

# AUTHOR

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# GUIDELINES

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## *Introduction*

**T**hese guidelines are designed to help you to prepare your manuscript for Cornell University Press. Their object is to make sure the published book will look the way we all want it to. You and we want your manuscript to move through the editing and production stages swiftly and efficiently. If you discover any of our guidelines are impracticable, please let us know as soon as possible. We realize specific projects have unique needs, and we try to be flexible. The more of these guidelines you can meet, the sooner we will see copies of the finished book.

If any of your questions are not answered here, consult the *Chicago Manual of Style*. If you are still in doubt, please e-mail or fax your questions to your editor.

Also included here is a brief general outline of the editing and production process. Many procedures are changing as the publishing industry moves from traditional editing and production processes to electronic ones. We welcome your questions and suggestions.

## *Preparing the Manuscript*

### *Preparing Your Manuscript on Disk*

#### **General Information**

Submit the manuscript on a zip disk or 3.5" high-density disks along with two single-sided, double-spaced hard copies.

Disks and hard copies must match exactly. The only exceptions are special characters or graphic elements that your word processor cannot handle. Write these by hand on the hard copy and note them in the left margin.

Please be sure to retain a hard copy and an electronic copy of your manuscript.

## Organizing and Labeling Your Manuscript on Disk

- Save each text element of your manuscript as a separate disk file. Text elements include front matter, introduction, individual chapters, references, and captions.
- Give each text file a clear, descriptive file name. When titling chapter files, use the chapter number, not the title.
- Keep all graphics and illustrations used in your manuscript on a separate disk. Please follow guidelines in the Graphics and Illustrations section.
- Place a typed or printed label on the disk. Include your name, the working title of your manuscript, date, disk contents if you have more than one disk, and, most important, the software program–version and platform.

## Specifications for Formatting

Please format the manuscript as simply as possible. Although most word processing programs now incorporate desktop publishing functions that enable you to produce a fancy printout, remember that the typeset book will look quite different from your manuscript hard copy. Do not use bold type, different fonts, and different font sizes. We use your disks to avoid rekeying the manuscript; the plainer the printout, therefore, the more smoothly editing and design of your book can be accomplished. If you have special design requests, please communicate them to us separately.

### Spacing

Double-space the entire manuscript, including all quotes, excerpts, extracts, bibliography, references, tables, and notes. Only if what you are sending is a preliminary version of the manuscript for purposes of evaluation can we accept any single spacing.

### Font

Please use the same font for all elements of your manuscript. Do not vary font size or style for titles, headings, vignettes, or other special text. Use letters in angle brackets in the left margin to indicate different levels of text heads:

- <A> Birds
- <B> Chickadee

**Margins**

Set all margins (right, left, top, bottom) to 1-1/4"

**Justification**

Use left justification (a justified left margin and a ragged right margin).

**Page Numbers**

Number all pages of the manuscript, either consecutively throughout or by chapter (1-1, 1-2, 1-3 for Chapter 1; 2-1, 2-2, 2-3 for Chapter 2).

**Running Heads**

Please do not include running heads in your manuscript.

**Footnotes and Endnotes**

Regardless of how notes are to be set in the book (see "Citing Sources"), use the note feature in your word processing software, setting the notes to print at the end of each chapter. Remember, in the final version, even the notes should be double spaced.

**Hard Returns and Tabs**

Use hard returns only to end a paragraph or section. At all other times, allow your word processing program to break lines automatically, according to your margin setting. Indicate each new paragraph with a tab indent, not an extra line space.

**Hyphens**

Turn off the automatic hyphenation feature on your word processing software.

**Punctuation**

Use only one space after punctuation marks, including periods at the ends of sentences.

**Prose and Poetry Extracts**

Indent all extracts at least half an inch. Keyboard all poetry with line breaks as they occur in the poem. If the poem requires special indenting or formatting, please submit a photocopy of it with your manuscript. The designer can then format the poetry appropriately.

**Tables**

Tables should present material—usually numerical—more concisely than is possible in the text. A table should consist of columns and rows that are read vertically and horizontally.

Each table should be numbered and have a title and its placement indicated in the text.

Tables should be double spaced and placed in a separate file on the disk.

**Diacritical Marks and Special Characters**

If your manuscript has any characters that cannot be keyboarded through your word processing program, please provide a list of them and indicate how you have marked them on the hard copy and indicated them on disk. Bring those special characters to our attention when you submit the final manuscript by noting them in the left margin of the pages where they occur.

**Italics**

Underline words that you want to appear in italic type in your book. Do not use the italics in your word processing program.

## *Style*

Consistency of styling, in such details as spelling, punctuation, capitalization, and abbreviations, enhances any book; inconsistencies reflect poorly on both author and publisher. If you have strong preferences regarding editorial style, please inform your acquisitions editor before editing begins.

For general information on points of editorial style, including guidelines on capitalization and italics and the preparation of footnotes and bibliography, consult *The Chicago Manual of Style*, 14th ed. (1994) and, for the sciences, *The Council of Biology Editors Style Manual*, 6th ed. (1995). For spelling, we use the most recent edition of *Merriam Webster's Collegiate Dictionary*. An excellent, brief book on writing prose is Strunk and White, *The Elements of Style*.

