Please send it along with your manuscript. However, it will be considered a suggestion only and is subject to the approval of the editorial and sales and marketing managers.

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Will my book be available as an ebook?

Yes, there is a very good chance that it will. The Press is increasingly involved in publishing ebooks and other forms of electronic publishing. Whether to publish a book as an ebook is decided on a case-by-case basis depending on the market and rights and license status of the book. This is a question you should discuss with your editor.

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What happens if I find errors in the printed book?

If you find errors in the printed book, please mark them on photocopies of the affected pages or cover and send them to your editor, who will vet them for inclusion in any reprint. If corrections are long or complicated, you can send Word or LaTeX files of the replacement text with photocopies of the affected area. These must be limited to substitutions of the same length.

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LIBRARY OF FORMS, INSTRUCTIONS, AND EXAMPLES

Below you will find downloadable versions of forms that may be necessary during the production process. Word files (.doc) or Excel files (.xls) are provided if you need to adapt the content to suit your needs. Portable document format (pdf) files (.pdf) are provided for non-adaptable content or fill-in forms. ASCII files (.asc) are provided for those who prefer to work with raw text files. Click on the file format to download a copy. Please note that you may not need all of these forms. If anything is unclear, contact your editor or his or her assistant.

Permission Forms

Permission Request Form ([.doc](#) | [.pdf](#) | [.asc](#))
Permission Log ([.xls](#))

Manuscript Submission Forms

Author Questionnaire (AQ) ([.pdf](#) | [.asc](#))
Electronic Manuscript Questionnaire (EMQ) ([.pdf](#) | [.asc](#))

Production Forms and Instructions

Cambridge Style Sheet ([.doc](#) | [.pdf](#))
Proofreading Symbols ([.pdf](#))

Indexing Instructions

General Indexing Instructions ([.pdf](#))
Word Indexing Instructions ([.pdf](#))
XML Indexing Instructions ([.pdf](#))
 Example of XML index ([.pdf](#))
 Example of Indexed XML manuscript ([.pdf](#))
LaTeX Indexing Instructions (“[MakeIndex: An Index Processor for LaTeX](#),” written by Leslie Lamport)

Examples

Edited Manuscript in the Word Workflow ([.pdf](#))
Edited Manuscript in the XML Workflow ([.pdf](#))

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SUGGESTED RESOURCES

Following is a list of resources that may be helpful during the manuscript preparation and production processes.

STYLE GUIDES

- *Chicago Manual of Style*, Chicago: University of Chicago Press, fifteenth edition, 2003
This manual covers a wide range of topics related to publishing including grammar, spelling, indexing, citing references, obtaining permission, and much more. As a general rule, the Press adheres to the *CMS* for matters of grammar, spelling, and reference citation.
- *Publication Manual of the American Psychological Association*, Washington, DC: American Psychological Association, fifth edition, 2001
This manual covers a wide range of topics related to publishing. The APA style is used in most psychology books and in other books in the humanities and social sciences.

DICTIONARIES

- *Webster's Third International Dictionary*
- *Merriam Webster's Collegiate Dictionary*, tenth edition

WEB SITES ON COPYRIGHT AND PERMISSIONS

- [U.S. Copyright Office Web site](#)
This Web site contains the latest information on U.S. copyright law and includes helpful factsheets.
- [Copyright Term and Public Domain Chart](#)
This chart, originally published in Peter B. Hirtle, "Recent Changes to the Copyright Law: Copyright Term Extension," *Archival Outlook*, January/February 1999, is available online and is updated regularly.
- [International Association of Scientific, Technical, and Medical Publishers \(STM\) Web site](#)
Some publishers of science, technical, and medical (STM) works (both books and journals) have formed an agreement that a (defined) limited amount of STM material will be free for re-use between those publishers (although an application must still be made). This Web site provides further information on this agreement and a list of the publishers involved.

OTHER

- Luey, Beth, *Handbook for Academic Authors*, New York: Cambridge University Press, fifth edition, 2010
A reliable, concise guide providing advice on many aspects of publishing, including submitting manuscripts, working with editors, navigating the production process, and helping to market your

book. The fifth edition has been revised and updated to align with new technological and financial realities.

- Booth, Pat F., *Indexing: The Manual of Good Practice*, Munich: K.G. Saur, 2001

A detailed book about all aspects of indexing with sections on technological advances in indexing and the author as indexer.

- Mulvany, Nancy C., *Indexing Books*, Chicago: University of Chicago Press, second edition, 2005

A detailed book about all aspects of indexing.

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