

East-West Connections Style Sheet Guidelines

In General

- Published papers should be no more than 20 double spaced pages and follow the Chicago Manual of Style (14th Edition) with in-text citations and with minimal footnotes.
- Articles should use inclusive language. Submissions with either (or both) content or theoretical pedagogical focus are welcomed. *Connections* welcomes articles from both the Social Sciences and Humanities as well as the occasional creative work with Asia related content.
- Use one space (not two) at the end of a sentence.

Verbal Style and Spelling

- Spelling: Preferred spelling follows North American spelling and punctuation. Please note that -ize spellings should be used (recognize, emphasize, organization, etc. BUT analyse, exercise, etc.). Square brackets should be used within parentheses, to indicate the major text inserted into a quotation by the author (e.g. [*sic*]), and should also be used to contain the citation of an original, transliterated term translated. In this case, the foreign word should not be italicized.
- Numerals: Numerals are written out in full when they are ten or below, when they begin a sentence and when they are an even hundred, thousand, million, etc. But sometimes it is better to have consistency rather than follow this rule. Numbers of centuries should always be written out in full: twenty-first century; nineteenth century etc. Numerals in references, and in particular volume numbers, should be given in Arabic rather than Roman format (2 instead of II).
- Please use the en-dash (not hyphens) to connect numbers, e.g. “In Genesis 6:13–22 we find God’s instruction to Noah.”
- Possessives: For possessives of proper names ending in a (pronounced) *s* add *s*, e.g. Childs’s Introduction, Jones’s views. The exception is for ancient names, e.g. Jesus’, Moses’, Barthes’, Descartes’, etc.
- Use: focused, focusing, etc. (not focussed, focussing); first, secondly, *or* first, second (but not *firstly*); acknowledgment, judgment; “E.g.” and “i.e.” are only permissible in the body of the text if they introduce a list or are within parentheses. Likewise, please avoid “etc.” unless it is in a footnote. Please do not use op. cit., idem, and avoid ibid. Avoid “f.” and “ff.” whenever possible through reference to exact pagination.

Capitalization

Use lower case for personal pronouns of divine persons other than at the beginning of sentences: he, his, etc. In the case of book titles, significant caps are recommended. *Sentence style capitalization must be used for titles in Arabic and German.*

Fonts and Font Styles

Use Times (or Times New Roman) 12 pt as the font for the main text.

Use the following fonts, where required, for special purposes:

-*concordances and transcripts* should be set in courier;

-*special symbols* should be set in a symbol font (as far as possible, use only one such font throughout the manuscript);

-text in a language which uses a *non-roman writing system* (e.g. Mandarin, Arabic) may need a special language font (see instructions below);

-use *italics* to show which words need to be set in italics, NOT underlining. (This is so underlining can be used as a separate style in linguistic examples and transcripts, where needed).

Foreign Words and Phrases

In general, foreign words and phrases, both in main text and endnotes should be provided in translation, followed by the transliterated foreign word in square brackets.

Transliterated forms should always be in italics. Thus: house [*bayt*].

Chinese transliterations should follow the modern pinyin. Transliterations of other languages should follow an accepted standard which should be indicated in a footnote at the first occurrence.

Quotations

Quoted matter, if more than three lines, should normally be indented, without quotation marks. Quotations of up to three lines should form part of the text, and should be indicated by double quotation marks. Single quotation marks should be used only for quotations within quotations or for emphasis in the text. Spelling and punctuation should be reproduced exactly as in the original, with any additional material by someone other than the original writer in square brackets. All quotations amount to extracts from a longer text, so ellipses should not be used simply to indicate that in the original text there are preceding and following words.

Page Layout

- Do not use the Justify Margin feature throughout including footnotes and references.

Title Page

- Papers should include an abstract following the title, author's name, and institutional affiliation and prefacing the introduction.

Citations

- Citations: (Author(s) page number)
- In-text citation example: (Hall and Ames 99)
At the end of a sentence place period after (not before) the in-text citation: (Hall and Ames 99).
- For multiple uses of texts with the same authors use publication dates: (Hall and Ames 1998, 180) [and] (Hall and Ames 2000, 99).
- For in-text citations in indented quotes: Try to place on last line of quote if there is room without a period after the citation.
...but in celebrating the various harmonious relationships between the two sensibilities, that one best understands the classical Chinese seekers of the Way. (Hall and Ames 180)

Footnotes

- Set format function for footnotes (not endnotes).
- Use footnotes sparingly.
- Do not exclusively use footnotes for citations; use in-text citations.

Quotations

- For indented quotes use block feature and center quotation.

Section Titles

- Section titles should be centered and placed in bold.
- Subsection titles go flush left and are placed in italics and not in bold.

References

- Papers should also include a Reference section that follows immediately after the conclusion. *Follow this example—*

References [place in bold and center]

References

Ames, Roger T. and Rosemont Jr., Henry. 1998. *The Analects of Confucius: A Philosophical Translation*. New York: Ballantine Books.

Reppen, Konrad. 1987. "What is a 'Religious War'?" In *Politics and Society in Reformation Europe*, edited by E. I. Kouri and Tom Scott, 311-328. London: Macmillan.

Book Review Guidelines

- *Follow this example for book review title—*

Thinking from the Han. By David L. Hall and Roger T. Ames. Albany: State University of New York Press, 1998. 336 pages. \$29.95.

