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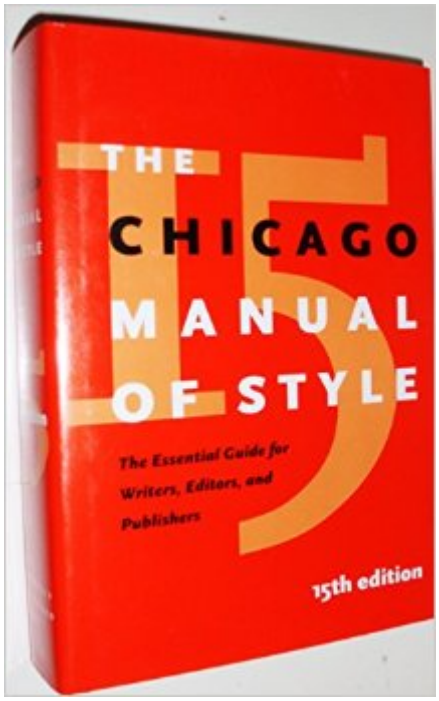
The Chicago Manual Of Style



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Synopsis

In the 1890s, a proofreader at the University of Chicago Press prepared a single sheet of typographic fundamentals intended as a guide for the University community. That sheet grew into a pamphlet, and the pamphlet grew into a book--the first edition of the Manual of Style, published in 1906. Now in its fifteenth edition, The Chicago Manual of Style--the essential reference for authors, editors, proofreaders, indexers, copywriters, designers, and publishers in any field--is more comprehensive and easier to use than ever before. Those who work with words know how dramatically publishing has changed in the past decade, with technology now informing and influencing every stage of the writing and publishing process. In creating the fifteenth edition of the Manual, Chicago's renowned editorial staff drew on direct experience of these changes, as well as on the recommendations of the Manual's first advisory board, composed of a distinguished group of scholars, authors, and professionals from a wide range of publishing and business environments.Every aspect of coverage has been examined and brought up to date--from publishing formats to editorial style and method, from documentation of electronic sources to book design and production, and everything in between. In addition to books, the Manual now also treats journals and electronic publications. All chapters are written for the electronic age, with advice on how to prepare and edit manuscripts online, handle copyright and permissions issues raised by technology, use new methods of preparing mathematical copy, and cite electronic and online sources.A new chapter covers American English grammar and usage, outlining the grammatical structure of English, showing how to put words and phrases together to achieve clarity, and identifying common errors. The two chapters on documentation have been reorganized and updated: the first now describes the two main systems preferred by Chicago, and the second discusses specific elements and subject matter, with examples of both systems. Coverage of design and manufacturing has been streamlined to reflect what writers and editors need to know about current procedures. And, to make it easier to search for information, each numbered paragraph throughout the Manual is now introduced by a descriptive heading.Clear, concise, and replete with commonsense advice, The Chicago Manual of Style, fifteenth edition, offers the wisdom of a hundred years of editorial practice while including a wealth of new topics and updated perspectives. For anyone who works with words, whether on a page or computer screen, this continues to be the one reference book you simply must have.What's new in the Fifteenth Edition:* Updated material throughout to reflect current style, technology, and professional practice* Scope expanded to include journals and electronic publications* Comprehensive new chapter on American English grammar and usage by Bryan A. Garner (author of A Dictionary of Modern American Usage)*

Updated and rewritten chapter on preparing mathematical copy* Reorganized and updated chapters on documentation, including guidance on citing electronic sources* Streamlined coverage of current design and production processes, with a glossary of key terms* Descriptive headings on all numbered paragraphs for ease of reference* New diagrams of the editing and production processes for both books and journals, keyed to chapter discussions* New, expanded Web site with special tools and features for Manual users. Sign up at www.chicagomanualofstyle.org for information and special discounts on future electronic Manual of Style products.

