

UWI Press Style Sheet

Spelling: British, with “z” endings – follow *Concise Oxford Dictionary*, 12th ed.

Note: Analyse, catalyse, paralyse are exceptions to the z-ending rule, so stet s or change z to s.

See p. 4 below for a list of common variations in UK and US or Canadian spelling.

Punctuation: British, but with double rather than single quotation marks.

- Punctuation outside quotation marks unless quoting a grammatically complete sentence beginning with a capital letter. Dialogue is an exception to this rule.
- Use ‘s for possessive of names ending in s, following *Chicago Manual*, 16th ed., preference. *Note:* When a proper name is italicized, its possessive ending is set in roman (e.g., the *Gleaner’s* anniversary).
- Use double quotation marks; single for quotes within double.
- In listings (he went to Spain, Greece, Portugal and Italy) we don’t use a serial comma before the final “and” unless “and” is part of one of the elements in the list (he went to Spain, Greece, Portugal, Trinidad and Tobago, and Italy), in which case it’s needed for clarity and reader comfort.
- Use en dashes with a space on either side as punctuation.
- Ensure superscript note numbers are placed outside of all punctuation.
- Do not use a comma in front of an open parentheses unless it’s a numbered list run into text. “When she ran, (and she could run fast)” is *incorrect*.
- If an entire sentence is within parentheses, ensure that the period is also within the parentheses.
- Ellipses: Three dots with equal spaces (“Smith claimed . . . he was”, rather than “Smith claimed ... he was”); do not use at start or end of an obviously incomplete sentence. Retain the punctuation of the material being quoted before the ellipses.

Abbreviations: British

- No periods with contractions (St, Dr, PhD) or units of measurement – follow *Oxford Dictionary*. Note in particular lb *not* lbs.
- In general, do not use abbreviations for units of measurement in running text in nonscientific copy. Spell out to kilometres, feet, pounds etc. The exception would be if the abbreviation is used in a table.

- For adjectival use, US, UK and EU fine, otherwise spell out to United States, United Kingdom, European Union (“The US envoy” or “The envoy from the United States”).
- Mark for small caps BC, AD, BCE, CE. No periods to be used here. Use either BCE/CE or BC/AD consistently in a single work. Either is acceptable.
- General guideline for use of acronyms and abbreviations: If the name, such as University of the West Indies, is used more than five times in the work, use the abbreviation or acronym *consistently* after the first mention. For occasional use, however, spell out the name. There is no need to include the abbreviation in parentheses. Make sure abbreviations used appear accurately on the list of abbreviations in the prelims and that the name is identical in both the text and the list (e.g., do not have UNIA as Universal Negro Improvement Association in the list of abbrevs. and United Negro Improvement Association at first mention in the text).

Capitalization: Follow *Chicago Manual*, 16th ed., which favours a more down style. No caps for non-attributive use of titles such as president, prime minister (e.g., “Prime Minister Smith spoke” or “The prime minister, John Smith, spoke”).

Hyphenation: Follow either *Chicago Manual* or *Oxford* usage consistently within a work.

Note: Always keep as open compounds adverbs ending in *-ly* plus participle or adjective (poorly dressed man) – these are often hyphenated in traditional British use.

Numbers

- Follow *Chicago Manual* humanities style for spelling out 1 to 100, and multiples thereof (e.g., two hundred thousand, twenty-seven hundred, but 23,333). Consult *Chicago* for exceptions.
- Follow basic *Chicago* style for treatment of ranges of numbers; use en dashes between ranges of numbers, no space either side (e.g., 13–14; 234–36 [*not* 234–236 or 234–6]).
- Use commas in thousands in nonscientific copy
- Units of measurement: if there are very few instances of use, spell out numbers (in nonscientific copy) with the unabbreviated unit of measurement (kilometres not km); where there is more frequent use or fractions, use digits consistently.

Dates

- Set as Day Month Year, no commas. Also, no commas between month and year (e.g., 4 May 1992; June 1924).
- In chapter and table titles use all digits in the inclusive years (e.g., 1965–1967; in running text 1965–67 is fine as long as not preceded by “between” or “from”, in which case dash should be “and” or “to” and all digits would be used).
- For decades, use 1850s, *not* the 1850’s, 50s, ‘50s, Fifties or fifties.