## *Citing Sources*

Use a form of citation appropriate to your discipline: either author/date style or documentary note style. Author/date references appear in the text; they may also, as necessary, appear in notes.

If you have a strong preference regarding placement of notes (at the bottom of the page or at the back of the book), please inform your acquisitions editor. The decision to use footnotes or endnotes depends on the nature of the book in question and on the number and length of the notes. Because of difficulties in page makeup, voluminous notes must be endnotes.

Regardless of where the notes are ultimately to be placed, please prepare the manuscript with all notes double-spaced and gathered at the end of each chapter. Number the notes consecutively by chapter (not by page, not consecutively throughout the manuscript), and check the numbering carefully. Adding or subtracting a note will require you to renumber all subsequent notes in that chapter.

Place note numbers in the text at the end of a sentence, after end punctuation, if possible; after a mark of punctuation within the sentence if necessary; elsewhere within the sentence only under extraordinary circumstances.

NB: Epigraphs should not be footnoted. Provide necessary bibliographic information after the quote.

### **Author/Date Style**

Author/date citations usually appear in parentheses in the text. Long parentheticals can disrupt the reader's attention and may be better positioned in a footnote or endnote. The preferred form in text or note for a simple reference is (Potter 1980) and (Thomas and Williams 1983; Lane et al. 1986). Multiple citations may be ordered alphabetically or chronologically, in reverse chronology, as you prefer. When a page number is needed, add a comma, as (Potter 1980, 22).

The volume number of a multivolume work precedes the page number(s), from which it is separated by a colon:

Author 1999, 2:34–35

If you cite more than one work by the same author, or same team of authors, published in the same year, those works must be distinguished by a letter immediately after the date. Assign "a," "b," "c," and so on after you have listed those titles by that author for that year in alphabetical order in the reference section. Because this assignment is so arbitrary and an error so difficult to detect, it's extremely important that you take care to see that the correct work is cited.

If the list of references includes two or more authors with the same last name, they must be distinguished in references: in parenthetical references use the first initial; in running text, spell out the name (if you have it).

"Quotation, quotation" (B. Black 1999, 242). But "Rebuttal, rebuttal," replied Charles Black (2000, 243).

For a work with up to three authors, give all of their names:

(Jones, Brown, and Simpson 1999, 23–33)

If a work has four or more authors and if you cite no other multi-author work with the same senior author which does not also include all of the other authors of this work, then you may use et al., but in the list of references you should list all names.

If another work has four or more authors and the senior author is the same but the others are different or appear in a different order, distinguish the short references by using the first two names followed by et al.

If two or more works by different authors are cited, separate them with semicolons:

See Brown 1999; Molenda 1977; Jones 1969

If two or more works by the same author are cited, place a comma between the dates:

Brown 1977, 1963, 1945

but if page numbers are also given, use a semicolon before citing the next work:

Brown 1977, 23; 1963, 2:34-35; 1945, 77

## Documentary Note Style

- The first citation of any work in your book should be complete: author's full name; full title and subtitle; names of editor and translator, if any; and place and date of publication. Primary city of publication is sufficient (do not use, e.g., "New Haven and London"). Use state names only where their absence would lead to confusion. Anglicize the names of foreign cities (Munich, not München).
- If an author uses two initials rather than a first name, put a space between the initials: T. S. Eliot.
- If your book includes a complete bibliography, you may use a shortened form of citation in all instances after the first. If you provide no bibliography, the first citation **in each chapter** should be complete. In the full note, the author's first name (not first initial) appears as it does on the title page of the book.

A shortened title begins with the first word of the original title (after the article *A*, *An*, or *The*). *The Development of Bilingual Education in Wales* becomes *Development of Bilingual Education*, not *Bilingual Education in Wales*.

- The publisher's name is optional. When the publisher's name is omitted, a comma comes after the place. The publisher's name should be given in all notes or omitted in all (except where acknowledgment for permission granted is required by the publisher in question). If publishers are named in the bibliography, they may be omitted in the notes.
- The date is the year of publication of the edition cited, not of the most recent printing.
- The abbreviation "ibid." (in the same place) is used to indicate "the same as in the preceding reference except as noted." It may not be used if more than one reference precedes the citation in the same or the preceding note. If consecutive references to a work appear in a paragraph, avoid a string of ibids by combining them in a single note at the end of the paragraph, with page numbers for references in the order cited.
- Inclusive page numbers are much preferred over the forms *f.* (and the page following) and *ff.* (and the pages following).
- The use of "p." and "pp." is optional but should be consistent.
- Acknowledgment of permission granted is sometimes added to a note; it must follow the form stipulated by the

grantor and may have to vary from the form used elsewhere in the notes.

- Titles of unpublished manuscripts (such as most dissertations) are placed within quotation marks, not italicized.