Book Information

Series: Chicago Manual of Style

Hardcover: 984 pages

Publisher: University of Chicago Press; 15th edition (August 1, 2003)

Language: English

ISBN-10: 0226104036

ISBN-13: 978-0321115836

Product Dimensions: 9.3 x 6.3 x 2.1 inches

Shipping Weight: 3 pounds

Average Customer Review: 4.7 out of 5 starsÂ Â See all reviewsÂ (226 customer reviews)

Best Sellers Rank: #52,150 in Books (See Top 100 in Books) #25 inÂ Books > Politics & Social Sciences > Social Sciences > Library & Information Science > General #29 inÂ Books > Reference > Writing, Research & Publishing Guides > Writing > Editing #49 inÂ Books > Medical Books > Research

Customer Reviews

The Chicago Manual of Style has always been a steady companion. It discusses every imaginable style question to the point of exhaustion and speaks with the authority of the nation’s largest academic press and the country’s most academically serious university. The University of Chicago Press is not burdened by the scholarly dubiousness that plagues the MLA, which happens to publish a competing style guide.This edition of the Manual of Style includes a number of improvements and additions. The Chicago manual has finally spoken on citing electronic publications, and even includes advice on assembling manuscripts for electronic journals. Flow charts in the back give broad overviews of the publishing process. The index seems easier to use than the index in the last edition, and the chapters are arranged more thoughtfully. Most striking upon first picking up the 15th edition is its stunning graphic design--not only is it beautiful, but it

helps readability by highlighting examples and making sections easier to find. The manual includes some information on editing foreign-language publications. As always, the manual includes some very subtle humor in its sentence structure, verbiage, and choice of examples.The Chicago Manual of Style is also equiped to be an arbiter of many a college dining hall argument on language, with extensive chapters on grammar and usage.I heartily recommend the Chicago Manual of Style to anyone who ever finds himself with a question on some detail of English style.

I've been passionate about writing for some time now and situations always seem to arise-where to put the hyphen-that must be dealt with properly. The new edition (15th) of THE CHICAGO MANUAL OF STYLE is the Bible for writers (I can't speak for editors or publishers but since this prize solves most writing conundrums, it must work well for those reviewing the written word). As I've used the 14th edition for some time, I was somewhat dubious about giving up my well-oiled saftey blanket. Keep the safety blanket and buy the 15th also. The 15th implements a variety of changes befitting current wisdom; a must in today's literary world. As has been the modus operandi for some time now, the 15th edition of CMS is still in the relatively unattractive orange dust jacket but has been "brightened" inside with two ink tones. Contrary to another reviewer, I find the ink offset to be quite helpful.One of the more useful additions to the 15th CMS is the paramenters addressed relative to citations from electronic publications. In the internet age, this is a must for technical and non-fiction writers. Additionally and as mandated by most interpretations of copyright law, whenever one draws from another's work, one must provide documentation. CMS follows a basic documentation style for either footnotes or endnotes. This documentation would include direct quotes, paraphrases or someone else's words or ideas, and facts and figures.As a writer of technical articles, I use this manual as a guide through the morass of style. An article can be poorly written but sparkle with style and grammar. This article will, at the very least, garner some respect. A kick-bum article delving into the meat of a timely subject, yet penned with poor grammar and distasteful style, will be look upon with disdain.If you're going to write, spend the bucks for CMS. It will be the best investment relative to broad acceptance of your published words.

Because of the size of the print used in the 15th edition, I could not read the text so I rushed downtown (14 miles one way) and bought a stronger pair of reading spectacles. With the new glasses, I noted strange looking numbers announcing each paragraph. Paragraphs 1.33 and 3.11 looked as though they were set by an inebriated typesetter. The "one" numerals in both paragraphs appeared to be superscripted.My curiosity led me to the colophon where I learned the manual is set

