

# The Zeteo Style Guide

{version 3.2, November 2012}

## Editor's Note

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*Zeteo* is an interdisciplinary bridge, between the study and reflection of writers and the concerns (political, spiritual, psychological, philosophical . . . ) of readers. We are always looking for writers who can connect what they are learning and exploring with what intelligent, well-educated, reflective readers may be wondering about — or what these readers may be ready to wonder about. We welcome a wide range of voices, including the work of independent scholars and writers; exploratory pieces by established scholars and writers; and promising student work. We are most interested in essays, papers and reviews that take a generalist perspective and span more than one discipline, but we are also open to papers that advance scholarship in a given field. All submissions should extend an open hand to readers of all kinds, ideally allowing for mutual interdisciplinary growth. Please expect edits on your piece to that effect.

We ask writers to **submit manuscripts in Microsoft WORD** and to include with their submissions a **brief bio** and a **summary of the submission**. Ideally, the summary should state: what the piece is about, how it addresses its subject(s), and why the piece may be of interest to readers. These summaries are of great help to the members of the *Zeteo* editorial collective, and they can also help writers, and their readers.

After your paper has been accepted for publication and confirmed for inclusion in a specific issue, two to three steps remain: revision (if called for), copyediting and layout. Along the way:

1. At least two members of the *Zeteo* editorial collective will read your paper (a.k.a., article/essay/review), and a lead editor will respond to you (either by e-mail, phone or in person), specifying any revisions that are requested. These could involve, for example: expanding particularly interesting parts of the piece; reducing other segments; developing paragraphs that help readers understand the overall argument or structure of the paper, or its relevance; adding supporting material; reducing or explaining technical terms; improving clarity and flow. You should have at least two weeks to respond to any requests for revision.
2. After any revisions are complete, the two editors will check grammar, punctuation, and spelling; scrutinize your notes; and make suggestions to shorten, simplify or clarify any thorny sentences.

Suggestions will be made with the WORD tracking function so that you can decide whether to accept, reject, or modify the proposed changes. You will have approximately one week to respond to the copyediting suggestions, and it will be your final review of your manuscript.

*Please note: Writers have the final say regarding any and every revision or change. If, in the extreme, you insist on using a non-standard spelling or a particular approach to punctuation, the choice (and responsibility) are yours.* Throughout the editing and production process, watch your e-mail for any last-minute queries from Zeteo editors. Questions inevitably arise, and your prompt responses will help to maintain schedules.

3. Using your responses, the copyeditor will input the final changes and prepare the final version of your paper for conversion into the Zeteo page design. A member of the Zeteo collective will proofread the final version of the paper.

4. If after the piece is published you or readers should find errors, they can be easily corrected. A beauty of electronic publishing. We have allowed, even encouraged, writers to subsequently add afterwords. Substantial revising: less appealing.

## **An Aside to Zeteo Reviewers**

This guide was put together particularly for contributors to Zeteo's biannual issues, and goes into details (e.g., regarding footnotes and bibliographies) that need not concern you. You may, however, find various useful tips in the section on copy-editing "Specifics" not too far below.

### **PS**

We welcome corrections, suggestions and additions to this guide. Please e-mail [zeteojournal@gmail.com](mailto:zeteojournal@gmail.com).

# Text Preparation

## ***General***

Your careful attention to content preparation in accordance with the *Zeteo* standards described here will enhance the quality and professionalism of the final product and, perhaps, the reputation of and the impact of *Zeteo*.

- The *Zeteo* mantra: We are looking to publish pieces written for a *generalist* intellectual audience. Often this will involve a writer with a particular focus constructing a bridge so as to engage readers new to her or his particular field or set of fields.
- *Zeteo* is using *The Chicago Manual of Style [CMS]*, 15th ed. and the *Merriam Webster Collegiate Dictionary*, 11th ed. A few exceptions are noted below, where you will also find specific examples of various forms of citations.
- Not all pieces need require footnotes or a bibliography, and indeed in writing for a generalist audience it may be best to avoid an overly specialized approach. This is not to say we are opposed to scholarly pieces that are carefully footnoted or that offer extensive bibliographies. Such materials, however, require meticulous attention. And it is much more difficult to locate bibliographic information in the editing stage than it is to include it during the creation stage.
- It is the writer's responsibility to obtain permission to use any materials that may be subject to copyright restrictions. These may include lengthy citations from poetry and any photographs or other illustrative material. In such cases writers need to provide *Zeteo* written evidence that they have obtained permission from any copyright holders. In addition, illustrative material needs to be transmitted in a form that is easily and accurately transferable to the *Zeteo* format (i.e., electronic but also to be printed out).

