

# **Rocky Mountain Books Style Guide**



**September 2009**

## CONTENTS

Preferred Authorities	3
Numbers	3
Punctuation	4
Capitalization	7
Emphasis	8
Abbreviations	8
Type Styles	9
Spelling & Style	10
Quotations	10
Endnotes and Bibliographies	10
Editing The Manuscript	11
A Note about Styling the Text before Beginning to Edit	12
Using Templates	15
Proofreading	17



## Rocky Mountain Books Style Guide

### PREFERRED AUTHORITIES

Our spelling/hyphenation standard is the *Canadian Oxford Dictionary*, 2nd ed. (2004) [referred to in markup as CanOx or simply COx].

We also use *The Chicago Manual of Style*, 15th ed. (2003) [CMS15].

Frequently helpful as to Canadian style and capitalization is *The Globe and Mail Style Book*, 3rd ed. (2003) [G&M].

*The Canadian Style: A Guide to Writing and Editing* is also useful, though far less comprehensive.

Toponymy references we accept as definitive are:

Natural Resources Canada's "Geographical Names of Canada"  
[http://geonames.nrcan.gc.ca/search/search\\_e.php](http://geonames.nrcan.gc.ca/search/search_e.php)

GeoBC's BC Geographical Names (BCGNIS)  
[http://ilmbwww.gov.bc.ca/bcnames/g2\\_search\\_by\\_name.htm](http://ilmbwww.gov.bc.ca/bcnames/g2_search_by_name.htm).

Robert Bringhurst's *The Elements of Typographic Style*, v3.1 (2005) is pretty much Holy Writ as to design principles.

Where a guideline set out below contradicts rules or spellings in these authorities, please follow this style sheet.

### NUMBERS

Use words for "one" through "ten," and digits from 11 up.

Use words for generic references, e.g., thousands upon thousands, hundreds of thousands.

Percentages, ages and school grades are always digits even where single: 5 per cent [never percent]; 4 years old; ages 4, 10 and 14; Grade 6, the Grade 9s. (See also below under **CAPITALIZATION**.)

Money amounts greater than \$999,999 are non-breaking hyphenated compounds of digit and word, e.g., \$1-million, €900-billion, ¥5-trillion etc., even where the digit is ten or less. [N.B.: The nationality of currencies should be designated in the style used by *The Economist* magazine: US\$, C\$, not \$nn USD or \$nn CAD.]

Quantities of these magnitudes other than money amounts follow the convention of "spell out through ten; digits from 11 up," plus non-breaking space (not hyphen) plus magnitude word: one million rabbits; 11 trillion stars.

For ordinal numbers, please turn off Word's superscript default and repair its effects either by global substitution case by case or as you edit: 14th, never 14<sup>th</sup>.

**How to** turn off superscript ordinals: Word has two switches for this "feature," both of which must be turned off. Pull the menu choice Tools down to AutoCorrect, and in the resulting dialogue box look under the two tabs AutoFormat As You Type and AutoFormat. Uncheck the choice box in each instance.



Use a comma in four-digit numbers (2,345), but not for metric measures (1000 metres; 1414 km). Also use a comma where numbers go to five or more digits, metric measures included (20,423 lb.; 10,104 kg).

Do not use an apostrophe before “s” in plural figures, as in 1970s or ’70s. As to the latter form, please ensure you use an apostrophe and not a left-hand single quote mark [see below under **Apostrophes**].

Where a range of numbers is established by the preposition *from*, connect the two limit numbers with the preposition *to*, not a hyphen or en dash: *He was prime minister from 1984 to 1992*. Otherwise, use an en dash: *He was in the 1914–18 war*.

Superscript note numbers go outside any punctuation, including quotation marks, semi-colons etc.

Please refer to CMS15 for further specifics regarding numbers.

### **Metric v. Imperial**

Occasionally, both measures may be given, the imperial in brackets after the metric or vice versa. Most of the time, though, including both is burdensome and detracts from the flow of the narrative, not to mention the time it takes to get the conversion right, whether by consulting a web conversion tool or just using a calculator. We prefer metric except in, say, a passage dealing with a pre-metric historical period or a book primarily aimed at US audiences.

## PUNCTUATION

### **General**

Periods and commas go inside quotation marks. Other punctuation goes outside unless it is part of the quotation. Verifying such quotes is always a good idea, as authors sometimes put quote marks around what turns out to be only a paraphrase of the source.

### **Commas**

Do not use the serial (also called “series” or “Oxford”) comma unless the text could be misread without it. Accordingly, since “etc.” means “and so forth,” we do not use a comma before this abbreviation.