Extracts

- Follow *Chicago Manual* for treatment of extracts (including poetry, if any). Set as extracts quotations of 70 words (roughly four lines) or more, or three or more lines of poetry.
- Do not make *any* changes to quoted material.

Copy editor note: Mark/code manuscript for designer with “ext” or “block”. After extracts, mark whether new paragraph or full out (continuation of same paragraph). Indicate indent for source line with poetry extracts.

Tables & Illustrations

- Ensure list of tables and list of illustrations correspond to captions and table titles. Acceptable to use a shortened version of a caption in the list of illustrations.

Copy editor note: Clearly identify placement of tables and illustrations for the designer if not indicated by author.

Other

- Do not use abbreviations such as etc., e.g. or i.e. in running text – use “and so on”, “for example” and “that is”. Parenthetical use is acceptable in notes, scientific copy and less formal writing.
- In nonscientific copy, spell out the symbol % but retain digits (e.g., 56 per cent). The per cent symbol can be retained in tables.
- Do not use his/her, she/he and the like.
- Use of and/or is strongly discouraged although at times unavoidable.
- No spaces for initials in names (J.J.).
- Use lowercase and digits when referring to chapters, part, tables, figures (e.g., chapter 10, part 3, table 11.2, figure 5).
- Italicize unfamiliar non-English and non-Latin words
- Italicize titles of books, journals, magazines, films, paintings, plays, operas, long poems, record albums (but individual songs in roman, within quotation marks with title capitalization), television and radio series (but set individual episodes within a series in roman within double quotation marks and using title capitalization).
- Italicize names of ships and planes (but no italics for SS, HMS, e.g. HMS *Pinafore*).
- Use consistently World War I, World War II *or* First World War, Second World War.
- Set in roman, without quotation marks and using title capitalization the names of parts of a book, names of conferences and seminars.

Spelling Checklist

Our preference is for modern British rather than traditional British spelling (so *among* not *amongst*; *targeted* not *targetted*; *learned* not *learnt*). Common oversights in British vs US or Canadian spelling are as follows (US is given first):

US/UK

-am/-amme programme, although program [*n.* & *v.*] for computer terminology
-ay/-ey grey
-ck/-que- cheque, chequered
-ce/-se- practise, license [*v.*]; practice, licence [*n.*]
-e/-ae- archaeology, anaemia, aesthetic, haemorrhage
-e/-oe- foetal, diarrhoea
-er/-re fibre, calibre, centre, litre, sombre, theatre, meagre, spectre, sceptre
-eu/-oeu- manoeuvre
f-/ph- sulphur
ing/eing ageing, eyeing
-gment/-gement judgement, acknowledgement
-l/-ll- marvellous, woollen
-ler, -led/-ller, lled travelled, counsellor, councillor, marshalled
-ll/-l- fulfil, skilful, wilful, instalment
-og/ogue catalogue
-ol/-oul- mould, smoulder
-or/-our colour, honour, labour, harbour, vigour, rigour
-ow/-ough plough
-per, -ped/-pper, -pped worshipper, worshipped
-se/-ce defence, offence, pretence
sk-/sc- sceptical
-yz/-ys- analyse, catalyse, paralyse

Other Words

cozy (US)/ cosy (UK)
prize (*v.*) (US) /prise (*v.*) (UK)
artifact (US)/artefact (UK)
toward (US)/towards (UK)
pajamas (US)/pyjamas (UK)
reconnoiter (US)/reconnoitre (UK)
jewelry (US)/jewellery (UK)
supersede (*not* supercede)
alternate (US)/alternative (UK)

References

Follow *Chicago Manual* preferred styles for *either* endnotes or author–date citations (consult *Chicago* for details and for more unusual references such as archival material, Command papers, parliamentary and Colonial Office documents).

Never combine citation styles. If using author–date citations, notes are to be for explanatory text only, not citations. General newspaper articles should be treated as in-text citations.

Please note the one distinction in style: Retain British punctuation with quotation marks in references, leaving punctuation outside the quotation marks.