## ***Specifics (in alphabetic order)***

### Abbreviations

- Countries and other acronyms do not. E.g. CIA, EU, UK, UN, US, UK, UNICEF.
- In citations, use two-letter postal codes for states (Durham, NC: Duke University Press). No state needs to be given for well-known locations (Chicago, New York, Boston, Philadelphia, Baltimore) or if the state appears in the publisher's name (Minneapolis: University of Minnesota Press).
- In names, there is a space between initials: R. W. B. Lewis (but LBJ, JFK)

- Most acronyms should be spelled out in first usage; thereafter, use the acronym. Exception: U.S.: When used as a noun, spell out; as an adjective, use acronym.
- Do not include “Ltd.,” “Inc.,” or “Co.” in publisher names.

### Capitalization

- Specific information is capitalized, general not:
  - the senator, but Senator Moynihan
  - east, but the East, Eastern thought
- For a quote in running text, cap the first word in the quotation when it is set off with a verb of speech or of writing (As X explains [remarked, said, wrote], “When . . .”). Do not cap if syntactical part of sentence and preceded by a conjunction (X explains that “when . . .”).
- Follow *CMS* 6.64 for capitalization after a colon.

### Details

- Use “scare quotes” sparingly to highlight a word for emphasis or irony, per *CMS* 7.58. See Emphasis below.

### Emphasis

- In quotations, added emphasis must be distinguished from emphasis in original. In parentheses after citation or in a footnote write “emphasis mine” or “italics in original,” or some variation on these expressions. If quoted author uses italics for emphasis, quoting author might use underscoring for her or his additional emphasis.
- When using a word ironically, use quotation marks to set it off: e.g., distinguishing between “true” and “false” religion. Note that using “so-called” eliminates the need for quotation marks: in a “civilized” society; but, in a so-called civilized society.

### Extracts

Set off prose extracts of more than fifty words. Cap beginning of all extracts, unless the first line of the extract text is a syntactical part of the lead-in the sentence. It is not necessary to bracket the capitalization of the first letter if it was lowercase in the original.

### Foreign Languages (including Latin)

Italics unless the word has entered standard usage in the English language (check in *Webster’s*). E.g., en masse, inter alia, détente, ciao not italicized. For less common words and expressions, as appropriate provide English translations, or glosses, immediately after the foreign text appears.

### Illustrations and Figures

- Place any graphic material (photographs, illustrations, tables, figures, charts, diagrams) directly in the manuscript where you would like them to appear.
- Please provide any desired caption text for each illustration or figure.
- Please provide credit line text as needed, particularly for photographs.
- If needed under a figure, provide a number with the caption. In text, refer to a figure as “see figure 1.” In a note, abbreviate: “See fig. 1.”

### Non-sexist language

- Pronouns. For cases in which the gender of a person referred to is unknown, a number of different strategies may be employed. In a long text a writer might alternate between referring to the unknown as she or he. Or the pronoun s/he may be used. Or the pronoun may be eliminated. E.g.: Instead of "a young child needs to learn to feed and dress himself," one might write, "A young child needs to learn to eat and get dressed without help", or, using a plural construction, "Young children need to learn to feed and dress themselves".
- When writing about both women and men, avoid the use of "man" and other words with masculine markers. E.g.: instead of "mankind": humanity, people, human beings; instead of man-made: synthetic, manufactured, machine-made; instead of the common man: the average person, ordinary people; instead of man-hours, staff-hours.
- Avoid the use of "man" in occupational terms when persons holding the job could be either male or female. E.g.: instead of "chairman": chair, coordinator (of a committee or department), moderator (of a meeting), presiding officer, head; instead of "businessman": business executive, business person; instead of "fireman": firefighter. And similarly: mail carrier, flight attendant, police officer.
- Avoid adding a reference to gender in regard to jobs that historically have been dominated by one gender or the other. Instead of "male nurse" or "woman doctor": nurse or doctor.

### Numbers and Dates

- Spell out all cardinal numbers (“one thousandth of a cent”) and all ordinal numbers to 100 (“seventy-six trombones”). For large numbers mix numeral and descriptor (2 billion); similarly with percent (5 percent). Spell out centuries: twenty-first century.
- Numerals for decades (in the 1930s; from the 1950s onward).
- Use month-day-year presentation (October 20, 2000; March 15 to April 20, 2001).