If a list is long and complex or includes punctuation within any of its items, semicolons should be used to separate the items, e.g., *In the back of the truck were tools; crates of apples, grapes and pears; tarps; paint cans and various auto parts*.

In dates, set off the year with commas: *On January 3, 1949, he went to Vancouver*. Note that the comma isn’t needed when the date is not included: *In January 1949 he went to Vancouver*.

Use commas to set off a province or country name from a city name: *He lived in Vancouver, BC, for 10 years, then in Washington, DC, for nine years. He went to London, England, for a holiday*. [Please see below under CAPITALIZATION for the use of small caps in all-cap abbreviations such as these.]

Do not use a comma between the parts of a compound predicate (two or more verbs and objects having the same subject), again unless it would be infelicitous or misleading not to.



Use a comma between the clauses of a compound sentence when they are joined by a conjunction unless the clauses are short and closely related.

If a dependent clause is *restrictive* – that is, if it cannot be omitted without altering the meaning of the main clause – it should not be set off with commas. If it is *non-restrictive*, commas should be used.

You may omit the comma after short introductory adverbial phrases unless there is a chance the sentence will be misread without it.

Parenthetical elements should be set off by commas unless their relation to the rest of the sentence is more remote. In the latter case, consider using dashes or parentheses instead. An element is truly parenthetical where the sentence would still be a coherent, syntactically correct whole even if the parenthetical element were removed.

Use North American style, not British, for journalistic “labelling” appositives, as . . . *economist J.K. Galbraith, photographer Alfred Stieglitz and others . . .*, not . . . *economist, J.K. Galbraith, and photographer, Alfred Stieglitz, and others . . .*

Don’t forget the comma of direct address [which seems to be dying out these days]. It’s *Hi, Ellen*, not *Hi Ellen*; *Get real, people*, not *Get real people*; *Thanks, Terry*, not *Thanks Terry*.

### Apostrophes

Please ensure your apostrophes are in fact apostrophes and not opening single quote marks. A quick way to override Word’s automatic substitution in this is to strike the apostrophe twice, as *’tis so* and then delete the erroneous left-hand single quote.

### Ellipses

Please turn off Word’s single-glyph ellipsis. Instead, use three periods, with their two internal spaces being single *non-breaking* wordspaces, plus a single wordspace before and after the ellipsis as a whole.

**How to** turn off automatic ellipses: on the menu bar, pull Tools down to AutoCorrect. Just above the bottom portion of the resulting dialogue box, uncheck the specification called Replace text as you type.

**How to** make a non-breaking wordspace: on Mac, go Opt Shift Spacebar; in Windows, Ctrl Shift Spacebar. Perhaps consider using AutoText to store an ellipsis built to this specification, which can then be inserted as a unit, possibly with a single custom-programmed keystroke; see **Using Templates**, below.]

Use the ellipsis in quoted material to indicate where any text has been omitted or to suggest halting speech. When omitting text, be mindful of the original punctuation. If there was, say, a period, comma or semicolon just before the text you wish to leave out, retain this punctuation and insert your ellipsis points after it. The same holds for punctuation that follows an ellipsis.

### Dashes

Following Bringhurst, we use the “loose” en dash [Win: Alt 0150; Mac: Option Hyphen] in all cases except for attributions of epigraphs or other set-off quotations. In those cases, we use a “tight” em dash:



“*Waste not, want not.*” —Anon. [Win: Alt 0151; Mac: Option Shift Hyphen]. By “loose” we mean “having a single word space fore and aft.” The leading space should ideally be non-breaking. [Win: Ctrl Shift Spacebar; Mac: Option Shift Spacebar]

Also use en dashes in inclusive spans delimited by pairs of numbers (14–62; A–Z), and between two names of equal weight (the Cariboo–Chilcotin).

### Hyphens

Do not hyphenate an adverb ending in *ly* that is followed by a participial adjective: *unjustly accused person*; *completely squashed car*.

Generally speaking, do hyphenate adjectival compound forms unless the compound is so familiar that it could not be misread: *living room window*, but *university-educated cohort*.

Adjectival compounds comprising a number and a unit of measurement are hyphenated: *three-mile limit*; *11-foot tree*; *3500-metre peak*; *1,200-foot rope*. When an adjective is added after the unit of measurement, the adjective and unit are joined by a hyphen: *2-year-old child*, *ten-year-old car*.

Compounds with *well*, *ill*, *better*, *best*, *little*, *lesser* and *least* are hyphenated before the noun (i.e., when pre-positioned): *well-known crook*; but open after a noun (post-positioned): *she was well known*; and open if modified by an adverb regardless whether pre- or post-positioned: *very well known crook*.

