

The Chicago Manual of Style Online

FIFTEENTH EDITION

View Style Sheet

Africana Homestead Legacy Publishers Style Guide for Nonfiction Scholarly Works

Applies To: Monographs and edited volumes *Created*

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Please print these guidelines and use them to prepare your manuscript for submission to AHLPL. Our editors have produced this document to highlight areas where authors frequently make mistakes. The basic guidelines (indented text) are from the Chicago Manual of Style, 15th Edition (CMS15), with numeric references (underlined) to sections of CMS15 that may provide other relevant help. We have also included our editorial comments and notes for emphasis or clarification (highlighted text). If you have additional questions, please send an e-mail to editors@ahlpub.com.

Note on typing: We do not require authors to design their books, and we will not accept projects if the author has paid a contractor to create the layout and design. You must submit text properly typed in word processing software. Since you also must submit illustrations separately, do not include graphics or create special design and layout features with boxes and frames in your file (see detailed instructions below *II. Manuscript Preparation for AHLPL Projects*).

Note on references: When preparing your references, you must create *endnotes* and prepare a *bibliography*, not a reference list (see instructions below *III. Documentation*).

I. The Parts of Published Works

Here is the relevant CMS15 guidance for monographs and edited volumes:

Outline of divisions and parts

The interior of a printed book usually comprises three major divisions: the front matter (also called preliminary matter or “prelims”), the text, and the back matter (or end matter). An appropriate sequence for all the component parts of these divisions is presented below; some parts have alternative placements. Few books contain all these parts, and some books have parts not listed. All the listed parts will be discussed in this chapter. Lowercase roman numerals are assigned to pages in the front matter and arabic numerals to all the rest, including the back matter. Starting pages that cannot be determined in manuscript because of the variable lengths of certain parts are simply indicated as recto, the right-hand page being the traditional choice. Note that every page is counted in the page sequence,

even those on which no number actually appears, such as the title and half-title pages, copyright page, and blank pages.

Note on the table: The *text formatted in bold* indicates the items that we prefer our authors to use and the correct order. Please consult us if you need to use any of the divisions that we consider optional. Since you do not have to layout your book, you do not have to worry about creating recto (right) or verso left-hand pages. But understanding the terms will help you when you review the galley proof. In the final layout, all chapters have an even number of pages. Since our books are printed as even multiples of 16 pages, we fit copy and illustrations carefully to avoid having to fill several blank pages at the end.

Table 1. Divisions of a Book

FRONT MATTER

Book half title	i
Series title, frontispiece, or blank	ii
Title page	iii
Copyright page	iv
Dedication	v
Epigraph	v or vi
(Table of) Contents	v or vii
(List of) Illustrations	recto or verso
(List of) Tables	recto or verso
Foreword	recto
Preface	recto
Acknowledgments (if not part of preface)	recto
Introduction (if not part of text)	recto
Abbreviations (if not in back matter)	recto or verso
Chronology (if not in back matter)	recto
Second half title	recto

TEXT

First text page (introduction or chapter 1)	1
<i>or</i>	
First part title	1
Blank	2
First text page (introduction or chapter 1)	3

BACK MATTER

Acknowledgments (if not in front matter)	recto
Appendix (or first, if more than one)	recto
Second and subsequent appendixes	recto or verso

Chronology (if not in front matter)	recto
Abbreviations (if not in front matter)	recto
Notes	recto
Glossary	recto
Bibliography	recto
(List of) Contributors (for edited volumes)	recto
Illustration Credits (if not in captions or elsewhere)	recto
Index(es)	recto
Author(s) bio	recto or verso
List of other publications (optional)	recto or verso
Blank	verso

Note on the title page in a new edition:

In a new edition of a work previously published, the number of the edition (e.g., Third Edition) should also appear on the title page, usually following the title. See also [1.21–24](#).

Note on the copyright page:

The copyright page in AHLP books has these elements (includes AHLP's acknowledgments of contributions to the book's production, such as credits for the cover design and photography or artwork. See the referenced CMS15 guidelines for detailed information.

1.15	Publisher's address
1.16	Copyright notice
1.17	Copyright owner versus publisher
1.18	Year of publication
1.19	Subsequent editions
1.20	Additional copyright information
1.21	Publishing history
1.22	Edition versus impression
1.23	Edition number
1.25	Country of printing
1.26	Impression
1.27	Translation
1.28	International Standard Book Number (ISBN)
1.30	Acknowledgments, permissions, and other credits
1.31	Grants
1.32	Cataloging-in-Publication (CIP) data
1.35	Paper durability statement

Cataloging-in-Publication (CIP): AHLP was admitted to the Library of Congress program in 1996 (for our first release), and we print the Library of Congress CIP data on the copyright page of our books.