- Use apostrophe with shortened years (in the '67 election; as in '56; in the 1960s and '70s).
- For page numbers, see *CMS* 9.64 for the inclusive style: 13–14; 96–117; 236–37; 100–1123; 1103–35.
- Arabic numerals and lowercase for chapters, parts, and so on (“in part 1,” “after chapter 3”) in running text.
- For dollars: \$6,000.
- For time: 1:00 am; 3:20-4:00 pm; five o'clock in the morning. No periods for “am” and “pm.”
- For epochs: BC and AD, or BCE and CE: author's choice; no periods in any case.
- For ages use numerals: the 4-year-old boy; he was 4 years old.

## Punctuation

### *Commas*

- Serial commas: in a list of three or more, always use a comma before the conjunction (Jane, Lucy, and John; or, Mary, Helen, Jane, Lucy, or John)

### *Dashes* (as opposed to hyphens)

#### N-dash (Use en dash with no space either before or after)

- For inclusive years, months, hours, page numbers (in text, use words not dashes). Examples:
  - 1998–2046 (but from 1998 to 2046 in text)
  - January–March (but from January to March in text)
  - 3:00–4:00 (but between 3:00 and 4:00)
  - pages 8–10
  - John 4:3–6:2
- In place of a hyphen for compound adjectives, where one element consists of two words or of a hyphenated word.
  - New York–London flight
  - post–Civil War period
  - quasi-public–quasi-judicial body, but: non-English-speaking countries

#### M-dash (Use em dash with no space either before or after)

- For setting off a phrase or clause (environmental betterment—idealistically, anyway—is achievable)

### *Ellipses*

- Use for omission of a word, phrase, line, paragraph, or more from a quoted passage.
- No ellipses before extracts; after extracts see these examples of how to use ellipses without or with other punctuation:
  - With no period: “Joe said he loved . . . well, anyway.”
  - With a period, when the last part of a sentence is omitted: “Joe said he loved it, and I . . . Well, anyway.”
  - With a period, when the omitted part follows a complete sentence: “On the other side, the conservative party is timid and merely defensive of property. . . . It does not build . . . .”
  - With a comma: “Joe said he loves Lucy, Jane, and her . . . , and you know how that is.”
- Ellipses may be used between paragraphs in a multi-paragraph extract.
- Do not use the ellipses special character insert; instead use periods and spaces as needed. E.g. . . .

### *Hyphens*

- for compound words, look up in *Webster’s*. If not there, usually no hyphen. “Anti” sometimes takes a hyphen. Exception: antiterrorism
- “Non” does not use a hyphen (nonaligned, nonconformist, nondescript, nonfeasance)

### *Quotation Marks*

*Zeteo* follows the *CMS* style, placing periods and commas inside closing quotation marks and colons semicolons, question marks, and exclamation marks outside (unless part of the quote). See *CMS* 6.8–6.10.

### *Solidus*

Avoid “and/or”; choose one or the other.

### That / Which

“That” is restrictive; “which” is non-restrictive. Example:

- The house that is painted pink has just been sold.
- The house, which is painted pink, has just been sold.

In the first case, the clause “that is painted pink” is a restrictive clause because it limits the scope of the word “house,” indicating that the writer does not mean any house, only the one that has been painted in that particular color. If s/he takes that clause out, all that’s left is “the house has just been sold”; the reader no longer knows which house is being referred to and the sentence loses some crucial information. In the second example the clause is non-restrictive; the writer is giving additional information about a house s/he’s describing; the clause “which is painted pink” is here parenthetical. The writer is saying “by the way, the house is painted pink” as an additional bit of information that is not essential to the meaning and could be taken out.

### Words as Words

When referring to words as the words themselves, use quotation marks to set apart: e.g., the terms “witchcraft” and “magic” became popular . . .

## Footnotes, Endnotes and Bibliographies

### ***General***

*Zeteo* is open to a range of approaches to citing sources and to presenting bibliographic information. Which approach to use will depend in large part on the style and objectives of the piece in question. A thought piece or review essay might have no citations or bibliography, while a research paper might need careful citations, and another piece might have an annotated bibliography as a way of recommending related works to readers. *Zeteo* editors are prepared to dialogue with contributors regarding the best approach to choose. Among the choices is whether to use footnotes, endnotes, none or both, and whether to use full citations in the notes, or short citations in the notes accompanied by a “Works Cited” section at the end of the piece.