With the suffix *-like*: if the word is not in the dictionary, use a hyphen before *-like*.

With the prefix *non-*: if the word is not in the dictionary, use a hyphen after *non-*.

With the prefixes *co-*, *pre-*, *intra-*, *re-* etc.: spell solid except when a double vowel occurs (*co-operate*, *re-elect*) or when there may be ambiguity (*re-creation*).

Use an en dash in place of a hyphen in a compound adjective where one of the elements is an open compound: *New York–London flight*, *post–Civil War period*.

Consult COx to determine whether compounds are hyphenated, closed or open: e.g., *lifelong*, *fundraising*, *gold rush*. If the word is not in COx, consult CMS15’s table of spellings for compounds (§7.90). If no other authority can be found that is on point, use your best judgment and be able to cogently make your case should the need to do so arise.

When you decide to hyphenate (or, alternatively, close up) a compound, perform a narrowly specified global search for it across the entire work and carefully replace the compound instance by instance.

### Quotation marks (see also below, under QUOTATIONS)

Use double quotation marks in all cases, whether setting off speech or setting off a word or phrase for emphasis [though please see below under EMPHASIS]. Use single quotes only for text that is within double quotes.

Do not use quotation marks around a phrase or word that follows an expression such as *so-called* [sometimes called scarequotes].



Where “ditto marks” or minutes and seconds of arc – as in feet/inches or latitude/longitude – are intended, be sure to turn off Word’s automatic “curly” quotes to get the “straight” ASCII prime and double-prime characters.

**How to** type ‘straight’ quotes: There are two controls that must be reset under Tools/AutoCorrect: under the tabs AutoFormat As You Type and AutoFormat. Don’t forget to turn typographer’s quotes back on after you’ve got your “straight” quotes! If these marks recur in some context that is searchable, you may wish to consider dealing with them all at once. Alternatively, you could program a macro that would enable you to switch back and forth with just a keystroke. [Cf. **Using Templates**, below.]

## CAPITALIZATION

We do not use caps unless they’re absolutely necessary, i.e., if the word is capitalized in the dictionary. Authors often overuse capitalization, especially where a word is important to their subject or is the name of a position someone may hold. *The Globe and Mail Stylebook* is a good authority for caps in contexts specific to Canada that may not be addressed in CMS.

For political titles we follow G&M.

Other political terms: legislature is down but Legislative Buildings and the House (referring to the federal parliament) are up. Cabinet ministries and departments are down unless used in their proper form and specifically referring to the department: *The minister of health spoke to the crowd. Health Canada has released a report.* The Crown is capitalized (as in Crown land, Crown corporation or Crown counsel). Courts are always up when referred to specifically: the Supreme Court of Canada, the British Columbia Supreme Court, the Alberta Court of Appeal, the Court of Queen’s Bench, Provincial Court, Federal Court etc. Ditto for all the various administrative tribunals, whether federal or provincial. Referred to generically, courts are down: *The corporation had no choice but to comply with the appeal court ruling in the case.*

Academic or business titles are generally lower case in running text, as *director of research, assistant professor, chief operating officer, vice-president, finance.* In lists of proper names with positions, caps may be used.

Don’t capitalize an animal name unless it contains a proper name, e.g., *Canada geese, Steller’s jay*, but *coho salmon, great blue heron.*

Linnaean taxonomic names are italics up and down: *Genus species.*

In direct quotes, retain the original capitalization and punctuation even if it goes against our style.

*West Coast* refers to the region that includes Victoria, Vancouver, the Sunshine Coast, the Gulf Islands and the Queen Charlottes. Cap it if the term is specifically referring to this particular region, but not when it is used in a general sense: *We travelled up the west coast of Vancouver Island.* If in doubt, it is better to leave it down. Other



regions treated this way include Lower Mainland, Pacific Northwest, Western Canada, the West, the Prairies, the Maritimes.

#### EMPHASIS

In most cases, if a word needs to be emphasized, use italics rather than caps, boldface or quote marks. If the author is quoting the words on a sign, this can be set as small caps: *The sign said NO TRESPASSING.*

#### ABBREVIATIONS

Use periods in a.m. and p.m. [note that these are to be set lower case as well], i.e. and e.g., but not for initialisms such as CPR, RCMP, MLA or UN and acronyms such as NATO, UNESCO and the like. If a book contains many references to the CPR, RCMP, MLAS, HBC etc., spell out at first appearance of the phrase and put the initialism after it in parentheses. If there are only one or two references, don't bother abbreviating.

It is now considered acceptable to use BC, NWT, US, USA, EU, UAE, UK and the like without periods.