See http://www.chicagomanualofstyle.org/tools_citationguide.html

- In notes, use of *ibid.* is acceptable for a sequence of individual repeated references, but *op. cit.*, *loc. cit.*, *idem.* are *not*. Do not italicize *ibid.*
- When author–date citations are used, the works cited list is to be titled References; when endnotes are used, the list is titled Bibliography, Selected Bibliography or Select Bibliography.
- Cross-check author–date citations with the reference list to ensure all citations have a corresponding reference. Delete any references in the reference list that are not cited in the text.
- Cross-check note citations with bibliography to ensure same in both places. It is not essential that everything cited in endnotes appear in the bibliography if it is titled “Selected Bibliography”.
- Only use *et al.* (in roman, not italics) for in-text citations if there are more than three authors or editors of a work.
- Omit *p.* and *pp.* in notes, reference lists and bibliographies. Retain *p.* and *pp.* when citing isolated page numbers in the body of the work. For example, in author–date format, if there are several quotes from one author in one paragraph, the first quote may be (Smith 1991, 23) as long as it’s clear that the same work is being referred to; subsequent quotes from the same author in that paragraph can be simply (*p.* 25) or (*pp.* 34–35). For works with endnotes, if a novel is being discussed in some detail, the first note can indicate that subsequent references to the novel will appear parenthetically in the text, and, again, as long as it’s clear which work is being referred to, use just page numbers after the quoted material.
- Only include the state in place of publication if it’s ambiguous or a little-known town; always use DC with Washington; use two-letter postal abbreviations

essncludeUK]).

- When using short titles, drop the article and use the same short title throughout (so *The Development of Creole Society in the West Indies* would become *Development of Creole Society*).
- Omit the article from journal titles (i.e., *Journal of Caribbean History* not *The Journal of . . .*).
- Use 3-em dashes for repeated names.
- Spell out ampersands in publishers' names; do not abbreviate University in publishers' names; delete Ltd, Co. and Inc. from names.
- Ensure consistency in publishers' names.
- Use title capitalization, i.e., upper and lowercase, for all titles.
- Follow *Chicago Manual* for treatment ranges of arabic numbers, viz.

Less than 100: use all digits (2–10; 72–75)

100 and multiples of 100: use all digits (100–102; 900–938)

101 to 109 (and multiples): use changed part only (102–7; 608–24)

110 to 199 (and multiples): use two digits or more if needed (321–25; 650–743; 1123–34; 1233–433)

- Consult *Chicago Manual* for treatment of online sources.

Electronic File Preparation

Adapted from the University of Chicago Press guidelines for authors. Please refer to the AAUP graphics guidelines for details on preparing illustrative material.

- Please keep formatting simple.
- The book can be submitted as a single file, but all figures, tables and other illustrative material should be saved as separate files, clearly identified, with placement indicated in the electronic file using angle brackets. Please ensure the electronic file includes a title page and table of contents.
- For each table, illustration, photograph, or figure of any kind, please place a bracketed, sequentially numbered “callout” in the manuscript that indicates placement: “[Figure 1.1 about here]”. Also include a separate, sequentially numbered list that matches the callouts in the manuscript and contains a caption and credit line (or source), if any, for each figure. Regardless of whether you submit the figures in electronic form, you must include a printout or photocopy of each figure with the printout of your manuscript.
- Your manuscript should be double-spaced throughout.
- Make sure that there are no comments, annotations, or hidden text whatsoever in the final version of the manuscript that you submit to the press. In addition, make sure that all “tracked changes” or other revision marks have been accepted as final (i.e., there should be no revision marks, hidden or otherwise, in the final manuscript).
- Do not use the space bar to achieve tabs or indents or to align text.
- Do not use the automatic hyphenation feature. There should be no “optional” hyphens in your manuscript.
- Use the same typeface, or font, throughout the entire manuscript. If a second font containing special characters not available in standard typefaces is used, please alert your editor.
- If a chapter has more than one level of subheads, differentiate them visually (with centring, bolding, underlining, etc.) or, preferably, by typing (using angle brackets) <A>, , or <C> at the beginning of each subhead, as appropriate.