Below you will find guides to preparing full citations for notes and also to preparing bibliographies. We would like to think that, among other things, you will find useful the many specific examples which may serve as models for your own references.

In general *Zeteo* follows *The Chicago Manual of Style*, 15<sup>th</sup> edition, and uses the “humanities style” for notes and bibliography.

## ***Full Citation Preparation*** (one approach)

***N.B.:*** All the examples given are for footnote/endnote citation.

- Avoid placing note numbers in the middle of a sentence.
- Present full citation at first mention in a paper; use surname(s) and short title thereafter, or “ibid.” for a sequence of individual repeated references. Exception: If the paper is a close reading of one or two literary works, give full citation in a footnote at first mention, with the notation “hereafter cited in text.” If necessary, also introduce an abbreviation for the title that will appear in the in-text citation with the page numbers.
- Include two-letter state abbreviation for lesser-known locations or if there could be confusion (as with Cambridge, MA).
- Do not include “Ltd.,” “Inc.,” or “Co.” in publisher names.
- In journal citations, if volume number is in Roman, change to Arabic. Please make sure that all available information on volume and issue numbers, dates, and pages is included. If citing an entire paper, please provide the page spread, but if citing a quote, the exact page number is needed.

## ***Specific examples of full citations***

### Books

Bernard Porter, *Britannia’s Burden: The Political Evolution of Modern Britain* (New York: Routledge, 1994), 359.

Viola Mitchell, *The Historian as Prophet* (Chicago: Blackstone Publishers, forthcoming; Viola Mitchell, *The Historian as Prophet* (forthcoming) [if publisher is unknown]; *do not guess at year*.

Virgil Thomson, “Cage and the Collage of Noises,” chapter 8 in *American Music* (New York: Holt, Rinehart, and Winston, 1971), 15.

### *Particular Volume*

Abdel-Malek, *Civilisations and Social Theory*, vol. 1 of *Social Dialectics* (London: Macmillan, 1981).

### *Subsequent Editions*

W. B. Yeats, *A Vision*, 2nd ed. (London: Macmillan, 1937), 25.

Halsey Stevens, *The Life and Music of Béla Bartók*, rev. ed. (New York: Oxford University Press, 1964), 128.

#### *Reprint Edition*

C. L. R. James, "1963 Appendix," in *The Black Jacobins: Toussaint L'Ouverture and the San Domingo Revolution* (1938; repr., London: Allison and Busby, 1980), 414–15.

#### *Part of Book*

Kenneth Ramchand, "The Lost Literature of the West Indies," in Kenneth Hall and Dennis Benn, eds., *Contending with Destiny: The Caribbean in the 21st Century* (Kingston: Ian Randall Publishers, 2000), 526. [Note that placing editors before the title is a slight variation of CMS.]

Lieve Spaas, "Introduction: Francophonia and Identity," *The Francophone Film* (Manchester: Manchester University Press, 200), 3.

Lieve Spaas, preface to *The Francophone Film* (Manchester: Manchester University Press, 200), x. [if no title]

#### *Editor instead of Author*

Paul Rabinow, ed., *The Foucault Reader* (Harmonsworth: Penguin, 1984), 15–16.

#### *Editor / Translator in addition to Author*

Maurice Halbwachs, *On Collective Memory*, ed. and trans., Lewis Coser (Chicago: University of Chicago Press, 1992).

#### *Short Citations*

Ramchand, "Lost Literature," 527.

#### Journals

- George Lamming, "Caribbean Labor, Culture and Identity," *Bucknell Review* 40, no. 2 (2001): 22–23.
- Neville Connell, "Review of Bim Vol. 4 No. 15," *Barbados Advocate* 20 (December 1951): 4.
- Andrea N. Douglas, "Facing the Nation: Art History and Art Criticism in the Jamaican Context," *Zeteo*, no. 16 (September 2004): 53. [some journals use running issue numbers instead of volume or volume/issue]
- Pierre Nora, "Between Memory and History: Les Lieux de Mémoire," in "Memory and Counter-Memory," special issue, *Representations*, no. 26 (Spring 1989): 7. [see CMS 17.170]

## Newspapers

- “Robert Moses Is Dead at 92,” *New York Times*, July 30, 1981, Midwest edition.
- Albert Finnonian, “The Iron Curtain Rises,” *Wilberton Journal* (Wilberton, Ohio), 7 February 1990, final edition.
- Williams Robbins, “Big Wheels,” *New York Times*, Sunday, February 17, 1980, sec. 3.
- In running text: “the *Daily Gleaner*” (initial “the” lower case and Roman); in notes: *Daily Gleaner* (initial “the” omitted).
- Use headline style for papers, even if sentence style was used in original; see CMS 17.189.

