

Chebacco Author Guidelines

Mount Desert Island Historical Society

Introduction

First, we'd like to thank you for contributing to *Chebacco*, the journal of the Mount Desert Island Historical Society. The mission of the Mount Desert Island Historical Society is to foster meaningful engagement with the histories of Mount Desert Island. *Chebacco* is one means by which we accomplish that mission, and your role is vital.

You are writing to an educated lay audience with a profound interest in Mount Desert Island. In *Chebacco*, our goal is to provide a place for our audience to encounter histories of Mount Desert Island that are novel and illuminating. We appreciate stories that look at oft-told tales from new angles, interpretations based on new sources or emerging pathways in the historical discipline, and subjects that explore the boundaries of the general theme adopted for each issue.

The qualities we are looking for include the use of clear, lean prose that is historically accurate and referenced in endnotes. All articles are subject to several rounds of editing among members of the editorial board and the *Chebacco* staff, who will work with you to enhance your article's clarity and appeal.

Editorial process overview

Articles come to *Chebacco* in different ways. Regardless of how articles come to us, writers are asked to submit articles of a certain word length (including endnotes). As you write your article, if it looks like it will be substantially shorter or longer than the assigned length, please consult with the executive director, as these changes may necessitate changes elsewhere in the journal.

After articles have been submitted, they are reviewed by members of the editorial board to see if substantive changes will make them better suited to our audience and mission. Authors then may be asked to revise their articles in an iterative process with one or more members of the editorial board. Once both are satisfied with the results of this process, the articles then go to the editor, who reads them for clarity and conformity with *The Chicago Manual of Style*. In this part of the process, most changes made relate to the form of the article, not the substance. As such, author approval for changes are not sought. However, if any questions arise regarding the substance of the article, the editor may contact authors for clarification.

The "Document format – Article components" section on page 2 reveals what should be included in an article. We ask all writers to read this, as we now would like to collect your article, visual captions and credits, biography, and acknowledgments as a single document.

Our authors come from a variety of backgrounds. While some are familiar with *The Chicago Manual of Style*, the style manual which guides the publication of most history publications, we realize that many of you are not. We do not ask or expect you to become experts on *CMOS*, but when articles come to the editor largely consistent with the manual's style expectations, the task of ensuring consistency across the publication is simpler.

To help those of you who are not familiar with *The Chicago Manual of Style* and its nearly one thousand pages of rules, we have created *Chebacco* style guidelines. We do not ask you to study them in detail, but to refer to them as needed while preparing your manuscript for submission. They address the most likely trouble areas, like the formatting of names and numbers, incorporation of quotations into text, punctuation, time periods, list formatting, writing captions and courtesy for visuals, and writing endnotes for the most frequently selected sources of information. A table of contents for this reference tool is on page 3.

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Document format - Article components

Your document should be US Letter size (8.5” by 11”). Use Times New Roman 12-point font for everything. The designer will make changes to the appearance of the articles after they have been edited.

The title should be centered, written “headline style.” In headline style, each word starts with a capital letter unless it is a preposition, conjunction, or definite or indefinite article (the, a, an), but the first letter of the first word of a headline or subhead is always capitalized.

A blank line should follow the author’s name and precede each section of an article. A blank line also should be inserted before and after each block quotation.

An article can begin with a quotation, which follows all the rules of a quotation (see quotation section) except that the name of person being quoted is included by itself on the line below the quotation.

An article also can start with an introduction or an overview section. A section heading, perhaps “Introduction,” may be included, but is not required.

An author also may start right in without including an introductory section or quotation as long as the beginning of the article makes the aim of the article clear.

With the exception of the main title and the author’s name, which should be centered, and section headings, endnotes, and captions, which should be justified left, all article text should be justified left and right.

Every section, with the possible exception of the first one, should start with a section heading that follows headline style. Section headings should be titled meaningfully (not Section I, Section II) and consistently (for example, all noun phrases, like “Conditions at the Front,” “Troop Morale,” and “The Path to Success.”)

The first line of each paragraph (except in block quotations) should be indented 1/2 inch.