Books are cited as follows:

1. Gary B. Miles, Livy: Reconstructing Early Rome (Ithaca: Cornell University Press, 1995), 183.

For subsequent references to the same work, provide only the essentials for identification:

2. Miles, Livy, 188–89.

Essays in books are cited as follows:

1. Ivo Banac, "Nationalism in Southeastern Europe," in Nationalism and Nationalities in the New Europe, ed. Charles A. Kupchan (Ithaca: Cornell University Press, 1995), 46.
4. Banac, "Nationalism," 50–56.

Articles in periodicals are cited as follows:

1. Paul Sweezy, "Demand under Conditions of Oligopoly," Journal of Political Economy 47 (1996): 568–69.

Note that in periodical entries, Arabic numerals are used for volume numbers.

Translations are cited as follows:

1. Claude Calame, The Craft of Poetic Speech in Ancient Greece, trans. Janice Orion (Ithaca: Cornell University Press, 1996).

Government documents should include all appropriate information:

1. William F. Switzler, Report of the International Commerce of the United States, 50th Cong., 1st sess., House Ex. Doc. no. 6, pt. 2, serial 2552 (Washington, 1888).
2. Bureau of Foreign and Domestic Commerce, Inland Water Transportation in the United States, Miscellaneous Series no. 119 (Washington, 1923), 10.

Unpublished manuscripts (such as dissertations) are cited as follows:

I. T. H. White, "The Power of Women in the Family in Medieval France," Ph.D. diss., New York University, 1997.

Internet sites are cited as follows:

Bergquist, P. 1996. Floral fragrances and their importance in pollination by bumblebees.  
<http://www.cas.usf.edu/ISCE/page83.html>.

Carnivorous Plant Database.  
[http://www.hpl.hp.com/botany/public\\_html/cp/html/actualcp.htm](http://www.hpl.hp.com/botany/public_html/cp/html/actualcp.htm).

## *Bibliography/Reference List*

List bibliographical entries alphabetically by author's last name. The bibliography should be a separate file on your disk. Supply complete titles of books and articles. The inclusion of publishers' names is optional but should be consistent. Use periods to separate component parts of an entry.

Articles and books in foreign languages must include diacritical marks and must be capitalized in the manner appropriate for the language; authors' names and journal titles should also include diacritics.

For locations of publishers, include the state (or country) only when the city is not well known; states are not necessary for most university presses (Ithaca: Cornell University Press); states are abbreviated to the long form (e.g., Minn.), not the two-letter postal form.

### Entries in Author/Date Style

Arendt, Hannah. 1978. The Life of the Mind: Willing. New York: Harcourt Brace Jovanovich.

Austin, John L. 1950. "Truth." Proceedings of the Aristotelian Society, Supplement 24:111–28.

Bataille, Georges. 1970–1988. Œuvres complètes. 12 vols. Paris: Gallimard.

—. 1988a. Guilty. Translated by Bruce Boone. Venice, Calif.: Lapis.

—. 1988b. Inner Experience. Translated by Leslie Anne Boldt. Albany: State University of New York Press.

- Baudrillard, Jean. 1976. L'échange symbolique et la mort. Paris: Gallimard.
- Blanchot, Maurice. 1971. L'arrêt de mort. Paris: Gallimard.
- . 1983. Après coup. Paris: Minuit.
- Derrida, Jacques. 1984. "Of an Apocalyptic One Recently Adopted in Philosophy." Oxford Literary Review 6:19–32.
- Feyerabend, Paul K. 1970a. "Classical Empiricism." In The Methodological Heritage of Newton, edited by R. E. Butts and J. W. Davis, 150–70. Toronto: University of Toronto Press.
- . 1970b. "Consolations for the Specialist." In Criticism and the Growth of Knowledge, edited by I. Lakatos and A. Musgrove, 197–230. Cambridge: Cambridge University Press.
- Hartsock, Nancy. 1989–90. "Postmodernism and Political Change: Issues for Feminist Theory." Cultural Critique 14:15–33.

### Entries in Documentary Note Style

- Hegel, G. W. F. Phenomenology of Spirit. Translated by A. V. Miller. 1807. Oxford: Oxford University Press, 1977.
- Irigaray, Luce. An Ethics of Sexual Difference. Translated by Carolyn Burke and Gillian Gill. Ithaca: Cornell University Press, 1993.
- Jardine, Alice. Gynesis: Configurations of Woman and Modernity. Ithaca: Cornell University Press, 1985.
- Lévinas, Emmanuel. Otherwise than Being; or, Beyond Essence. Translated by Alphonso Lingis. The Hague: Nijhoff, 1981.
- Nagy, Gregory. Foreword to The Anger of Achilles: Mēnis in Greek Epic, by Leonard Muellner. Ithaca: Cornell University Press, 1996.
- Sato, Tadao. Manga to Hyogen (Manga and representation). Tokyo: Hyoron-sha, 1984.

Scarp, Richard, ed. The Road to the Edge. Cambridge: Harvard University Press, 1992.

Schilke, Pierre. The Way of the Willows. Translated by Robert Ness. 1986. Cambridge: Cambridge University Press, 1994.

Schutte, Ofelia. Beyond Nihilism: Nietzsche without Masks. Chicago: University of Chicago Press, 1984.

—. Cultural Identity and Social Liberation in Latin American Thought. Albany: State University of New York Press, 1992.