## Other

### *Catalogue / Brochure / Program*

Author, *Title of Catalogue* [in italics], exhibition catalogue, City, Sponsoring Center [if any], Date, page number.

Author, *Title of Brochure* [in italics], marketing brochure, City, Company/Organization, Date, page number.

David Scott, “Blackness Unbound: Constructions and Deconstructions of Transnational Blackness” (program symposium, University at Albany, State University of New York, September 28–29, 2007), 4.

### *Commission Report*

Robertson (Constitutional) Commission, “Discussion between the Chairman, the Archbishop of the West Indies and Sir Donald Jackson,” 3:20–4:00 p.m., February 18, 1954, CO 891/1.

### *Conference Paper*

Alison Donnell, “Difficult Subjects: Women’s Writing in the Caribbean Pre-1970” (paper presented at the Association of Caribbean Women Writers and Scholars Conference, Grenada, May 1998).

### *Exhibition*

Set Roman and in quotation marks. [Note that this is a slight variation of CMS.]

### *Film*

*How Stella Got Her Groove Back*, dir. Kevin Rodney Sullivan, Twentieth Century Fox, 1998.

### *Interview*

Henry Swanzy, interview by author, October 24, 1992.

### *Letter*

Henry Swanzy, letter to the author, 2 November 1993.

Henry Swanzy, letter to Gladys Lindo, 27 November 1953, Henry Swanzy Archive, Birmingham University Library, UK.

### *Song and album titles*

Song titles go in quotes while album titles are in italics, record company information is dealt with in the same way as a publisher.

- Pink Floyd, "Money." *Dark Side of the Moon* (London: EMI, 1973).

### *Thesis or Dissertation*

Dorothy Ross, "The Irish-Catholic Immigrant, 1880–1900: A Study in Social Mobility" (master's thesis, Columbia University, n.d.), 142. [. . . (PhD diss., Columbia University, 2000), 46.]

### *Website*

In bibliographies and footnotes it is neither necessary nor desirable to provide the whole url. E.g., instead of this:

- Ann Powers, "Lana Del Rey: Just Another Pop Star," *The Record*, January 30, 2012.  
<http://www.npr.org/blogs/therecord/2012/01/31/146088800/putting-together-the-pieces-of-lana-del-rey>.

Do this:

- Ann Powers, "Lana Del Rey: Just Another Pop Star," *The Record*, January 30, 2012.  
Accessed via [www.npr.org](http://www.npr.org).

### *Working Paper*

Louis Lindsay, "The Myth of Independence," ISER Working Paper no. 6 (City: Organization or Publisher, Year).

## ***Bibliography Guide***

Below are examples of how to cite works in your bibliography. These examples are not exhaustive; please consult *The Chicago Manual of Style* for further examples. Bibliography citations are alphabetical, with the first author's surname first.

## Books

### *One Author*

Abrahamian, Ervand. *Tortured Confessions: Prisons and Public Recantations in Modern Iran*. Berkeley: University of California Press, 1999.

### *3-Em Dash for Repeated Name, Works in Chronological Order*

Hobsbawm, E. J. *The Age of Revolution: Europe 1798–1848*. London: Weidenfeld & Nicholson, 1962.

———. *Nations and Nationalism Since 1780: Programme, Myth, Reality*. New York: Cambridge University Press, 1990.

———. *On Empire: America, War, and Global Supremacy*. New York: Pantheon Books, 2008.

### *Two Authors*

Hillyard, Paddy, and Janie Percy-Smith. *The Coercive State*. London: Fontana Books, 1988.

### *Three Authors*

Boyle, Kevin, Tom Hadden, and Paddy Hillyard. *Law and State: The Case of Northern Ireland*. London: Martin Robinson, 1975.

### *Four or More Authors*

Laumann, Edward O., John H. Gagnon, Robert T. Michael, and Stuart Michaels. *The Social Organization of Sexuality: Sexual Practices in the United States*. Chicago: University of Chicago Press, 1994.

### *Editor, Translator, or Compiler Instead of Author*

Lattimore, Richmond, trans., *The Iliad of Homer*. Chicago: University of Chicago Press, 1951.