Do not, however, abbreviate province names in running text (except for BC). Where we do abbreviate, as in bibliographies or notes, please use the traditional text abbreviation, not the two-letter postal one: Ont., not ON; Alta., not AB; and so on. Where traditional abbreviations always were two or three letters, even before the advent of postal codes, they may remain so, but may lose their punctuation: PEI, NS, NB, NWT. US states are treated likewise: Vt., not VT; Colo., not CO; Wash., not WA; Ill., not IL; but NJ, NY, RI.

Abbreviations for metric, or SI, measures never take periods; abbreviations for imperial measures always do. Where the two are mixed, as in kilometres per hour, metric trumps imperial: < km/h >, not < km/hr. >. See also **Metric v. Imperial**, above.

An ampersand is acceptable if it is part of a company name (Smith & Jones Trucking) or in widely used abbreviations such as *M&A* (merger and acquisition), *Q&A* (question and answer), *minding one's Ps & Qs* [notice the spaces inserted to accommodate the pluralizing *s*; most others like these are set closed]. Where the whole is plural, as in the printing/binding term *F&Gs* (folded and gathered, as with signature page proofs), set closed. Multi-named government departments should be "ampersanded": *Alberta Human Rights & Citizenship Commission*, the *Human Rights, Citizenship & Multiculturalism Education Fund*.

Heritage House and Rocky Mountain Books do not put spaces between initials in a proper name (*W.R. Henry*, not *W. R. Henry*), whereas TouchWood Editions does. In either case, all spaces in proper names should be made non-breaking, whether between initials or between initial(s) and surname.



## TYPE STYLES

### **Italics v. quotation marks**

Italicize the titles of books, plays, operas and long musical compositions, paintings, sculptures, novels, films, long poems, newspapers, periodicals and radio and television programs.

Use roman type enclosed in quotation marks for the titles of articles, pamphlets, published reports and studies, shorter poems and short stories, songs, arias and other short musical compositions, individual episodes of radio and television programs, and websites, blogs and the like.

### **Names of periodicals**

Only the words that are actual parts of a newspaper or magazine's official name are to be capped and italicized. Please verify by googling. Some examples:

*The Globe and Mail* (always article, never &)

*Times Colonist* ("Victoria" is not part of the title; no hyphen) [and not, as one ms put it, in all seriousness, "the Times Columnist"]

*The Vancouver Sun*

*The Province* ("Vancouver" is not part of its title)

*National Post*

*The New York Times*

### **French-language, classical-language, foreign-language terms:**

Follow Canadian Oxford for italics and hyphenation. Please take the time to actually check, too, as COx's rationales for hyphenation and italicization are sometimes not apparent.

Following COx, italicize *sic* and *circa*, but not *ibid.* or *et al.*; *schadenfreude* but not *bergschrund*. [You see what we mean about this dictionary's rationales.] Since we are a bilingual country, most French terms are in roms, as *cirque*, *sérac*, *ménage à trois*, *tête-à-tête* [note the hyphenation variance in the latter two terms, which are nevertheless morphologically identical and lexically similar]. These apparent inconsistencies in COx are the reason why we must check or at least accurately remember.

Please get diacritics right, in any language, from French to Finnish to Czech to Cree, even if you are a unilingual anglophone. It's a matter of cultural respect. It also lends our imprints a certain sophistication which they may not necessarily be assumed to have, given their relatively small scale.

There are dozens of websites that give the various key sequences for typing diacritics. A couple of the more comprehensively cross-platform ones we've used are:

<http://lit.psu.edu/suggestions/international/accents/index.html>

and [www.theworldofstuff.com/characters/](http://www.theworldofstuff.com/characters/)

Obviously there's a limit to this. Some characters in, say, Polish or Vietnamese, are simply not renderable in old-fashioned TrueType and PostScript faces – a good reason to use modern OpenType fonts.

[There were some climbers' names in RMB's 2007 book *Baffin Island*, for example, that contained glyphs unique to Polish.]



Apropos of old-fashioned fonts, you've undoubtedly noticed, for example, the bizarre behaviour of some of the "fake small caps" in this very document! We went with Georgia, though, because it seemed likely to be present on the vast majority of machines:

[www.codestyle.org/css/font-family/sampler-CombinedResults.shtml](http://www.codestyle.org/css/font-family/sampler-CombinedResults.shtml).

## SPELLING & STYLE

Use Canadian spelling, not US or British: the suffix *-ize*, not *-ise* (*analyze*, *organization*); *-our*, not *-or* (*honour*; NOTE: *honorary*, *rigorous* and *humorous* do not use *-our*); *-re*, not *-er* (*centre*, *theatre*). Use double l in the past tense and gerunds/participles of verbs and their *-er* nouns (*travelled*, *travelling*, *traveller*). As always, please verify in COx.