Important note on the introduction (CM15 Section 1.53)

Most introductions belong not in the front matter but at the beginning of the text, paginated with arabic numerals (see [1.60](#)). Material about the book—its origins, for example—rather than about the subject matter should be included in the preface or in the acknowledgments (see [1.49–52](#)). A substantial introduction by someone other than the

author is usually included in the front matter, following the acknowledgments, but if it is not more than three to five pages, it may more appropriately be called a foreword (see [1.48](#)) and placed before the preface. [AHLP comment: we prefer [Chapter I Introduction](#)].

II: Manuscript Preparation for AHLP Projects

AHLP does in-house typesetting as indicated in CMS15 guidance 2.9. Please follow all of these typing rules carefully. Our text is left justified and right ragged (see 2.13). Please make a separate file for each chapter, and in each chapter start the endnote number as 1.

2.9 Preparing the files: an overview

The following discussion ([2.10–35](#)) assumes that, after being edited, the electronic files furnished by an author will be converted into printed form by the publisher's typesetter, an in-house typesetter, or an in-house automated typesetting system.

2.10 Some admonitions

Consistency is essential. Keep formatting to a minimum. The publisher wants your keystrokes, not a fancy printout. Never type lowercase el (l) where the numeral one (1) is intended. Never type capital oh (O) where zero (0) is intended. In general, use the correct character if your software allows rather than a makeshift keyboard substitute—for example, if you want the prime symbol, insert the prime symbol from your word processor's list of symbols rather than using an apostrophe. If in doubt, consult your publisher.

2.12 Line spacing and word spacing

For the hard copy, the entire text and, if possible, all extracts, notes, bibliography, index, and other material should be vertically double-spaced. A single character space, not two spaces, should be left after periods at the ends of sentences (both in manuscript and in final, published form) and after colons. (For colons in bibliographic forms, see [16.15](#), [17.169](#).) No extra character space should be left after the final punctuation at the end of a paragraph; the hard return should follow the punctuation immediately. (If you cannot remove all such extra spaces, the publisher or typesetter will delete them.) No extra vertical space (blank lines) should be left between paragraphs unless a break must appear in the printed version (see [1.79](#)).

2.13 Justification and margins

Only the left-hand margin should be justified. Right-hand justification should be turned off, leaving the margin unjustified (ragged right), so that correct word spacing is preserved. Margins of at least one inch should appear on all four sides of the hard copy.

2.14 Paragraph indention, tabs, and hard returns

Use the tab key (*not* the space bar) to indent the first line of a paragraph and the first line of each item in a vertical list. Never use the tab key to indent runover lines in flush-and-hang (or hanging-indentation) setting (see [2.29](#)). Use hard returns *only* when the following line must appear as a new line in the printed version, as in a new paragraph, a subhead, or a set-off extract. For extracts, both prose and verse, see [2.25–26](#).

2.16 Dashes

For an em dash—one that indicates a break in a sentence like this—either use the em dash character on your word processor or type

two hyphens (leave no space on either side). For the long dash (three-em dash) in bibliographies, use six unspaced hyphens. (For more on the em dash, see [6.87–93](#).)

Note: You *must* use italics for emphasis; do not underline words, *unless it is in a direct quote*. In the text, but not the chapter titles or headers, keep bold text to a minimum.

2.17 Italics, underlining, and boldface

Unless your publisher decrees otherwise, **use italics**, not underlining, for words that are to be italicized in the printed version. (In a redlined version [see [2.88](#) and [fig. 2.2](#)] underlining may denote editorial changes.) If you have underlined words that are to appear in italics in the published version, make your intent clear to the publisher, and be consistent. (Some software uses underlining for italics.) Likewise, if you intend underlining rather than italics to appear in the published work, say so in a letter to the publisher or a note to the copyeditor. (Some file-conversion processes automatically change all underlined terms to italics.) Use boldface only for words that must appear thus in the published version.

Chapter titles and subheads

2.23 Chapter titles

“Chapter 1,” “Chapter 2,” and so on should appear flush left above the title. The chapter title, as well as its subtitle if it has one, should be typed in roman type, starting flush left, and with initial capitals only (headline style; see [8.167](#)), never in full capitals. A colon should separate subtitle from title. Only words that are italicized in the text should be italicized in a title or subtitle. A title should never be followed by a period.

2.24 Subheads

A subhead should begin on a line by itself with one or two lines of space above, usually flush left, and typed with initial capitals only (see [8.167](#)). The levels of subhead, if more than one, must be distinguished by type style, such as italics versus roman or whatever works best (don’t use full capitals). Each level of subhead must always be in the same style. If the publisher prefers, they may be identified by codes—for example, <a> for the first level, for the second, and so on (see [2.88](#))—inserted immediately before the first word of the subhead. The codes will not appear in the published version. Except for run-in heads ([1.74](#)), which are simply italicized and given initial capitals for the first word and proper names only (sentence style; see [8.166](#)), subheads are never followed by a period.

AHLP format for subheads:

Header A

Header B

Header C

Note:

AHLP editors are responsible for applying styles to all typographical elements in your text, as indicated in CMS15 2.90, using the software Adobe InDesign and our custom templates. Your careful typing will make this process easier and more efficient.