## Documentation for Science Books

### Text citations (author/date system):

(Smith 1970)

(Smith and Jones 1995)

(Smith et al. 1980)—for three or more authors

(Smith 1970, 1979a, 1979b)—for references published by the same author or team of authors in the same year, use "a" for the first reference cited, "b" for the second one, and so on

(Smith 1970; Jones 1972; Jones and Rollins 1982; Adams et al. 1996)—put multiple citations in chronological order

(Smith 1986:69) (Jones 1988: fig. 4)

(R. Williams 1986; J. M. Williams 1988)—for authors who share the same last name, supply initials for each citation

(M.C. Smith, pers. comm., 1989) (L.H. Jones, in litt., 1991) (L.H. Jones, pers. observ.)

Davis (1994) reported that the fungus is widespread throughout Europe BUT the distribution of the fungus is given in Smith 1994—when all of a citation is incorporated in the sentence (i.e., the reference is to the work, not the author), neither the date nor the author's name is enclosed in parentheses.

**Reference lists:**

Arrange entries in alphabetical order by the first author's name; for entries beginning with the same name, those by a single author come before those by multiple authors: the single-author entries are listed in chronological order; the multiple-author entries are listed in alphabetical order by the second author's name.

For titles of works, standardize the punctuation (see *Chicago Manual of Style*, 14th ed., sec. 7.130) and italics (genus and species are always italicized); the spelling must not be altered, however.

Change roman numerals used for volume, part, etc., to arabic except when the numeral is an integral part of the title (The role of pheromones in the reproductive behavior of the greater wax moth. I. Field studies).

**Journal articles:**

Reilly, E. F., and W. G. Rollins. 1999. Notes on nesting cuckoos in Europe. *Nature* (Lond.), in press.—give the expected date of publication; cite in text as

(Reilly and Rollins 1999).

Shelton, S. R., Jr., S. W. Dickinson, and K. A. Bohr. 1987. The role of pheromones in mate selection by the rhododendron borer, *Synathedon rhododendri*: A review. *J. Calif. Entomol. Soc.* 15:235–267.

Abbreviate names of scientific journals according to the system used in *BIOSIS Serial Sources* (published annually by BIOSIS, 2100 Arch Street, Philadelphia, PA 19103-1399, and available in university libraries); add periods to the abbreviations and appropriate diacritics (*Mém. Soc. Zool. Fr.*); journal names are set roman, not italic.

**Books:**

Edmonson, W. T., ed. 1989. *Orchids of the world*. Vol. 2: Reviews and perspectives. Asheville, N.C.: Flora Press.

Holt, T. J., S. M. Thomas, and C. P. Ashlock. 1994. Diapause in the *Automeris colenon complex* (Lepidoptera: Saturniidae). In L. M. Morton and P. C.

Cummins, eds., *The biology of the Lepidoptera*, 4th ed., pp. 138–156. New York: Grune & Stratton.

**Dissertations:**

Andelt, W. H. 1982. Behavioral ecology of coyotes on Welder Wildlife Refuge, south Texas. Ph.D. dissertation, Colorado State University, Fort Collins.

**Government publications:**

Vance, A. M., and B. A. App. 1971. Lawn insects: How to control them. U.S. Dep. Agric. Home Gard. Bull. 53.

**Proceedings of a meeting:**

Mackler, R. S., L. M. Culter, and T. H. Trudeau. 1977. A new species of *Cucurbita* from Colombia. In *Proceedings of the Conference on Cultivated Cucurbits*, March 6–9, 1975, Cornell University, Ithaca, New York, pp. 65–98. Geneva: N.Y. State Agric. Res. Stn.

Other bibliographic styles may be used as long as the system chosen is followed consistently. The style of a leading journal in the field may be a good guide.

## *Equations and Formulas*

- Because equations are expensive to typeset, it is imperative that all elements—numerals and letters, spacing, symbols, and other signs—be presented accurately and consistently. Indicate where a formula can be broken if it may take up more than one line in the book.
- All letters, numerals, and symbols should be keyboarded. If your program lacks a certain symbol, photocopy the symbol from another book, paste it in (at least at the first occurrence), and identify it in the margin.
- Identify symbols whenever they could be ambiguous: the symbols 0 and 1, for example, may stand for oh/zero or one/ell. Variables should appear in italics.

## *Quotations and Extracts*

Quoted matter may be included in the text or set off as an extract. Our style for setting off quotations and extracts is as follows:

- Material that will take up 7 or fewer lines of type is run into the text. More than 2 lines of poetry, however, are always set off from the text.
- Extracts should be double spaced.
- Quotation marks are omitted at the beginning and end of an extract unless the quotes are in the original text.
- An excerpt of only one paragraph generally is not indented as a paragraph; if an excerpt runs more than one paragraph, indenting the first one is optional.
- An omission should be indicated by three dots, evenly spaced (. . .).
- Ellipses at the beginning and end of a quotation are unnecessary.
- If a quoted sentence is a complete thought, formally introduced, the first word should be capitalized, even if it was lowercase in the original. Avoid brackets meant to show uppercasing or lowercasing in the original.
- All quotations should be checked rigorously against the originals before the final manuscript is submitted for editing.
- Permission must be obtained from copyright holders to reprint long prose quotations and all poetry from works still under copyright. Please refer to our "Guidelines on Permission to Reprint" for details.