In Canadian spelling, *licence*, *practice*, *advice* are nouns; *license*, *practise*, *advise* are verbs. A handy mnemonic is "you can 'see' [read 'c'] a noun, but you can't 'see' ['c'] a verb."

*Northwest* is one word, not two or hyphenated, unless referring to the history of the prairie territories before they joined Confederation, that is, pre-1905.

Strait of Georgia (*Georgia Strait* is a publication).

*Native people*, *Aboriginal people* or *First Nations* should be used instead of *Indian*, except in reference to Canada's Indian Act or the federal ministry Indian & Northern Affairs Canada or in quotes from people of a specific era or from Aboriginals themselves today, who sometimes refer to, say, "Indian country" as a modern-day cultural space.

Do not use *her/his*; it's best to avoid this construction if at all possible, but if it is necessary, use *his or her*, *she or he* etc.

Use *First* or *Second World War*, not *World War I* or *II*; *railway*, not *railroad*. The idea is to use Canadian formulations wherever possible, as a matter of cultural nationalism.

## QUOTATIONS

In general, quoted matter that runs to five or more lines or that involves more than one paragraph should be set off from the text by styling as a block quote indented both left and right [cf. sample text pages].

The editor may choose to use run-in quotations longer than five lines after considering the nature of the material, the number of quotations and the appearance of the typeset page.

## ENDNOTES AND BIBLIOGRAPHIES

If the work is documented using notes, please use Word's notes feature [the menu choice Insert/Footnote or the equivalent shortcut, as, on Mac, Option Cmd E] to ensure that each note stays linked to the text it's documenting and gets renumbered automatically in the event of a structural edit.

Convert footnotes to endnotes. If you find it convenient to have the reference to hand while editing, however, this conversion can just as



well wait until after you've finished. If there are many notes, decide whether or not to restart the numbering series with each chapter.

Use endnotes judiciously, and query any that seem superfluous. Some authors document every single fact they cite, which is not necessary. If the source is included in the biblio, shorten the endnote to the form: surname, book name (title only, subtitle not needed) and page number(s). Let repeated cites stand, avoiding *ibid.*, *op. cit.* and the like until after the edit is complete. Otherwise, a later structural edit could seriously compromise the work's documentation.

For the biblio, ensure the author has supplied all the necessary information and that the various kinds of references – periodicals, books, interviews, websites – are cited correctly. Some handy sites for checking book cites are:

<http://library.ucalgary.ca/>

<http://worldcatlibraries.org/>

[www.talonline.ca/searchalberta/index.jsp](http://www.talonline.ca/searchalberta/index.jsp)

<http://catalog.loc.gov/cgi-bin/Pwebrecon.cgi?DB=local&PAGE=First>

## EDITING THE MANUSCRIPT

Set the language preference in Word to Canadian English. Leave the spell checker turned on while editing [on Mac: Word/Preferences/Spelling and grammar/Check spelling as you type] and of course run it after finishing the edit. Word's spellings will frequently differ from COx, but spell check may still catch a few legitimate typos. Although the grammar checker may draw the odd guffaw, it will identify extra spaces where they don't belong, two periods or commas in a row, repeated words etc. [not that that last isn't always helpful].

If the MS arrived in several files, merge them into a single large file. Then do a global search-and-replace to make the following changes:

- If your author appears to be using US spelling, search for such words as *honor*, *color*, *center* etc. Quite a number of stylistic issues can very readily be fixed this way in advance of the actual copy edit. Please do this type of Find/Replace one instance at a time, though, rather than blindly globally; and where applicable, set conditions such as "Match case" and "Whole words only." [Rather more sophisticated substitutions are possible using regular expressions, of course.]
- Replace all double spaces with single spaces, and repeat this until you've got them all.
- Similarly, fix all multiple pilcrow; if you'll be styling your text (which we urge all our editors to do), you won't need any more than one pilcrow per ¶. All other ¶ leading should be accomplished by "Space before," "Space after" and page or section breaks built into the respective styles.
- Move commas and periods that are outside quotation marks to inside the marks.
- Remove the hyperlinks from any URLs or @addresses in the text.



**How to** remove hyperlinks: right-click [or, with a one-button Mac mouse, Ctrl-click] the “live” URL or @ddress and go Hyperlink/Edit Hyperlink. In the resulting dialogue box, click the button Remove Link. This will automatically delete the underscoring as well.

**Besides grooming the text, the editor’s responsibilities include the following:**

As you edit, make notes of style/spelling decisions you have made. This style sheet will be passed on to the proofreader. If you Search/Replace all instances of these decisions as soon as you make them, though, this technique doesn’t seem as useful as it once was in the days of paper-bound editing.