- Book title, chapter titles and subheads should be clear and concise.
- Do not assign “styles” to achieve different formats for subheads, block quotes, paragraph indents, etc. The default, or “normal,” style should be the only style in your manuscript.
- Produce any special characters using your word-processing program’s built-in character set. But do not “make” a character by combining more than one character or using graphics or field codes—these will not convert for the typesetter. If a special character is unavailable in your program, hand-insert it on the printout and write the correct character and its name in the margin (e.g., P, thorn); then call it to the attention of the press in your cover letter.
- Do not insert an additional hard return to create extra space between paragraphs. Where you wish a space break in the book to indicate a change of subject, type “<space>” on a line by itself.
- Format prose extracts (block quotations) and verse extracts with your word processor’s feature for indenting paragraphs. Insert a hard return only at the end of a paragraph or a line of verse. Do not “line up” text using the space bar—adjust the indent level instead.
- Do not “manually” create hanging indents for your bibliography by using hard returns and tabs in the middle of an entry. Instead, use the hanging indent feature in your word processing program. If you are unsure how to do this, simply indent the first line of each entry (i.e., format them like the paragraphs in the rest of the book).
- No two pages of your manuscript should have the same number, and no page should be submitted unnumbered. Either number the pages according to section (e.g., “chap. 1, p. 57”) or consecutively throughout the manuscript.
- Copy your final, completed manuscript onto disk, then print two copies of your final manuscript from this same disk. The electronic files and the printouts that the press receives must match exactly. Do not make any changes to the disk after you have printed out the final manuscript. If you must make changes after you have prepared the final printout, do so on the printout (hard copy) in coloured pencil. Supply a list of page numbers with changes.

INFO AND SERVICES

The quality of the reproductions in your book can never be better than the original material you submit to us. It is essential that the illustrative material you provide be of the best possible quality. If we judge a piece of artwork to be substandard for printing, we will ask you to provide a suitable replacement or to eliminate the image entirely.

This brief overview is a companion to our complete Art Submission Requirements, and is intended to help you evaluate the quality of the digital art you wish to reproduce in your book. The Press also accepts non-digital art, such as photos, negatives and transparencies. Submission requirements for physical art, as well as guidelines for creating quality scans are covered in our Art Submission Requirements, [available in PDF form](#).

BEFORE SUBMITTING YOUR DIGITAL ART

DO make sure to check the resolution of your files to be certain they meet Chicago's requirements

DO make sure to submit labeled printouts of all files

DO make sure that all files are named according to Chicago's file-naming conventions:

Smith_chp1_001.tif (for images numbered discretely by chapter)

Smith_001.tif (for images numbered sequentially throughout book)

MISTAKES TO AVOID

DO NOT assume that a file that looks good on a computer screen is acceptable for print reproduction

DO NOT submit digital images in a PowerPoint file, or embedded in a Word Document.

DO NOT submit digital images in the following file formats: GIF, PNG, BMP, or PSD

DO NOT edit or re-save JPEG files (see below)

DO NOT enlarge substandard files

A WORD ON JPEGS

JPEG files compress their data to achieve a smaller, more portable file size. This compression is accomplished by discarding some of the data that comprises the image. Each time a JPEG is opened and re-saved in the JPEG file format, the image deteriorates. If you acquire an image from a library, museum, or stock photo agency, request EPS or TIFF format. If JPEGs are the only file format available, do not edit or re-save the image before submitting it. Still, when dealing with JPEGs, do make a copy of the original file as a back-up.

To be on the safe side, **never** re-save a JPEG file. If you need to re-name a JPEG, right-click on the file and select "Rename" from your menu options. **DO NOT** rename a JPEG file by opening it and using the "Save As" option.

RESOLUTION REQUIREMENTS FOR DIGITAL ART

Digital art renders images as a finite number of dots (called "pixels") per inch. The size at which a piece of digital art can be reproduced is limited to the resolution of that file, measured in **pixels per inch**, or "**ppi**."

To ensure your digital art will not be rejected, be sure your files meet these requirements:

300ppi – "Continuous Tone" images such as photographs must be at least 300ppi.

1200ppi – "Bitonal" images such as line drawings must be at least 1200ppi.

