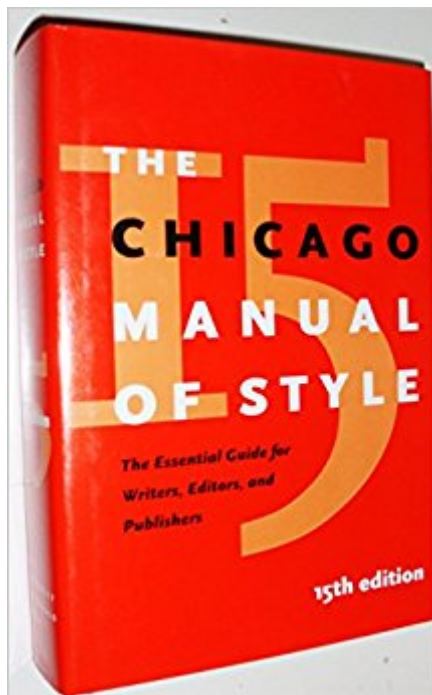


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The Chicago Manual Of Style



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.

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Customer Reviews

Countless publishing professionals have learned the details of their business from this classic guide for publishers, editors and writers. It's updated every 10 years or so, and the 15th edition is the most extensive revision in decades. The Internet's influence is pervasive, with substantial sections on preparing manuscripts for electronic publishing, editing for online publications and citing electronic sources. The "Rights and Permissions" chapter is by attorney William S. Strong (The trace the publication process for books and journals, both print and electronic, from manuscript development to distribution and marketing. For the first time, the manual includes a chapter on grammar and usage, by Bryan A. Garner (A Dictionary of Modern Usage). Gone is the 13-page table showing when to hyphenate compound words of all sorts, but it's replaced by a six-plus-page list and a narrative overview, which will be simpler for the overworked manuscript editor ("copyeditor" has

vanished, and the index relegates "copyediting" to a cross-reference to manuscript editing) to use. Traditionalists may be bothered by the new edition's preference for ZIP Code state abbreviations and dropping periods from such abbreviations as Ph.D. and even U.S. Some things do remain the same. The style guide still endorses the serial comma (which PW does not) and numerals are still spelled out from one through one hundred and at the beginning of a sentence. Those in the publishing industry will need this edition, both for what's new and for what they will want to argue about. Copyright 2003 Reed Business Information, Inc.

The Chicago Manual of Style maintains its vitality by adapting to its ever-changing environment. None of the changes from one edition to the next are capricious; that which remains vital carries over, and that which must change, changes. From the 1906 first edition's limited focus as "a compilation of typographical rules" for books, it has evolved to provide guidance to authors and editors working in other forms and media such as journals, newsletters, Web sites, and even, with the fifteenth edition, American Sign Language. The editors now "assume throughout that most writers and editors, whether preparing print or nonprint works, use computer software." That assumption is most visible in the chapter dealing with presentation in type of mathematical expressions and formulas. Software has collapsed the division of labor between author and typesetter, giving the author the power to fulfill both roles simultaneously. Mathematicians have faced that special challenge; all scholars have been vexed by uncertainty about citing electronic resources. Various specialized manuals from other publishers have attempted to codify practices for citing electronic publications, but none has enjoyed the authority Chicago has earned over nearly a century. The fifteenth offers deeper guidance for citing electronic books, articles in e-journals, electronic editions of older works, and online newspapers and magazines. The clear, practical, and easily applied rules for citing these sources recognize the problem an author must solve when a URL is subject to change; they also offer advice on matters such as when to provide the date a cited e-work was accessed. U.S. copyright law, driven by the same technologies the fifteenth edition addresses, has also experienced significant changes. An expanded section on copyright offers clear albeit not exhaustive coverage of the current complexities of copyright. All authors would do well to study this primer. Chicago's mantra throughout is consistency in support of clarity. Helping authors and editors achieve consistency in practice when creating or editing a manuscript and presenting it to readers is Chicago's *raison d'être*. The prescriptive tone of some entries serves consistency, but usage is determined by users of the language. Chicago acknowledges variants in practice, often noting that an author may use a variant even though its entry first describes preferred practice.

Bowing to popular influence, the editors concede that they "no longer urge deletion of the d in 2nd or the r in 3rd" and they "now recommend the month-day-year form of dates" prevalent in the U.S. The editors also have the wisdom and the experience to uphold rules that, if ignored, can create confusion in readers' minds. All of the rules and recommendations are easily accessible through the thorough index, a hallmark of every recent edition. New to the fifteenth is a lively chapter on grammar and usage contributed by Bryan A. Garner, author of *Garner's Modern American Usage* (2d ed., Oxford, 2003; formerly *A Dictionary of Modern American Usage*). Its first part reviews basic rules of English grammar, and the second offers succinct explanations of words easily misused (decimate, precondition) or confused (e.g., healthy and healthful; purposely and purposefully). Added features discuss bias-free language and prepositional idioms. Evolution is never a lockstep uniform process. Although the heart of Chicago embraces changes wrought by digital publishing, its concluding bibliography lags. Only the print editions of general-purpose encyclopedias and several English-language dictionaries are noted. Even though the entry for the Oxford English Dictionary indicates its availability on CD-ROM, it neglects to mention its online incarnation. But one must not miss the forest for these few trees. As it has done again and again, Chicago offers sensible, clearly articulated, and defensible advice to authors and editors who want to do their best to present an author's text to readers. Every library that serves authors, especially those producing scholarly works, simply must have the current edition of Chicago. RBBCopyright © American Library Association. All rights reserved