If the work is to have an index, please compile one unless it has been agreed that the author will do this. Since it is not possible to know in advance how a book will paginate until design and layout are complete, it is essential to use the index tagging function in your word-processing program. However, this does *not* mean merely tagging important words and names indiscriminately throughout. A good index must be cognizant of the argument of the work. It should enable different readers to get at the same ideas from different angles, depending on the character of their particular interest in the subject.

Generate a Table of Contents based on the various heading styles you’ve created. If you haven’t used styles, please indicate for the designer/typesetter what level(s) of heading should be included in the ToC, e.g., just chapter heads, or also section heads and/or subheads.

Prepare front and back matter. Front matter includes half-title page; title page (title, subtitle, author, publisher); a blank page for the copyright, or CIP (Cataloguing in Publication), statement, which will be completed by in-house staff; dedication (by author); acknowledgements (by author); contents; possibly a list of illustrations or maps; possibly a foreword (by someone other than author); possibly a preface or introduction (by author).

Back matter may include appendix(es) [we’ve left our Latinity behind with our indices], glossary, endnotes, bibliography, index and photo credits.

There is usually an author page at the end of the book, which may be followed by ads, depending on how the book ends up paginating relative to the budgeted number of signatures, which are usually 16 pages each.

Note: facts must be checked at the time of substantive editing, even if a copy editor is being enlisted after the substantive/stylistic edit (a rare situation with us; we generally contract one editor and a proofreader). Factual errors often entail reworking the text and/or consulting with the author, and this should not be done by the copy editor or the proofreader.

**A NOTE ABOUT STYLING THE TEXT EVEN BEFORE BEGINNING TO EDIT**

We urge all our editors to learn to style text in the word-processing application they prefer, whether that be MSWord, Mellel, OpenOffice, StarOffice, LaTeX or whatever. Styling isn’t hard and it’s a lot quicker



to just do it rather than constantly have to repeat an instruction for someone else to do it, such as [[BLOCK QUOTE BEGINS HERE]] . . . [[BLOCK QUOTE ENDS HERE]] or the like. Much easier to just create a block quote style and apply it wherever it may belong.

So, before even beginning to edit, go to the Standard toolbar and click the ¶ symbol to show the .doc's hidden formatting symbols. Then skim the text to get some idea of what you'll be dealing with. Observe the various elements structurally: the chapter heads, text subheads, body text, image cutlines, long quotations, notes, magazine-style sidebars etc.

Think about how you want each element of text to behave. Should it hang together or be allowed to flow overleaf? Should it stick with a particular element that usually will follow it? Should body text look airy and invitingly readable or all dense and grey and ugly like Word's default "single spacing" of 12 pt. Times Roman on 12 pt. leading?

Your computer is not a typewriter (to paraphrase early '90s Macintosh/Adobe maven Robin Williams). This means you are not limited to using only the kludgy default settings decreed by some Microsoft engineer who never reads anything but technical documentation.

Please have a look at the accompanying sample template, which contains many of the styles likely to be used in a typical Rocky Mountain Books title. As you've undoubtedly noticed by now, even this very style guide you're currently reading is thoroughly "styled" as to its text attributes.

### **"Normal" style**

"Normal" should be body text indent *and nothing else*. The amount of indention is up to you: it can be 5 mm or 2.5 cm. The customary leading is 120 per cent of body text point size [the more the airier, to a degree, though things will fall apart if you spread your lines too far]. In Word, this means, in the ¶ formatting dialogue, setting Line spacing to "Exactly" "At" whatever 120 per cent of body text size would be. Thus, if your body text is 10 point, leading should be 12 point, or "on 12" – abbreviated 10/12 and pronounced "ten on 12." Similarly, 11/13.5, 12/14.5 etc. [The text you're presently reading is a slightly "airier" 10/12.5.] Consider using something other than the default Times New Roman, with its flyspeck period and wispy colon and semi. Georgia, for example, has much more prominent punctuation, especially when viewed on older, relatively blurry CRT monitors and older laptops. No more mistaking that colon for a semi!

Once you have Normal formatted the way you like it, go Ctrl A [Mac Cmd A] to "Select All" and make the entire book Normal.

### **Other paragraph styles**

Now you can set about creating a ¶ style for each of the other elements of the book as you encounter them. Don't worry about getting these definitively right the very first time. In the course of editing you may end up modifying a particular style several times, depending on contexts you could not possibly have anticipated.



The main message here is: *never* format any text locally. Ever. Write paragraph or character styles for *everything* and apply them rigorously.

