

## **UWI Press Style Sheet and File Preparation Guide for Authors**

January 2018

*Authors: Please note that this is the style sheet your copy editor will follow. To ensure an efficient production process, we encourage you to prepare your manuscript as closely as possible to these specifications and to follow either citation style outlined by the Chicago Manual of Style, 16th ed., available here: [http://www.chicagomanualofstyle.org/tools\\_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html).*

**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.
- No serial comma unless required for sense or clarity (e.g., where “and” is part of one of the elements in the list: “He went to Spain, Greece, Portugal, Trinidad and Tobago, and Italy”).
- 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: 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 are fine, otherwise spell out to the United States, the United Kingdom, the 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.
- 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 unless it will be used. Prepare a list of abbreviations ensuring that abbreviations appear accurately on the list 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 abbreviations and United Negro Improvement Association at first mention).

**Capitalization:** Follow *Chicago Manual*, 16th ed., which favours a more down style than some UK usage. 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. 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 or more, or three or more lines of poetry.
- Do not make *any* changes to quoted material.

### **Tables & Illustrations**

- Ensure list of tables and list of illustrations correspond to captions and table titles. A shortened version of a caption can be used in the list of illustrations.
- Clearly identify approximate placement of tables and illustrations and ensure tables and illustrations are referenced in the text (e.g., “see table 2.4”).
- Ensure tables and illustrations are numbered at the chapter level.

### **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.
- Do not use contractions (it’s, wasn’t, we’ll etc.) unless quoting material.
- 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, television and radio series.
- Italicize names of ships and planes (but no itals 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*, 16th edition, 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](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 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”.
- In notes to single-authored works, either use the full title only at first mention *or* use short titles in the notes and have a comprehensive bibliography.
- In multi-authored works, treat the notes to each chapter as new (i.e., if the a work is cited in chapter 1 and again in chapter 5, give the full details at the first mention in each chapter).
- For works with endnotes, if a novel is being discussed in detail, the first note can indicate that subsequent references to the novel will appear parenthetically in the text.
- 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.
- 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.* with page numbers.
- Only include the state in place of publication if it is ambiguous or a little-known town; always use DC with Washington; use two-letter postal abbreviations consistently (so Athens, GA; St Augustine, FL [to distinguish from St Augustine, Trinidad]; Cambridge, MA [we assume it’s UK unless otherwise specified, so not necessary to include UK]).
- 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.*

- Keep formatting simple: do **not** use the features in MS Word to generate headings, table of contents, tag index entries or automate reference lists/bibliographies (you may, however, use automated endnotes).
- Submitted the text portion of the manuscript as a single file. There must be no illustrative material or text boxes embedded in the manuscript file.
- Ensure the electronic file includes a title page, table of contents, list of illustrations, list of tables and list of abbreviations (as applicable).
- There must be 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 MS).
- 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>, <B>, 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.
- 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).

## Tables, Figures and Charts

See

[http://www.aupresses.org/images/stories/documents/aaup\\_graphic\\_guidelines.pdf](http://www.aupresses.org/images/stories/documents/aaup_graphic_guidelines.pdf)

- Figures, tables and other illustrative material must be numbered at the chapter level and saved as separate files with names corresponding to numbering.
- Each table, illustration, photograph or figure of any kind, must have a 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.
- Keep in mind that tables will be printed at 6 x 9 inches and oversized tables cannot be accommodated legibly.
- Prepare tables using a roman font; italic and bold should not be used for emphasis.
- Bar graphs: Do not use grey or colour in bar graphs. Instead, use solid black, solid white, and patterned (e.g., horizontally or diagonally striped) bars. Do not use "three-dimensional" bar graphs unless there is a compelling reason for the information to be rendered in three dimensions.
- Line graphs: Choose patterns that are easily distinguished from each other. Patterns with similar characteristics are hard to differentiate after reduction. Dotted or dashed lines should be thick enough and varied enough to withstand considerable reduction. If possible, avoid using triple-dot-dashed line styles or any variation that uses 4 or more identifying components.
- Line art: Line art is best reproduced when it is a crisp black-and-white image and contains no unnecessary grey shading. If grey must be used in the figure, the figure must adhere to all requirements for halftone images.
- Figure files should be in TIFF or EPS format. EPS files saved by a commercial-quality graphic program (such as Adobe Photoshop, Adobe Illustrator) are generally the most reliable. Authors should avoid using applications that cannot save directly in TIFF or EPS format.

## Unacceptable Artwork Types

- Artwork created with PowerPoint, Excel, Word, or WordPerfect are low-resolution images that are not suitable for professional reproduction. Graphics created in these programs are acceptable only if they are line images, with no gray, colour, or shading.
- Graphics downloaded from the Internet: Graphics downloaded from Internet pages are not acceptable for print reproduction. These graphics are low-resolution images (usually 72 dpi), which are suitable for screen display but are far below acceptable standards for print reproduction.



## INFO AND SERVICES

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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 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.](#)**)