It is perhaps time to worry if you feel particularly warm and affectionate towards a book like THE CHICAGO MANUAL OF STYLE. But don't worry too much. For writers, editors, and publishers, there is something deeply satisfying about having at the elbow a treasury of accumulated wisdom and convention like 'the Chicago', all mapped out and trackable by both table of contents and indices. Consider the hyphen. This will only sting for a moment. If your aunt Bessie is an extremely well-read old snorter, why would you say that your Auntie is 'extremely well read' (in a hyphen-less sort of way)? The Chicago has an answer for you at 7.82, prefaced by the kind of judicious statement on trends and preferences vs. rules that could make even a linguist - those most irascible members of humankind - relax. There are other invaluable style guides, among which the Economist's volume deserves pride of place. Yet the Chicago is irreplaceable, informative, and even fun.

Installing this program on Windows 10 took a couple of tries but in the end it worked. The program

itself has a good interface and an excellent search function. It allows you to highlight information, bookmark pages and take notes within the program. The content itself is what you'd expect from this popular manual of style. Even though this is the 15th edition, if you can find a used copy with the installation key or a sub \$90 new copy, I'd still recommend this CD-ROM to most users over the monthly fees being charged for the 16th edition. Definitely a good product and must have for writers of all levels and editors.

I am a magazine feature writer and novelist; CROSSWINDS AT CAMPO CARCASSO was born of what I learned from The Chicago Manual of Style--the manual of manuals. I write for a living in the semi-darkness of my lonely office, with a gooseneck lamp, two laptops, three printers (2 always out of ink cartridges) where only the ghosts of my stories linger, waiting to be put down on paper (or on WORD), anticipating to come alive and stun the world with my literary genius and use of wonderful words--then wham, bam, I hit a wall. Where do the elipses go? Can I use three dots or is it four? The em dash, semi colon or the colon...yes, no, maybe? It is then that I reach for my big tome titled the Chicago Manual of Style 15, that will tell me all I need to know about journalistic quandries. I must admit it was my best .com buy and it has a place of honour among my reference books that stack on my desk waiting for a turn to tell me what I want to know. If you buy but one single book, let it be the manual. Anita F. Venezia

The Chicago Manual of Style is a must-have for all writers, and also for people who do a fair amount of writing at work. In one of my writers' online forums, a couple of snooks said proper grammar and punctuation is something they could care less about, because it takes them away from what they do best: write books that tell people how either to make money, or to become a better business entrepreneur. They say they rather pay someone to get it right for them. I say that's total crap. If you want to write anything you should be a perfectionist in using proper grammar and punctuation in your writings. And the Chicago Manual of Style is the best book available to help you get things right. Then, after you have a polished work, of course you should send it to a proofreader/editor to catch any mistakes you might have missed. Buying the Chicago Manual of Style is a no-brainer for writers. However, I'm starting to believe some writers, especially those in the self-help, make-a-quick-buck field, have less brain matter to start with; just ambition to make a buck.[...]

Very useful for budding authors. Tedious, but that is what can be expected for this type of book.

If you have any questions about your use of grammar, punctuation, word usage, documentation, indexes, or want to know about editing, front and back matter, or about anything else related to preparing your manuscript for the publishing industry--this is your book. The Chicago Manual of Style is the go-to bible of the publishing industry. Yes, many traditional publishing houses also have an in-house style guide, but if you submit a "clean" manuscript following the CMS, the editor will dance a jig on top of her desk. Ok, maybe not dance a jig, but if your story is solid AND your copy is immaculate, you'll definitely get closer to getting an agent and a publishing deal. Ok, now for the slightly negative things that are still not negative enough to make me give the CMS less than 5 stars: This fat orange book weighs more than a phone book. (Yes, it's orange; the tone of the thumbnail pic on is all jacked up.) I've dropped it on my bare foot, and broken a nail when I pulled it from the shelf and it slipped out of my hand. So, be warned: there are hazards to using it. And yes, the layout can be confusing and a little difficult to find what you're looking for when you first begin using it, but using colored Post-It tabs makes it easy to check certain sections you turn to often. For grammar and punctuation geeks (like me), you'll pore over the Chicago Manual of Style like a favorite novel, reading it page after page. If you struggle with remembering (or knowing) whether the period goes inside or outside of the quotation marks, if you're not sure how to properly format an em dash (hint: no spaces on either side), or if you're still spacing twice at the end of a sentence--click the BUY NOW button!

This book was indispensable for my Master's degree and doctorate and I've had a copy in my library ever since my undergraduate days. I do like that this one came directly from the University of Chicago, essentially getting your guidance straight from the source. Definitely recommended for grad students, especially. Just be sure you always have the updated version that your particular school requires, as the CMS is updated frustratingly regularly :)

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