**Heads** [chapter main heads typically will want “Page break before” and “Keep with next”; Word’s defaults are usually not very usable.

**Subheads and subsubheads** will take “Keep with next” and possibly “Keep lines together” if you expect some long ones that may wrap. In anticipation of that, lead them tighter than body text by setting “Line spacing” to “Exactly” “At” the point size of the heading instead of 120 per cent of that number. Depending on the face you choose, you could even set this to, say, 90 per cent of size. Tight leading has a certain tension or urgency about it which in a boldface head or subhead may not be a bad thing.

**First ¶¶ after** heads or subheads or subsubheads are set flush left [i.e., not indented]. Name the style, say, <body flush> [you can’t name it <Normal flush>, because Word won’t let you].

**Block quotes** are customarily set, depending on the font, at 0.5 to 1 point smaller than body text but on the same lead. You’ll want to write four styles of these, depending on whether or not they will have space above and/or beneath:

- <block quote 1 unique> has space above and beneath;
  - <block quote 2 first> has space above only, none beneath;
  - <block quote 3 next> has no space above or beneath; and
  - <block quote 4 last>, which has space beneath only.
- Notice that these are numbered so as to make them sequential in the Styles palette list. That way they’re more intuitive to use and you don’t have to search all through the list to remember what you called a particular style. This is something to keep in mind when naming any of your styles. Please see further discussion of this below.

**Epigraphs** are normally italic, with the text block about as wide as block quotes, frequently set flush right. Epigraph attributions are normally flush right with more space beneath than above.

**Bullet lists** are usually set as seen in the “Block quotes” section above. Some bullets may have sub-bullets, which of course are indented still deeper and use a different “bullet” glyph.

**Hanging indents** are usually used in biblios etc. Biblios are also usually set with line leading tighter than paragraph leading, so that entries cohere within themselves and are slightly separated from adjacent entries.

**Note text** is usually smaller than body text and leaded tighter, with ¶¶ leading wider than line leading, as described above for biblios.

**Comment text**, assuming you’ll use the Comments feature to communicate queries and such to your author.

**Hyperlinks** internal to the document can accommodate cross-references. You may wish to consult with your designer as to how she wants to see these. That’s because there are a number of ways of working around Adobe’s significant omission of a cross-referencing



feature from InDesign. Their FrameMaker app has had cross-refs for years. Word 2007 has them, too.

### Character styles

Write character styles for in-line *itals*, SMALL CAPS, **boldface**, note superscript<sup>2</sup> [make your superscripts easier to read by making them larger and/or bolder than Word's default note numbers, which are minuscule in most fonts]. It's also a good idea to have your character styles be "based on underlying properties," that is, of the surrounding ¶ style. That way, if you later decide to change Normal, your character styles will change accordingly. [See below as to "daisy-chaining" styles.]

Again, don't worry about getting these things absolutely right the first time; the designer will be redefining your styles as she sees fit.

### General considerations

If you name all your styles with some attention to alphabetical listing in the Styles palette, such as keeping all "body" ones together and all "head" ones together and so on, they'll be that much quicker and easier to use. You can even program one-handed shortcut keys to avoid having to mouse up to the menu bar or over to your Styles palette to apply them, e.g., Ctrl 1, Ctrl 2, Ctrl 3 and so on.

Apropos of shortcut keys, Word's Shift F3 shortcut for toggling among l/c, u/c and title case is very handy. You don't even have to select the whole word; this works even if you only place your cursor anywhere within the word.

Consider whether to "daisy-chain" styles by basing one on another. This is handy if later you wish to, say, change the font throughout. If all your body styles are based on "Normal," then you can change the font of the whole book – body text, block quotes, epigraphs, the works – all in one go, just by changing the font for Normal.

## USING TEMPLATES

Learn to use templates as well as styles. Once you've finished your first styled project, Save [it] As, not another .doc, but a .dot, that is, as a template file. This is how you capture all the styles – plus whatever AutoText, toolbar customizations, "inflected" keystroke assignments (say, Option J or Alt F10 or Ctrl W or whatever) and macros – you've recorded, so that you can use them for the next book. And the next and the next, modifying them as needed. If you Save As a .dot each time, naming the new template with, say, the book title, you'll eventually have quite a toolbox of usable templates for various types of project, from very busy, style-intensive guidebooks to very tranquil literary works that only have maybe a half dozen styles in all.

**How to** Save As a template file: on the menu bar, pull File down to Save As as usual, but in the resulting dialogue box, change the Format slot to read Document Template. Give the template a name that relates to the project. When you hit Return, Word will automatically file this template, or .dot, in your My Templates folder. This template file will contain all your document's styles as well as all your customized keystroke macros, toolbars and whatever else you've created along the way.