## *Bias in Language*

We strongly encourage the use of bias-free language. In general, avoid sexual, racial, and similar stereotyping and insensitive language about persons, groups, roles, or occupations. Be aware of the exclusionary effect of such terms as "man"

and “mankind,” and where possible (as in hypothetical examples created to illustrate a point or references to, e.g., “the reader” or “the scientist”) vary the gender of pronouns or rewrite so that pronouns can be plural. Terms such as “statesmen” are appropriate in many historical contexts but may not be so in descriptions of the contemporary world.

### *Libel and Invasion of Privacy*

Any mention of a living person should be made with care. Identifying someone as a criminal, a person of questionable character, or a member of an unpopular or illegal group can have dangerous consequences. Quoting someone’s oral remarks without obtaining written consent to publish them can also be risky. Our books are available throughout the world, and the reputations and even the lives of persons in remote regions can be jeopardized by an insensitive observation or a compromising photograph. If you have any doubts, please consult a lawyer.

### *Foreign Languages*

Not all potential readers of our books read foreign languages easily. We therefore ask you to provide translations of all passages in foreign languages, using the original to supplement the translation only when there is compelling reason to do so. You should, of course, identify the published translation you are using. (See the section on translations that follows.)

Titles of foreign works should be cited in the original language unless a published English translation exists. You may also want to supply translations of some titles. Because translations of books are usually published well after the original text, it is advisable to give the date of both the original work and the translation.

Words or passages in Greek, Russian, and Arabic should be transliterated, except in very special cases. Use a consistent system of transliteration and identify it. When other alphabets are used, they must be keyboarded.

### *Translations*

If your manuscript is entirely or partly a translation of a foreign work, you may encounter some special problems of citation.

In the French original, for example, the author may have quoted from English, Greek, or German authors or from another French author.

While somewhere in your book you should make clear which texts your French author used, the English-language reader would rather consult a standard English translation than be referred to a French translation.

When the meanings of the two versions differ in an important respect, you may point out the discrepancies in a “translator’s note.” If the translated passages are incidental to the text, a note will suffice. These situations can become complicated, but common sense is usually a reliable guide.

You should also be aware that if a published English translation of a foreign work is still in copyright, the publisher of the translation may have exclusive translation rights. You should not assume that you are free to translate passages from such works yourself without written permission from the prior English-language publisher(s). Whenever you do use your own translation, you should so indicate.

### *Collaborations*

If two or more authors or editors have collaborated on a work, each should have the opportunity to examine the work before its final submission to us and after its final editing. The order in which the names of the authors or editors appear on the title page and, when appropriate, the identification of their roles must be final before copyediting can begin. To make communication easier, please designate one person to be our contact.

### *Special Instructions for Edited Volumes*

Editors of contributed books are responsible for coordinating a consistent grammatical and manuscript style for the entire work. As editor of the volume, please prepare a style sheet for your contributors, specifying a reference system, a transliteration system, a uniform format, and so forth.

Volume editors should provide a “Notes on Contributors”

section in alphabetical order, with one to five sentences about each contributor, including affiliation or profession. The contributor should approve the description. When you deliver the manuscript, please provide us with a complete up-to-date list of the contributors' mailing addresses, telephone and fax numbers, and e-mail addresses.

- If contributors supply separate reference sections, the volume editor should combine them into one unified reference list to appear at the end of the volume.
- The entire manuscript should be submitted to us as one software program, so either all your contributors should prepare their chapters in the same program or you should have their contributions translated.
- If you have revised or cut material contributed by another author, obtain that author's approval before submitting the final manuscript to us.
- When essays originated as papers delivered at a conference, delete material appropriate only for oral presentation or for that occasion.
- As editor, you are responsible for coordinating the review of edited manuscript and proofs.

We recommend that contributing authors review edited manuscript and that you as editor review the proof. Unless other arrangements have been made, the edited manuscript will be sent to you so that you can distribute chapters to the contributors. Contributors should return their chapters to you, and you should review their changes for appropriateness and legibility before returning the manuscript. If contributors do not meet their deadlines, it is your responsibility to review the chapters and return them to us.

## *Graphics and Illustrations*

Authors are responsible for art preparation. You and your acquisitions editor should discuss your illustrative material before you submit the final manuscript. We need finished artwork, ready for reproduction, as well as complete captions and credit lines. Work on your manuscript cannot begin until the illustration program is complete.

Choose illustrations that clearly support and enrich the text.

Are all the charts and graphs necessary? If the information can be more concisely summarized within the text, please do so. Reproductions should be of the highest possible quality. We cannot guarantee that we will use all illustrations submitted with a manuscript, and we may return line art to you for alterations to meet our editorial or reproduction standards.

The press will not accept original or irreplaceable art.

### *Permissions for Art*

Permission must be obtained to use copyrighted illustrations; the legend may have to include an acknowledgment to the grantor of permission and should include a reference to the source in any case. "Work-for-hire" agreements must be made with persons whom you commission to prepare illustrations; ask your editor for a model agreement. Submit all necessary letters of permission with the manuscript, and indicate on each to which figures in your manuscript the letter corresponds.