HOW TO CHECK THE RESOLUTION OF A FILE ON A PC

1. Right-Click on the file – a drop-down menu will appear.
2. Select "Properties" from the menu – a "Properties" dialog box will appear.
3. Click the "Summary" tab at the top of the dialog box.
4. Click "Advanced" button in the Summary window.
5. The Summary will now display the Width and Height of the file in pixels.
6. Using these pixel dimensions, you can now calculate the maximum reproduction size of the file:

$$\frac{900 \text{ pixels}}{300 \text{ ppi}} \times \frac{1500 \text{ pixels}}{300 \text{ ppi}} = 3" \times 5"$$

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HOW TO CHECK THE RESOLUTION OF A FILE ON A MAC

1. Press "Control" key and click on the file – a drop-down menu will appear.
2. Select "Get Info" from the menu – an "Info" dialog box will appear.
3. The Dimensions of the file will be listed under the "More Info" section of the dialog box.
4. Using these pixel dimensions, you can now calculate the maximum reproduction size of the file:

$$\frac{900 \text{ pixels}}{300 \text{ ppi}} \times \frac{1500 \text{ pixels}}{300 \text{ ppi}} = 3" \times 5"$$

A WORD ON IMAGES FOUND ON THE INTERNET

Computer screens only display 72 pixels per inch, so most images on the web are sized accordingly, and are not acceptable for print publication. An image measuring 216 pixels x 360 pixels may appear to be 3" x 5" on your computer screen of 72ppi, but at the 300ppi standard required for print reproduction, the maximum size of the image is only about $\frac{3}{4}$ " x 1".

BASIC REQUIREMENTS FOR DIGITAL ART**Continuous-Tone Images — 300 Pixels Per Inch**

An example of a continuous-tone image

In continuous-tone images, each pixel can vary in color and tonality; transitions from light to dark appear smooth and realistic—as long as the *resolution* is high enough.

To ensure a quality reproduction of a continuous-tone image, the file must have resolution of at least **300ppi (pixels per inch)**. For example, a continuous-tone image with dimensions of 900 x 1500 pixels can be reproduced no larger than 3" x 5".

$$\frac{900 \text{ pixels}}{300 \text{ ppi}} \times \frac{1500 \text{ pixels}}{300 \text{ ppi}} = 3" \times 5"$$

Bitonal Images—1200 Pixels Per Inch

In bitonal images, each pixel will be one of two values: 100% black or 100% white. Such pieces of art require higher resolution to ensure quality reproduction.

The file must have resolution of **at least 1200ppi (pixels per inch)**. For example, a bitonal scan with dimensions of 3600 x 6000 pixels can be reproduced no larger than 3" x 5"

$$\frac{3600 \text{ pixels}}{1200\text{ppi}} \times \frac{6000 \text{ pixels}}{1200\text{ppi}} = 3" \times 5"$$



An example of a bitonal image

A Note on Resolution

Some computer programs will allow you to artificially add resolution to a digital file. This will not improve the quality of the image. On the contrary, the image will become fuzzy and pixilated. If you find yourself tempted to enlarge a file, it is a sign that the file is substandard and should not be used. (**See Art Submission Requirements, page 14.**)

CARTOGRAPHERS AND CARTOGRAPHY SERVICES

A List Compiled from Recommendations by Staff at Member Presses of the
Association of American University Presses

CartoGraphics	http://www.cartographics-inc.com/
Christen Erichsen Erichsen Group	chrise@erichsen-group.com http://www.erichsen-group.com
Darin Grauberger	dgrauber@ku.edu (785) 864-5535
Erin Greb Cartography	http://www.eringrebcartography.com
Isabelle Lewis	isabelle.lewis@btinternet.com
Mapping Specialists	http://www.mappingspecialists.com/
Bill Nelson	billnelsonmaps@verizon.net
Christopher Robinson	chriscrusoe@earthlink.net
Anandaroop Roy	http://www.anandarooproy.com/portfolio
George Skoch	george1864@aol.com (440) 779-1860
Tracy Ellen Smith (Mapsmith)	tracyellensmith@charter.net
XNR Productions	http://www.xnrproductions.com/