2.88 Generically marking the typographic

elements

Depending on how the manuscript is to be typeset and what software the editor is using, the various elements in the manuscript—chapter display, subheads, text, prose extracts, poetry, notes, captions, and so forth—are marked generically by coding (see 2.89), by assigning styles (see 2.90), or by inserting tags (see 2.91). See also 2.76. The editor usually does the type marking as part of the editing. The typesetter or typesetting program then converts the generic marking to the type specifications given by the journal or book design. It is essential that editor, publisher, and typesetter confer before this marking is done.

Note on quotes and apostrophes: For print publications, *you must use typographer's marks* for quotes and apostrophes. These are also called curly quotes or smart quotes. Make sure this option is turned on in your software. If you must type mathematical or scientific notation that requires a straight mark, use insert symbols or special characters for this purpose. For web-only publications, such as e-books produced in HTML or other markup code, the reverse case is the rule. The straight quote rules on the Internet. If you paste text from a web site, you must convert the fonts and quote marks for print style.

III. Documentation

AHLP style requires endnotes and a full or partial bibliography. See the accompanying CMS15 Quick Guide for Documentation (separate PDF file). Please refer to CMS15, sections 16 and 17 for comprehensive guidance.

- For monographs, the notes and bibliography are at the end of the book.
- For edited volumes, the notes and bibliography are at the end of each chapter.

Reminder: Please make a separate file for each chapter, and in each chapter start the endnote number as 1.

Note on Cut and Paste: If you cut and paste entries from the Internet, clean the text! This means that you may have to turn on the hidden characters feature in your software to check for HTML or other code. If you know how to PASTE SPECIAL as unformatted text, this will save you time and make it easier for us to clean and format your manuscript.

16.3 Notes and bibliography: overview

In the system favored by many writers in literature, history, and the arts, bibliographic citations are provided in notes (whether footnotes or endnotes), preferably supplemented by a bibliography. If the bibliography includes all works cited in the notes, the note citations—even the first citation to a particular work—can be quite concise, since readers can turn to the bibliography for publication details and other information. Chicago recommends this practice as user-friendly and economical—duplication of information is minimized. In works with no bibliography or only a selected list, full details must be given in a note at first mention of any work cited. For discussion of the difference in format between note citations and bibliographic entries, see 16.8–18. For a detailed discussion of notes, see 16.19–70. For shortened references, see 16.41–49. For a detailed discussion of bibliographies, see 16.71–90. See also figures 16.1–16 at the end of this chapter.

Bibliographic entry:

Doniger, Wendy. *Splitting the Difference: Gender and Myth in Ancient Greece and India*. Chicago: University of Chicago Press, 1999.

First note citation in a work *with* full bibliography:

1. Doniger, *Splitting the Difference*, 23.

First note citation in a work *without* full bibliography:

1. Wendy Doniger, *Splitting the Difference: Gender and Myth in Ancient Greece and India* (Chicago: University of Chicago Press, 1999), 23.

Examples

Key: N = note; B = bibliography; T = parenthetical text citation in author-date style; R = reference list in author-date style. See also

[16.11–18](#).

N:

- 1. Douglas D. Heckathorn, “Collective Sanctions and Compliance Norms: A Formal Theory of Group-Mediated Social Control,” *American Sociological Review* 55 (1990): 370.**
- 2. Lynne Rossetto Kasper, *The Italian Country Table: Home Cooking from Italy’s Farmhouse Kitchens* (New York: Scribner, 1999), 10–11.**
- 3. Philip B. Kurland and Ralph Lerner, eds., *The Founders’ Constitution* (Chicago: University of Chicago Press, 2000), chap. 9, doc. 3, <http://press-pubs.uchicago.edu/founders/>.**

B:

Heckathorn, Douglas D. “Collective Sanctions and Compliance Norms: A Formal Theory of Group-Mediated Social Control.” *American Sociological Review* 55 (1990): 366–84.

Kasper, Lynne Rossetto. *The Italian Country Table: Home Cooking from Italy’s Farmhouse Kitchens*. New York: Scribner, 1999.

Kurland, Philip B., and Ralph Lerner, eds. *The Founders’ Constitution*. Chicago: University of Chicago Press, 2000. <http://press-pubs.uchicago.edu/founders/>

16.23 Endnotes: virtues

Endnotes obviate many of the disadvantages of footnotes (see [16.22](#)). Tables, quoted poetry, and other matter that requires special typography are best handled in endnotes. Publishers’ marketing and sales staff often recommend endnotes in books directed to general as well as scholarly or professional readers. Since general readers may be disappointed to find a third or more of a book devoted to endnotes, authors should aim for a healthy balance between text and notes. For more on endnotes, see [16.59–62](#).

16.26 Numbering

Notes, whether footnotes or endnotes, should be numbered consecutively, beginning with 1, throughout each article or chapter—not throughout an entire book unless the text has no internal divisions. If a work contains only a handful of footnotes, they may be referenced by asterisks rather than numbers.

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