As you write your article and decide what visuals to include, mark where you want those visuals to be in relation to the text by inserting a blank line below a paragraph, followed by the name of the image file, which should be descriptive and unique. Below that, write the caption and courtesy (See “visuals.”), then leave another blank line before starting your next paragraph.

After you have finished writing the text of the article, add a one-paragraph bio and a paragraph of acknowledgments similar to these examples.

An Island Landscape Gardening Culture: The Legacy of Nurserymen from 1880 to 1920
By Betsy Hewlett

When the Mount Desert Nurseries were started [in 1896] conditions at Bar Harbor and elsewhere on Mount Desert Island were far different from the present. The simple fishermen's huts and farmhouses, collected around each sheltering harbor when the sea was the only highway, had grown as the stream of visitors increased into big hotels; while summer residences, simple or costly, were springing up on every available site along the shore, flowers were in demand to make the bare hotel rooms beautiful and gardens around the new summer homes were everywhere in the making. It was a transitory condition, but it was based upon a real and permanent human need and opportunity for gardening, which trial and experience had shown to be extraordinary. The time was one of great activity along horticultural lines.¹

George Bucknam Dorr, ca 1942

As the eastern Mount Desert Island shoreline transformed from fishing villages and shipping gateways into a horticultural showplace of lavish cottages with gardens and manicured landscapes, economic opportunities for local residents moved away from fishing, shipping, and farming to gardening, landscape construction, and property maintenance. Over a forty-year period from 1880 to 1920, there was a major shift from traditional island land and sea occupations to new ones that relied on the summer cottagers for their creation and their income. The contemporary legacy of this lifestyle change is a robust garden and landscape history built upon the aesthetics of place established in the late nineteenth and early twentieth centuries.

A Scottish nurseryman comes to Bar Harbor

William Miller was an early nurseryman who relocated to Mount Desert Island at the outset of the horticultural boom in the Northeast. His birth into a farming community near Firth of Clyde on the southwest coast of Scotland in 1863 meant Miller was well-versed in rough terrain and often cruel and hard seasonal changes similar to those of Mount Desert Island.

In his late teens, Miller's first stop after leaving the family farm and plant nursery in Ayr, Ayrshire County, Scotland, was the city of Edinburgh.² The public gardens were hiring and the new horizon looked promising. His family were nurserymen, growers and propagators of plants for the elaborate landscape design projects common throughout the British Isles and elsewhere in Europe. As populations were shifting to the industrialized urban areas, Miller saw opportunity in

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Bio: Tim Garrity served four years as a Navy hospital corpsman and spent twenty-five years as a health care executive. In 2009, he enrolled in the graduate program in history at the University of Maine. The following year, he worked as an interpretive park ranger at Acadia National Park. Later in 2010, he became the executive director of the Mount Desert Island Historical Society. He went on to earn his MA in history in 2014.

Acknowledgments: Many people helped me in this project: Emily Beck, Durlin Lunt, *Chebacco's* editorial board, the staff of the Jesup Memorial Library, Hannah Stevens, Andy MacIsaac, the Acadia Senior College Acadian Borderland class, my colleagues at the University of Maine, and especially my wife, Lynn Boulger. This article is dedicated to my Irish grandparents, Michael Garrity and Julia Heskin, who were among the “army of immigrants” that so worried Horace Shaw.

The final part of your article should be the endnotes. No section heading is necessary. Word processing programs have endnote functions, which should put them at the end where they need to be. See the endnotes section for formatting details.

In general, avoid embellishing the text with bold, underlining, italicization, etc. except as required by rules outlined below or in *CMOS*.

***Chebacco* Style Guide Table of Contents**

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Endnotes

Chebacco uses endnotes. Some endnotes are used to comment on the text, but most are used to show the sources used in writing an article.

The section on endnotes in *The Chicago Manual of Style* is well over 100 pages long because of the variety of details that exist about the scores of different types of source material useful to writers. To help you write endnotes that more closely conform to the standards in historical journals, we provide you with this short guide. Your efforts to follow these standards should significantly reduce the amount of time we spend editing the journal for consistency and either allow us to spend more time focusing on other areas or simply conserve resources. If you use a source of information that doesn't conform to any of these examples, choose whichever format seems most appropriate/similar and include more information than may be required, rather than less. It is far easier for an editor to cut out unnecessary details than to seek out that source for missing information.