**How to** apply one of these stored templates to a new MS: When you open your working copy of your next project, just pull Tools down to Templates and Add-ins and hit the Organizer button. Under the right-hand panel, hit the Close File button. When the button changes to Open File, hit it again. Word will take you to its Templates folder. Navigate to My Templates and find the .dot you created originally by Saving As. In the left-hand panel, select all the styles your author has embedded in the MS [chances are, the text will be “Normal” throughout anyway, but with a welter of local formatting and way too many “hard returns”], and delete all of them. Word will balk at deleting standard styles such as Normal, but that’s alright because those will be overwritten by the versions we’re about to copy from the template. Go back to the right-hand panel and select all of your own styles [select the first one, scroll down to the last one, and holding down the Shift key, click the last one, which should select every one in between as well]. Hit the “Copy” button located between the right and left panels to copy all your styles over to the left-hand panel. When Word asks you if you wish to overwrite the default styles that it wouldn’t delete for you, say Yes. Now you’ve got your styles loaded into the working .doc and you’re ready to preformat and edit another good book.

The point here is not to make the text beautiful, necessarily; that’s the designer’s job. But by having everything styled in advance you not only make her job much easier, but your own gets much easier as well. Imagine, when encountering an editorial issue that recurs throughout the work, how easy it would be to just Search a style, which would take you to every instance of that style, regardless of what the text actually says at a given spot. This enables considerably more rigour and higher quality within the allotted time than if you had to browse page after page looking for something you missed 50 pages back or changed your mind about in some unanticipated context 200 pages later! Also, imagine how pleasant and non-fatiguing it would be to read and edit in a font you actually like at a line length that’s more like a good book and less like an annual report or mediocre web page! [Not that there’s anything wrong with liking Times Roman 12/12 in a text block more than 7 inches wide, of course.]

A further advantage of templates is that they are able to store any keyboard shortcuts you programmed in the course of editing. By using different templates for different projects, you can have the same keystrokes do different things, depending on which template you’re using. And of course, you can always create new shortcuts to address new situations.

The same is true of custom toolbar configurations.

And when your designer receives this fully styled file, all she’ll have to do is redefine the styles you’ve written. Or not. She might like your design eye, you never know! The point is, all styles are already applied and *no text is left unstyled*. This puts your designer at liberty to concentrate fully on what the publisher is paying him for, which is to be creative and make the book a thing of beauty. Your designer will not have to spend time trudging through the whole book to style everything first before getting down to the fun part!



## PROOFREADING

Watch for typos, incorrect punctuation and other errors that may have been missed in copy editing.

In addition, please check the following:

- the table of contents to ensure that it matches the actual contents [i.e., no chapters missing, all page numbers correct, chapter titles matching their counterparts in the text, including punctuation and case]
- all folios to ensure that no pages have been misnumbered, omitted or repeated
- accuracy of running heads or feet, whether this means book title left/chapter title right or some other schema
- that text flows accurately from page to page (i.e., no text has been omitted or repeated at a page break)
- that all first lines of chapters and sections are set flush left and not indented (unless indentation is the style the designer has used, obviously).
- that all cross-references are accurate (e.g., if author says, “blah, blah, as I mentioned in chapter 3,” ensure she really did mention blah blah in chapter 3). If there are cross-refs to specific pages, please check them all.
- that photos fall in a logical place in relation to the text (i.e., they shouldn’t lie too far before or after their subject is mentioned). Obviously this will apply only to proofreading finished layouts not edited text docs, which shouldn’t contain images.
- that cutlines seem to relate to the images they’re appended to
- that there is no folio or running head at the top of a chapter-opening page or the first page of appendixes, index, introduction etc. or at a full-page illustration. A folio and footer at the bottom of these pages is okay (though some designers omit these too), but there should be no running head or foot on any page of front matter. Front-matter folios traditionally are lower-case roman numerals.
- that all widows and orphans are flagged
- that there are no lines or ¶¶ set too loose or too tight, and that there are no incorrect fonts or other typographical errors
- that there are no bad breaks: hyphenated compounds should be divided only after the hyphen; a word with a prefix or suffix should be broken after the prefix or before the suffix, not within the prefix or suffix; proper names, place names, contractions, abbreviations and the last word in a paragraph or on a page should not be hyphenated. If a word break leaves less than three letters of the word on the next line, flag it (e.g., *wood-ed*, *watch-es*). There should not be more than two hyphenated line breaks in any paragraph, nor more than four on any page. Where an URL wraps, we follow CMS in putting the / or . on the new line rather than at the end of the text on the first, wrapped line: [www.information.org](http://www.information.org).