Please refer to our "Guidelines on Permission to Reprint" for details.

### *General Instructions*

These guidelines apply to all artwork, whether prepared electronically or as camera-ready copy. Additional information about electronic art follows.

#### **Line Art: Maps, Charts, and Other Line Drawings**

Charts, graphs, black-and-white drawings, most maps, and other illustrations containing no shades of gray or variations in tonality are called line art. Some line art can be reproduced directly from other printed sources. If the illustrations include shaded areas, ask us to help you determine correct preparation.

Other line art must be professionally drafted in camera-ready form. Preparing camera-ready line art requires technical knowledge, drafting skill, and experience. We strongly urge authors to employ professional drafters, graphic artists, and cartographers for such work. Our staff can assist you in locat-

ing capable professionals.

Whether you prepare artwork as hard copy or on disk, please bear the following points in mind.

### **Clarity**

Prepare line art so that the proportion of lines and spaces is precisely as you want it, arrows point clearly and in the right direction, and printed words appear exactly where you want them to go. Put letters or words in italic to conform to the style of the text; make sure that you use the same abbreviations on the chart as in the text.

### **Size**

Generally, we can use art of any reasonable size. Ideally, however, camera-ready line drawings should be prepared at 150 percent of the size at which they will appear in the book. For example, an illustration meant to fill a standard 6" x 9" book page should be prepared at 7.5" x 10.5" (allowing for normal margins). Avoid diagrams that spread across two pages or require foldouts. Text copy should be no smaller than 12 points. If you are preparing your line art electronically, please see "Preparing Graphics and Illustrations Electronically."

### **Scale**

For consistency of appearance, all line illustrations should be rendered to the same scale.

### **Text Copy**

The lettering on maps, charts, and figures should be in the same style and size throughout the book. Freehand lettering, even when done with care, is usually unsuitable for use with printed type. Artwork in a variety of sizes is often reduced to the same width, and lettering must be prepared in proportion.

Do not write on the art. Location names on maps and numbers or words in charts should be written on a sheet of clear plastic or mylar affixed to the base art and precisely positioned over it. This text copy should also be included in a separate disk file and/or hard copy.

Omit the main title of the art piece, graph, or chart. It will be set as a caption in the text of the book.

### **Rules and Shading**

The general rule here is **the simpler, the better**. Omit extraneous detail, and use as few degrees of emphasis in shading and lettering as possible. Keep charts and graphs small and light when you can.

- Use rule weights no smaller than 1/2 point and no greater than 3 points.
- Keep most lines fine, using heavy rules or bars for contrast only.
- The following combination of screen tints is recommended: 10%, 30%, or 40% black dot tint, or a combination of horizontal and diagonal line screens.
- Shaded areas should be enclosed within a 1/2-point rule.

### **More about Maps**

Please consult with your editor before preparing maps or hiring a cartographer. You will be given the name of your book designer so that you can get detailed instructions.

Previously printed maps are usually unsuitable for reproduction. Be sure to show any such maps to your editor before proceeding.

If you want to have the Press handle the map creation, please follow these steps:

1. On a draft of the map, outline areas to be shown and cross out material to be omitted (elevations or railroads, for example).
2. Check the information against other reliable maps.
3. Verify that the place names are spelled as you spell them in the text.
4. Prepare a typed list of the names to appear on the map, separating towns, countries, nations, mountains, and so on. (Use upper and lower case letters, not all caps.)
5. Send the marked-up map and the list to us.

### **Black-and-White Photographs**

- Send black-and-white, matte or glossy, untrimmed and

unmounted photographs with good tonal range (light to dark areas), preferably 8" x 10" or 5" x 7". We need the sharpest, clearest image possible.

- If you want only a detail of the photo to be reproduced, mark the area on a photocopy of the photo, not on the print itself. When numbering illustrations, use small, self-sticking labels on the back.
- Avoid using letters or numbers to designate parts within an illustration. If marking parts is necessary, mark them on a photocopy. Instead of labeling the parts of the artwork, you might adjust the legend to read *left* and *right* or *upper* and *lower*.
- Color photographs that will be printed in black and white are not recommended. Photographs cut from or shot from printed material are almost never usable, because they have already been screened for the printing process and will reproduce poorly if screened again. Nor can we reproduce from photocopies.
- Consult with your acquisitions editor if you are planning to send scanned or otherwise electronically manipulated photographs.

### Color Illustrations

If the Press has approved full-color illustrations for your book, please show the illustrations to your acquisitions editor as far as possible in advance of the final manuscript.

- Choose transparencies or photographs with good color and sharp detail. A 4" x 5" transparency is strongly preferred, but a sharp 35-mm slide or sharp color print will do. We can't use color negatives. Please have them converted to color prints before you send them to us.
- Place each transparency or print in a separate glassine envelope. If you are sending slides (mounted 35-mm transparencies) place each slide in a protective container. Apply a label to each envelope or container. Color images may be submitted as 5" x 7" or 4" x 5" prints, 70-mm transparencies, or 35-mm slides, as long as the color and focus are correct. We cannot improve the color of your transparencies.