Endnotes should be marked in text with superscript Arabic numerals.

... anti-immigrant sentiment found full-throated expression in the literature and rallies of the Ku Klux Klan that attracted hundreds and sometimes thousands to meetings in and around Mount Desert Island.⁹ But by then, ...

Word processing programs allow for the easy inclusion of endnotes, the type and format of which can be set by the author. The numeral marking the endnote should go at the end of the sentence, as in the example above, or if the borrowed idea is in a clause of its own within the sentence and that clause marks the boundary between the idea being attributed and another idea either from the article author or another source, then the mark should go at the end of that clause.

Like most states, Maine depended on natural resources for its wealth,⁷ though on which natural resources the state depended would shift over the coming decades.⁸

Some endnotes comment on text. Endnotes can be used to add explanation, detail, or information that the reader might find interesting or useful, but that would not fit well into the flow of the article.

²² Captain George Weymouth (c.1585-c. 1612), an English explorer who explored the coasts of Maine.

⁷ These excerpts have been edited for clarity.

⁸ An alternative, anglicized name for China.

Some endnotes comment on text and attribute the source of information.

⁷ Frances Sergeant Childs, *Fontaine Leval, a French Settlement on the Maine Coast, 1791* (Worcester, MA: American Antiquarian Society, n.d.), accessed November 24, 2015, <http://www.americanantiquarian.org/proceedings/44807039.pdf>. Childs wrote this article in English, but the de Leval diary is transcribed within the Childs article in French, which Springuel has translated to paraphrase here.

Most endnotes attribute sources, in this example, a book by one author.

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³ Judith B. Tankard, *Beatrix Farrand: Private Gardens, Public Landscapes* (New York: Monacelli Press, 2009), 199.

The basic order of an endnote of attribution is author, title, publication details. If the source is part of a larger source, (say, an essay in a book, or an article in a journal), both are included. Typically, the part (article, essay) is in quotation marks and the whole (book, journal) is in italics. Regarding publication details, in the names of journals and publishers, the words “The,” “company,” “Ltd,” “Publishing co.” “Press” etc. are regularly omitted, though there are exceptions. Pergamon Press can be listed simply as “Pergamon,” but “Free Press” lacks something when shortened to “Free.” As such, keep “Free Press,” or “New Press.”

More examples of endnotes of attribution

Book by one author, no page number (No page number is needed if an idea is drawn from across a source.)

⁴³ William Seale, *The Garden Club of America: One Hundred Years of a Growing Legacy* (Washington, DC: Smithsonian Books, 2012).

Part of a book (essay)

⁴⁸ Paula Dietz, “Beatrix Farrand and the Bulletins of Reef Point Gardens,” in *Of Gardens* (Philadelphia: University of Pennsylvania Press, 2011), 14.

Part of an edited book (essay)

² J.B. Harley, “New England Cartography and the Native Americans,” in *American Beginnings: Exploration, Culture, and Cartography in the Land of Norumbega*, ed. Emerson W. Baker, et al. (Lincoln, NE.: University of Nebraska Press, 1994), 288.

Part of a book (chapter)

² John R. Gillis, *Islands of the Mind: How the Human Imagination Created the Atlantic World* (New York: Palmgrave McMillan, 2014), chapter 1.

Book with two or three authors

⁸ Paul F. Boller Jr. and John George, *They Never Said It: A Book of Fake Quotes, Misquotes, and Misleading Attributions* (New York: Oxford, 1989), 62.

Book with four or more authors

¹¹ James Acheson et al., *The Fishing Ports of Maine and New Hampshire: 1978, Report to the National Science Foundation*, vol. 1 (Orono, ME: Maine Sea Grant, 1980), 1.

Book with an editor, no author

⁴ Louis Clinton Hatch, Ed., *Maine: A History* (New York: American Historical Society, 1919), 304-305.