with Scala and Scala Sans fonts. I used my favorite search engine and discovered these fonts were "invented" in 1999. I also discovered numerals 1, 2, and 0 are diminutive and the remainder are mega size and numerals 6 and 8 are superscripted. Mystery solved: The Chicago Press did not have an inebriated type setter.Even with my more powerful spectacles, I still had trouble reading the text. I used my microscope and measured the capital letters in the 14th edition; they are 0.2 millimeters taller than the Scala capitals. This seems trivial, but it is not (particularly for older writers and editors). More bothersome than the small type size is the bluish type found in chapter 5. At first I thought there were sections of the text missing. All the text within the curly brackets is printed with barely discernable blue ink, which is virtually invisible under certain artificial light conditions. On page 148, note 5, we are told the curly brackets were used to save space. I don't have the Scala on my Mac but I tested several commonly used fonts and discovered words and phrases enclosed in square brackets use less space!On the plus side Chicago has seen the light and dumped a couple of their old, long-standing edicts that made little or no sense. They now recommend the month-day-year method of recording dates (p. xii & 6.46); I was elated to find this change. I reasoned some of the curmudgeons who had ruled Chicago for eons retired and vanished from the scene-I was wrong. In paragraphs 17.186 and 17.225, Chicago recommends using the day-month-year system when there is a string of dates because it supposedly eliminates or reduces clutter. I was wrong again; there are still curmudgeons on the staff who won't totally abandon the military day-month-year rule.I then went to the inclusive numbers paragraphs and was momentarily delighted to read "a foolproof system is to give the full form of numbers everywhere" (9.65). Then I looked at the preceding paragraph and was disheartened to learn Chicago does not like the foolproof system. Instead of 101-108 (the foolproof method) they want us to use 101-8 (presumably there are lots of fools who need placating).Chapters 16 and 17 go on ad nauseam explaining how identical citation entries are handled differently in notes, bibliographies, or in reference lists (16.8-16.120 and 17.3-17.264). My wife and I have chaired several Death Valley historical conferences; she edits and prepares the camera ready text for the proceedings. Our instruction to the authors is simple: "We see no need to use different styles of literature citations in references and notes. Therefore, use the same literature citation format in your notes as used in references," which is the author-date system.Scrutinizing the literature citation examples in the15th edition (e.g., 17.25-17.179), it is difficult to discern some of the subtle differences demanded by Chicago. The only way I could find them was to use a magnifying glass along with my more powerful reading glasses. Life, for authors, would be much simpler if Chicago would eliminate the frustrating nuances of the three systems and adopt the author-date system for notes, bibliographies, and literature

citations.In Chicago’s discussion as to when to use the word "percent" or the "%" symbol we are told "in humanistic copy the word percent is used ... [but, presumably, for we non-humanistic scientists] the symbol % is more appropriate" (9.19). As long as I am on trivia, here’s another one: Paragraph 17.169 lays down the rules for making the momentous decision as to when you leave a space following a colon. There’s a rule for the space and one against the space. Wouldn’t it be easier to simply say: A space always follows a colon or no space following the colon if followed by a number. Unquestionably this would be simpler but it wouldn’t provide nits for an editor to pick.Chicago now disallows op. cit. (opere citato: in the work previously cited) (16.50). The careless use of this helpful term is ubiquitous in the historical books I read. I’ve wasted many hours canvassing the previous notes in a book frantically attempting to track down, for example, "Wheat, op. cit. p. 47." When something is broken, fix it. The op. cit. "break" is easy to repair and here is how: Wheat, op. cit. [n. 3] p. 47. This immediately refers you back to the original note 3 where Wheat was first cited and tells you the author is now citing something on page 47 from Wheat’s work.The 14th edition, with its legible text has 921 pages and the barely readable 15th edition has 966 pages. Chicago added an excellent Grammar and Usage chapter, which consumed 92 pages. This chapter is a valuable addition to the tome.It is now obvious Chicago will have to dump some sections if a readable 16th edition ever rolls off the press. Chicago could, as they did in the 15th edition, reduce the size of the font (heaven forbid!). If they do this, they’ll have to supply a magnifying glass with each book.A far better suggestion would be to whack away at the superfluous text with Occam’s Razor and eliminate their insistence on having different standards for notes, references, and bibliographies. If they adopted the author-date system, widely used in the scientific community, the razor could trim a couple hundred pages of trivia. They then could go back to a readable font size.

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