- **Do not send full-color work prepared or scanned by computer.**
- **Do not send irreplaceable art. Have high-quality, duplicate copies made to send to us.**

### *Preparing Graphics and Illustrations Electronically*

If you plan to provide any of your art in electronic form, you must submit a sample, along with a laser printout, to your acquisitions editor as soon as your manuscript is accepted for publication, and before you create or scan any more. Your editor will have the book's designer check the art to see if it meets our requirements for print publication.

We stress the need to evaluate a sample because, while we can give you basic guidelines for preparing electronic art, we cannot anticipate all the problems that can arise given the rapidly changing technologies, from user software to commercial printing processes.

Be advised that the Press may not be able to use art that you have produced electronically if it does not meet our requirements.

If artwork needs to be redone, the designer can advise you on current market rates. You absorb the cost of this, unless your contract stipulates otherwise. It also may be necessary to revise the art after your manuscript has been copyedited.

### **Creating Art, Charts, or Graphs**

Create line art in a recent (latest or prior release) version of Illustrator or Freehand. Check with us if you have a question about which version to use. Save the art in EPS format. Send a sample for approval. Include the application file, the EPS version, and a copy of all fonts used. If you are not using a Mac, please contact us. Some PC files can cause problems in our composition process.

Do not submit art created in a word processing or spreadsheet program. WordPerfect, Microsoft Word, Excel, Harvard Graphics, and other similar programs do not produce useable electronic art.

Please keep all graphics on a separate disk, not on the text disk.

### Scanning Existing Art

Scan line art at 1200 dpi (dots per inch) at full size. (Line art is art that does not contain any shading, tone, or screens.)

Scanning black-and-white photographic images or art that has tones or shading is not recommended. We prefer to give the material to our printers to scan. They scan to certain parameters (lines per inch, dot gain, and final size) that we can't predict in advance.

The Press does not accept scanned versions of full-color art.

### Calling Out Art in the Manuscript

In the left margin of the text, indicate where you want black-and-white photographs, figures, maps, exhibits, and tables placed by writing in pencil "figure 1 near here" or "map 1 near here." Circle these marginal notations. You can also mark art placement electronically within the text file, inside angle brackets, like this: <figure 1 near here>.

### Numbering, Labeling, and Organizing Graphics and Illustrations

- **Do not write on the backs of illustrations.** Write your last name and the figure number on a small, pressure-sensitive label (**not** Post-its, which fall off) and attach it to the back of the illustration. If you are submitting slides, write plate numbers and your last name on the frames.
- Color art to be reproduced in color should be labeled "Color Plate 1," "Color Plate 2," and so on. (Color illustrations are usually printed as a separate section and grouped together.)
- Frontispiece and cover illustrations should be labeled "Frontispiece" and "Cover."
- Group all art together, each piece clearly identified. Do not interleave the illustrations with the manuscript pages, and do not clip or staple illustrations to the manuscript pages.
- Submit all final art to us in one complete package with the final manuscript.

- Send two complete sets of photocopies of the illustrations, each labeled with your last name, the figure number, and the manuscript page number it falls on.
- Keep a duplicate set of copies, files, or original negatives for yourself as insurance against loss in transport.

#### Captions

Illustrations should be accompanied by their full captions, double-spaced. (Note: The captions should be prepared as a separate electronic file on the text disk.)

- Identify the illustration by number.
- Describe it with a concise caption (including location and date, if known).
- Cite the full source.
- Acknowledge any credit or permission granted.

## *The In-House Process*

### *From Manuscript to Bound Book*

When you deliver your manuscript in complete, final, and acceptable form, your acquisitions editor will transmit it to our Editing Department, where it will be assigned to a copyeditor. The copyeditor will read the manuscript for clarity and consistency in style and presentation. You will have an opportunity to review all queries; no changes will be made to the manuscript without your approval. Any necessary revising must be done at this stage. You should regard this as your final opportunity to make changes. All later changes—after the manuscript has been typeset—are expensive and time-consuming.

After all copyediting issues have been resolved, the manuscript is transmitted to our Production Department, where it is prepared for composition. The first set of proofs comes in the form of loose pages, which you will be asked to proofread. This is the stage at which you or your indexer need to prepare an index.

The length of time it takes to see your book in published form varies with the complexity of the editorial and production work. Well-organized and well-prepared manuscripts can be produced in an average of ten to twelve months. Long or complex books—heavily illustrated, for example—may require longer. Early in the editing process a member of the Editing Department will be in touch with you about the schedule for your book.

### *Title*

Before your manuscript can be transmitted for composition, we must decide on a final title. A good title is succinct and interesting, and it tells the potential reader what the book is about. Our policy is never to impose a title that the author strongly dislikes. If a title for your book has not already been settled, our discussion will be more productive and more likely to result in a satisfactory choice if we have a few candidates from you to consider.

### *Cover Design*

If you have suggestions for art that you'd like us to consider for the book's jacket or cover, please discuss them with your acquisitions editor when you deliver the final manuscript. We can't guarantee that we'll adopt your suggestions, but we welcome your thoughts. The earlier we hear them, the better.