Dictionary definition found online

² *Oxford English Dictionary Online*, n. “historiographer,” accessed

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December 7, 2015, <http://www.oed.com/view/Entry/87316?redirectedFrom=historiographer>.

Book published by author

¹⁹ John Gilman, *Canned, A History of the Sardine Industry, Part 1* (St. Stephen, NB: printed by author, 2001), 19-20.

Unpublished manuscript (Though “Note VI” is part of a whole, the whole is NOT italicized because it is unpublished.)

¹⁵ Eliot, “Note VI: The English Explorers,” in “Notes on the History of the Eastern Coasts of Maine and the Island of Mt. Desert in Particular,” (unpublished manuscript) 1-3. Mount Desert Island Historical Society, Mount Desert, ME.

Article in a journal with volume number (Unless the volume number is part of the title, use Arabic numerals even if the publication uses Roman numerals.)

²⁰ Bill Horner, “From Horses to Horsepower: Mount Desert Island’s Ten-Year War for the Automobile,” *Chebacco* 14 (2013): 87-106;

Article in a journal with volume and issue number

¹³ George B. Dorr, Ernest Howe Forbush, and M.L. Fernald, “The Unique Island of Mount Desert,” *National Geographic Magazine* 26, no. 1 (July 1914): 77.

Article to be published

¹⁴ Duane D. Braun, “Bedrock Geologic Map of Mount Desert Island, Maine,” *Maine Geologic Survey, Open File Report*, forthcoming.

Article in a newspaper (The detail of these endnotes reflects the amount of information available.)

³⁰ Rob Levin, “Sea Level Rise Concern Grows,” *Mount Desert Islander*, March 26, 2015, <http://www.mdislander.com/featured/sea-level-rise-concern-grows>.

³ L.C. Bateman, *Mount Desert Herald*, October 1, 1891.

A report in an archive accessed online

⁷ William H. Dunbar and Edward Lothrop Rand, “First Annual Report of the Botanical Department 1880,” Gray Herbarium Archives, Harvard University, quoted in Catherine Schmitt, “The Champlain Society,” Maine Memory Network, accessed November 30, 2015, <http://mdi.mainememory.net/page/3817/display.html>.

A report published by the government

² Nathaniel S. Shaler, “The Geology of the Island of Mount Desert, Maine,” *8th Annual Report, U.S. Geological Survey, 1886-1887, Part II* (Washington DC: Government Printing Office, 1889), 987-1061.

Natural resource report

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²⁵ J. Anderson, “The Potential Impact of Sea Level Rise on Seabird Nesting Islands in Acadia National Park,” Natural Resource Report NPS/ACAD/NRR-2015/1055 (Fort Collins, CO: National Park Service, 2015.)

Paper presented at a conference

¹⁸ Ron E. Beard, “Mount Desert Island Tomorrow: Using Principles of Human Ecology to Build Local Rural Capacity, 1987 to 2006,” (Paper presented at the Society for Human Ecology Conference, College of the Atlantic, Bar Harbor, ME, October 18-21, 2006).

A speech reported in a newspaper

⁶ From a speech delivered at the annual meeting of the Maine State Board of Trade, held at Bar Harbor, September 24, 1918, *Bar Harbor Times*, September 28, 1918.

Correspondence (telegram) (The level of detail included depends on the level of detail of the archive. An archive will not necessarily have as many divisions as the archive listed below.)

⁴¹ Rockefeller to Charles Miller, telegram, May 1, 1939, Rockefeller Archives, family, homes, I(FA318), box 76, folder 780.

Correspondence (letter)

⁴² Rockefeller to Charles Miller, May 6, 1939, Rockefeller Archive, family, homes, I(FA318), box 76, folder 780.

Personal interview

²² Anna Ryan, interview with author, June 1, 2015.

Materials from private or institutional archives or collections

⁸ Architectural drawings and blueprints for Maine subdivisions and community facilities developed by Joseph Henry Curtis, 1880 through 1913, collection of the Land and Garden Preserve of Mount Desert Island, Maine, hereafter LGP, Seal Harbor, Maine.

¹ Writings of George Bucknam Dorr, Acadia National Park Archives, B3F9.