### *Editor, Translator, in Addition to Author*

Agamben, Giorgio. *State of Exception*. Translated by Kevin Attell. Chicago and London: Chicago University Press, 2005.

### *Preface, Foreword, or Introduction to a Book*

Reiger, James. "Introduction." In *Frankenstein; or, The Modern Prometheus*, by Mary Wollstonecraft Shelley, xi–xxxvii. Chicago: University of Chicago Press, 1982.

### *Chapter in a Single-Author Book*

McCoy, Alfred. "Propagating Torture." Ch. 3 in *A Question of Torture: CIA Interrogation, from the Cold War to the War on Terror*. New York: Metropolitan Books, 2006.

#### *Contribution to a Multi-Author Book*

Korman, Gerd. "The Holocaust in American Historical Writing." In *Holocaust: Religious and Philosophical Implications*, edited by John K. Roth and Michael Berenbaum, 45–51. St. Paul, MN: Paragon House, 1989.

#### *Editions other than the first*

Strunk, William, Jr., and E. B. White. *The Elements of Style*. 4<sup>th</sup> ed. New York: Allyn and Bacon, 2000.

#### *Multivolume Works*

Citing the works as a whole:

Aristotle. *Complete Works of Aristotle: The Revised Oxford Translation*. Edited by J. Barnes. 2 vols. Bollingen Series. Princeton, NJ: Princeton University Press, 1983.

#### *Citing a particular volume*

Cromwell, Oliver. *The Writings and Speeches of Oliver Cromwell*, vol. 2, *The Commonwealth: 1649–1653*. Edited by Wilbur Cortez Abbott. Oxford: Clarendon Press, 1988.

#### *Publisher Locations*

<http://www.apsstylemanual.org/oldmanual/resources/publishers.htm>

#### *Journal Article*

Brownlie, Ian. "Interrogation in Depth and the Compton and Parker Reports." *Modern Law Review* 35, no. 5 (September, 1972): 501–527.

#### *Journal Article, Title within Title*

Loften, Peter. "Reverberations between Wordplay and Swordplay in *Hamlet*." *Aeolian Studies* 2 (1989): 12–29.

#### *Magazine Article*

Martin, Steve. "Sports-Interview Shocker." *New Yorker*, May 6, 2002.

#### *Book Review*

Ignatieff, Michael. "We're So Exceptional." Review of *All the Missing Souls: A Personal History of the War Crimes Tribunals*, by David Scheffer. *New York Review of Books*, April 5, 2012.

### *Newspaper Article*

Newspaper articles may be cited in running text and are commonly omitted from the bibliography. If a bibliographic entry is to be included it would appear as follows:

Schaap, Rosie. "Irish Whiskey, an Unfussy, Constant Companion." *New York Times*, March 8, 2012, national edition, magazine section.

### *Website*

Gross, Oran. *Is Torture Ever Justified?* PBS: *Frontline*, October 18, 2005.

[www.pbs.org/wgbh/pages/frontline/torture/justify/3html](http://www.pbs.org/wgbh/pages/frontline/torture/justify/3html) (accessed December 12, 2005).

### *Online database*

Blackstone, Sir William. *Commentaries on the Laws of England*. Oxford: Clarendon Press, 1765–69.

[www.avalon.law.yale.edu/18th\\_century/blackstone\\_bk4ch25.asp](http://www.avalon.law.yale.edu/18th_century/blackstone_bk4ch25.asp)

## Specific Decisions

**Cold War** — c/lc [caps & lower case]

**Formerly hyphenated Americans** — instead of, say, African-Americans, we are now using "African Americans" and also: Asian Americans, Korean Americans, White Americans, etc.

**Ibid.** — "Ibid." is not put in italics.

### **Punctuation and spelling in quoted material**

"In quoted material, however, spelling is left unchanged." [CMS 7.5]

See also, CMS 11.8: Permissible Changes

Although in a direct quotation the wording, spelling, capitalization, and internal punctuation of the original should be reproduced exactly, the following changes are generally permissible to make the passage fit into the syntax and typography of the surrounding text.

- Single quotation marks may be changed to double, and vice versa.
- The initial letter may be capitalized or lowercased.
- The final period may be omitted or changed to a comma as needed.
- Notes and references may be omitted on condition that such omission does not affect the meaning of the quotation.

- Obvious typos may be corrected silently, otherwise use "sic". Readers must be informed of changes made for the sake of clarity, a footnote would suffice.