### *Marketing*

Promotional efforts begin well before your book is published. Soon after you deliver the final manuscript, you'll receive a copy of our Author's Questionnaire from our marketing department. The questionnaire is your primary means to supply information that may help us promote your book. We're always pleased to learn about your own media contacts and to hear any suggestions you may have to help us get your book reviewed. If your university has a public relations department that might participate in promotion, please let us know. Please also keep us informed of your conference travel and lecture schedule. We want to ensure that copies of your book are available at all appropriate locations. We can help organize readings, signings, and special sales to niche markets or specific organizations. The best ideas for special events or promotions often come from exchanges between authors and their local booksellers and

other contacts; be imaginative and know that we're here to support you with planning and publicity.

All new books are announced in our seasonal general catalog. Copies of this catalog are mailed to bookstores, libraries, and key media around the world, including newspapers, magazines, journals, book clubs, and publishers and agents who may be interested in acquiring subsidiary rights.

We also produce annual subject catalogs that cover the major disciplines in which we publish. These catalogs are mailed to academics, professionals, libraries, and conferences. Throughout the year we also produce flyers and other mailings targeted to specialists in specific disciplines. You'll receive a copy of our full marketing plan, including all planned advertising, shortly after the book is published. If your book is of particular interest to a nonacademic or nonspecialist audience, and if it is particularly topical and newsworthy, we'll contact you before publication to discuss an appropriate publicity campaign.

Both new and backlist books are listed on our Internet site (<http://www.cornellpress.cornell.edu/>), so that information about them is available worldwide. In addition to a description of the book, a table of contents, selected reviews, and in some cases sample material may also be available on-line. If you have ideas or suggestions about how your book might be featured, we will welcome them.

## Final Checklist

### *Formatting: Have you . . .*

- Double-spaced your entire manuscript, including quotations, references, extracts, notes, table titles and sources, bibliography?
- Printed out notes on pages separate from the text following each chapter?
- Paginated your manuscript consecutively from the introduction or first chapter through to the end?
- Set all margins at 1-1/4"?
- Used left justification?
- Used underlining to indicate italics?
- Placed all graphics and illustrations electronically prepared in separate files on a disk separate from the one that bears your text?
- Labeled all graphics and illustrations? Indicated in the manuscript where art should be placed?
- Ensured that disk and hard copy match exactly?
- Printed your hard copy on 8-1/2" x 11" opaque (not "erasable") paper?

### *Bibliography, Notes, and Citations: Have you . . .*

- Entered in the bibliography all the sources you cited in the text?
- Double-checked numbering of notes, both in the chapters and in the notes section?
- Discussed with your acquisitions editor any preferences regarding form of citations, bibliography, and placement of notes?

### *Extracts and Quotations: Have you . . .*

- Checked the wording of all quotations in your manuscript against the original sources?
- Provided complete source information, including page numbers for all extracts and quotations?

### *What to include in your Final Manuscript: Have you provided . . .*

- Dedication (if applicable)?
- Title page?
- Table of contents?
- List of graphics and illustrations (if applicable)?
- List of captions for graphics and illustrations (if applicable)?
- An indication of where artwork is to be placed in the book (if applicable)?
- Foreword (if applicable)?
- Preface (including acknowledgments)?
- Author biography for each author and contributor?
- All chapters?
- Notes and appendixes (if applicable)?
- Bibliography (if applicable)?
- Credit lines for all previously published material?

### *What to send: Have you furnished . . .*

- Two hard copies of the complete and final manuscript?
- A disk of your manuscript text, clearly labeled with your name, manuscript title, software program, and platform?
- All original illustrations, line art, and other graphics?
- A printed copy of all electronically prepared art?
- A list of unusual diacritical marks and special characters?
- Your current contact information: business and home addresses, including street address or building name of your office address; telephone and fax numbers; and e-mail address?
- All permissions correspondence?
- Any required acknowledgments for permission?
- A completed disk checklist?

## *Disk Checklist*

(Please complete this form and send with your disks.)

Date \_\_\_\_\_  
Author \_\_\_\_\_  
Title \_\_\_\_\_

Please note that we cannot transmit your manuscript for editing unless the answer to each of the following questions is “yes.”

- All text files are in a word processing program.
- Each chapter is a separate file.
- Notes are grouped at the end of chapters and are properly embedded.
- Tables, text for front matter, references, captions, map labels, and other text elements are on the disk in separate files.
- If the book has part titles, each part title page is on the disk in a separate file.
- There is only one version of each chapter.
- Pagination is consecutive from the introduction or first chapter to the end.
- Files have been checked against hard copy and match the hard copy exactly.
- There are no art files on the manuscript disk. (Charts, graphs, and other art work are on a different disk.)
- An electronic file has been provided for every item in the table of contents, as well as for caption copy for the illustrations.
- A printout of the file names on the disk is attached.
- Disk is physically undamaged.
- Each file opens and does not cause computer to freeze.
- Disk is labeled with author’s last name, book title, date, and software program.
- Antivirus software has been run; disks contain no viruses.