⁴⁶ Mount Desert Nurseries to Beatrix Farrand, invoice, September 29, 1923, private collection of Ronald Epp.

²⁹ Business Letterheads & Invoices Notebook, viewed September 16, 2015, collection of the Bar Harbor Historical Society, Bar Harbor, Maine.

Information from the registry of deeds

³⁵ Registry of Deeds, Hancock County, Maine, book 619, 207.

Materials retrieved from ancestry.com

⁴⁷ Find a Grave Index for Samuel Seplin, via www.ancestry.com.

⁴¹ “Massachusetts, Passenger and Crew Lists, 1820-1963.” www.ancestry.com.

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³⁵ US Census for Bar Harbor, 1920, www.ancestry.com.

Other materials accessed online

¹⁴ *Hardy Herbaceous Perennials, Seedlings, and Young Plants of Northern Trees and Shrubs* (Bar Harbor, ME: Mount Desert Nurseries, Spring 1904), <http://biodiversityheritagelibrary.org/item/176107>.

² “Governors of Maine,” Maine State Legislature, accessed May 4, 2015, <http://legislature.maine.gov/9197/>.

¹ Horace W. Shaw, quoted in Andrew McIsaac, “First Maine Forward,” accessed May 4, 2015, <http://mainehevies.blogspot.com/2006/05/dedication-of-first-maine-monument-and.html>.

¹⁰ “US Custom House, Portland, ME,” US General Services Administration, accessed November 10, 2015, <http://www.gsa.gov/portal/ext/html/site/hb/category/25431/actionParameter/exploreByBuilding/buildingId/860>.

⁴⁹ Jewish Telegraphic Agency, www.jta.org, accessed September 29, 2015, <http://www.jta.org/1958/07/21/archive/anti-jewish-discrimination-widespread-among-summer-resorts-in-maine>.

⁴ “Annual Park Recreation Visitation (1904 - Last Calendar Year),” National Park Service, accessed November 30, 2015, [https://irma.nps.gov/Stats/SSRSReports/Park%20Specific%20Reports/Annual%20Park%20Recreation%20Visitation%20\(1904%20-%20Last%20Calendar%20Year\)?Park=ACAD](https://irma.nps.gov/Stats/SSRSReports/Park%20Specific%20Reports/Annual%20Park%20Recreation%20Visitation%20(1904%20-%20Last%20Calendar%20Year)?Park=ACAD).

Repeated use of the same source

If you cite the same source two times in a row, use “Ibid.” with the page number if it’s different, or without if it’s the same.

⁴ Louis Clinton Hatch, Ed., *Maine: A History* (New York: American Historical Society, 1919), 304.

⁵ Ibid., 305.

⁶ Ibid.

If the additional uses of the same source do not follow directly, but after other sources, then just use last name of the author (or editor), the title (or the first few words of it if it’s long), and page numbers.

⁴ Louis Clinton Hatch, Ed., *Maine: A History* (New York: American Historical Society, 1919), 304.

⁵ John R. Gillis, *Islands of the Mind: How the Human Imagination Created the Atlantic World* (New York: Palmgrave McMillan, 2014), chapter 1.

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⁶ George B. Dorr, Ernest Howe Forbush, and M.L. Fernald, “The Unique Island of Mount Desert,” *National Geographic Magazine* 26, no. 1 (July 1914): 77.

⁷ Hatch, *Maine: A History*, 305.

⁸ Dorr, Forbush, and Fernald, “The Unique Island,” 79.

Lists in articles

Most lists should stay in paragraphs, but if a list would be challenging to read, perhaps because it is long, or if the reader needs the list, perhaps to compare with another list or for reference, separate the list from the paragraph following these rules: There are no blank lines before or after lists; Number lists only if numbers are needed to denote rank or sequence; Use bullets to differentiate between items in a list; Avoid using lists with more than one level of information, like an outline might have.

At the meeting, the selectmen outlined the following actions to take:

- grant-distribution criteria selection
- spending proposal review
- proposal ranking
- reporting requirements review

Names, nouns

After first reference, use only the last name of a person as long as the reference to him or her isn't too far removed in the text from the previous mention. “Susan Lee” should be referred to as “Lee” further on in the paragraph, but if others are mentioned in several intervening paragraphs, it may make sense to refer to her by full name again.