Conclude review with name and affiliation flush right:

Joseph L. Overton
Kapi`olani Community College

Additional Guidelines for Preparing Artwork (i.e. Illustrations)

Authors are expected to supply “camera-ready” artwork with their manuscripts. These notes explain what that means in practice, and gives guidance as to how to prepare the most common kinds of artwork needed in academic publications.

Supplying the right kind of artwork is critical to the timely production of a journal issue. Where problems arise in production it can hold up the production of a title substantially. Please be aware that when you submit the final draft of your manuscript to the Publisher you are confirming that the artwork (photographs, line drawings, tables and data examples) are ready for publication. Although you will be given an opportunity to check proofs of your work, this is intended only to ensure that nothing untoward has occurred in the production process. For the majority of artwork, no changes will be possible at proof stage.

Preparing artwork

All figures must be supplied separately from the manuscript, in an appropriate digital format. Each figure will be reproduced exactly as you have created it. We will scale down the artwork, if necessary, to fit the page dimensions.

Artwork which is wider than the width of the text column in the printed page will in most cases be scaled to 114mm. This will reduce the size of any text in the artwork and you should take this into account when creating it.

There are two main kinds of digital artwork used in publications: vector and bitmap. This section provides advice as to when each format is most appropriate and guidance as to what to do and what to avoid when preparing your artwork.

Do not use color in artwork. All artwork must be supplied in greyscale and you must make sure that any tints used (e.g. in graphs or bar charts) are sufficiently distinct. Do not use tints below 20% or above 80% and ensure that any tints used differ by at least 20%.

Do not embed any artwork in the Word files containing the manuscript or supply artwork in Word format. Any such artwork will be lost in the conversion process.

Each figure must be supplied as a separate file in PDF, ai (Illustrator), eps (Encapsulated Postscript), Tiff, or Jpeg format. Jpeg should be used only for photographs and should be compressed with a “High Quality” setting.

Each artwork file should be named according to its figure number. Where a piece of unnumbered artwork is needed, name the file using roman numerals (e.g. Figure v) and use this number when showing where the figure is to appear in the manuscript (see below). All photographs should be supplied at a resolution which will allow reproduction at 300 dpi at the final size.

Do not use “screen grabs” to create artwork except for illustrations of what a screen looks like (eg in research on the use of computers in classrooms). The resolution of a screen shot is typically 72 dpi and is too low for normal reproduction in print.

Where possible avoid bitmap format for figures containing text or lines. Where such a figure must be submitted in bitmap format (e.g. because it has been scanned from another work), it should be supplied at at least 600 dpi in TIFF format. Never use jpeg format for figures containing lines and/or text.

Never use drop shadow effects on artwork. Ensure the background to the artwork is white or transparent. Do not enclose the artwork in a frame or tinted box. Make sure any lines are at least 0.5 pt in width.

The same rules apply to fonts in artwork as those relating to the manuscript. Where possible use only standard fonts (e.g. Times, Arial, Helvetica, or Courier). Use specialist fonts only where absolutely necessary. Where you supply files in PDF format, make sure that all fonts are embedded.

How to show placement of artwork in the manuscript

Show where a figure should appear in the main text by inserting a line as below:

[FIGURE 1 NEAR HERE]

Use square brackets as shown. If there is a caption, this should NOT be included in the artwork file but MUST be included in the main text file immediately under the line showing the insertion point. If the artwork is an unnumbered figure use a temporary roman number (e.g. Figure v) and do not include a caption. Make sure that, whatever you call it, the name of the file containing the artwork is the same as what you put in the square brackets.

Using vector drawing software to create artwork

Any artwork which involves lines and text should be created using a “vector” drawing package. There are many such packages which can create artwork suitable for publication ranging from the free (Open Office Draw) to expensive industry standards (Corel Draw, Macromedia Freehand, Adobe Illustrator). If you have an option to set the “color mode” of

the figure, select “Greyscale” (if available) or “CMYK,” if not. If you choose CMYK, make sure that you use no colors other than black or shades of grey.

When you save or export your file, use one of the following formats (in order of preference) PDF, ai (Illustrator), eps.

Using *Microsoft Word/Powerpoint* to create artwork

Many authors use the drawing facilities in Microsoft Word or Powerpoint to create artwork. This is probably the single greatest cause of headaches in production since it is very difficult to extract artwork embedded in Word files and convert it successfully into a form which can be used in book and journal printing. Here are some of the problems:

Microsoft Office creates artwork in RGB color – suitable for displaying on a screen.

When this is converted to greyscale in production, it may not look the same as the author intended. Key contrasts (e.g. in the color of lines on graphs) may be lost.

Microsoft Word documents look different on different computers. Fonts are mysteriously substituted; line lengths and breaks – even page breaks – change as text reflows on a different machine; the boundaries of areas using hatches or tints in artwork (“clipping masks”) may be lost. Nevertheless, it is often possible to create usable artwork using drawing tools in Microsoft Word or Powerpoint provided that you convert the artwork file to PDF on the same machine as you created the drawing, ensuring that all fonts are embedded in the PDF. Make sure that you use no color – only use black and tints of grey. The PDF file you send us will still be in RGB, but we may be able to convert it successfully.

If you are using Word or Powerpoint to create artwork, be very careful to follow the guidance about color, tints, fonts, etc. given earlier. Do not include any text which does not form an integral part of the figure (e.g. a caption or running head) in the artwork file.