Don't use courtesy titles like “Mr.” and “Mrs.” unless absolutely necessary (except in quotations). One could argue that the following is an appropriate use of “Mrs.” If Alden Martin's wife had not already been introduced.

While Alden Martin was an advocate for, Mrs. Martin spoke strongly against... in private.

One also could argue that it would be better to write “... his wife, Celia Martin, spoke ...”.

Common Latin terms like “et al.” should not be italicized. Save that distinction only for uncommon Latin terms.

A title, like “president” or “finance director” is capitalized only when it precedes that name of the individual.

President Grover Cleveland

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Cleveland, who was president during the ...

Use no commas in names with suffixes like Jr. or III.

Elwood Muncy III John F. Kennedy Jr.

Limit the use of “MDI” to those instances when it is part of a proper name, like “MDI Photo Club.” When referring to the island, use “Mount Desert Island.” If you refer to it repeatedly, you can also call it “the island” as long as you are not also writing about other islands. Notice that “island” is not capitalized when used by itself, only when used in the proper name. When using part of a proper name to refer to a whole institution, the part is only capitalized if it would be a proper name by itself. For example, “Husson University” could be referred to as “the university” or as “Husson” in further references. “The Mount Desert Island Historical Society” would be referred to as “the historical society” on future (and textually close) reference.

The abbreviation “US” (no periods) may be used as an adjective, but should not be used as a noun. Use “United States” instead.

When using an abbreviation for a state (in endnotes, tables), use the two-letter postal abbreviation. But in text, state names should be spelled out when they stand alone or follow the name of a city (but use “DC” after Washington).

Ship names should be italicized. “The” should precede the name only if it is actually part of the name.” For example, the former ferry to Nova Scotia was actually named “The Cat.”

I took *The Cat* to Yarmouth in 2000.

When a word is a thing: When writing about a word or phrase, put it in quotation marks. The same is true for new terms or unusual idiomatic expressions.

Because the telephone was invented in the United States, where English predominated, the English word “hello” moved across national borders and into use by speakers of other languages.

Bob is a real “stuffed shirt.” (Note: as these expressions become more common, the quotation marks fall out of use.

Whole publications, recordings, series, etc. should be italicized (books, newspapers, CDs, journals), but parts of the whole are typically enclosed in quotation marks (chapters, articles, songs). An unpublished manuscript is an exception. Use quotation marks, not italicization for it.

Numbers

General rules for choosing words (seven) or figures (7)

Spell out zero through one hundred as well as multiples of hundreds, thousands, and hundred thousands.

twenty sixty-four one hundred twenty-two thousand
seven hundred thousand but 214 22,400 700,925

Millions and billions generally follow the same rules.

two million thirty-four billion but 453 million

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For the sake of consistency, if a few numbers are being reported in a paragraph and one of them must be written in figures, but some could be written as words, write all as figures.

239, 400, 454 instead of 239, four hundred, 454

Use figures for currency.

\$14.05 \$4,000,000

Avoid using figures at the beginnings of sentences.

Common exception

Percentages are always preceded by figures. Use the word “percent.”

4 percent, 135 percent

In technical contexts, or in paragraphs with many percentages, the symbol “%” may be used.

Punctuation

At the end of each sentence, put one space after the final punctuation mark and before the first word of the next sentence in the paragraph. On typewriters, the width of that space was fixed and small, so many of us were taught to use two spaces after sentence-final punctuation, but word processors automatically make that end-of-sentence space wider.

Serial commas are used.

A, B, and C not A, B and C.

Plural possessives simply add an apostrophe. Exceptions are too rare to review here.

Quotations

Quotations should be used when the specific wording of another author’s text has value, perhaps because it is poignant or provocative, or includes unique phrasing or technical language that can’t be paraphrased easily. If there is nothing special about the wording (it is merely informational), consider paraphrasing. Paraphrasing does not eliminate the need to cite the source.

Both inline and block quotations should be introduced using a word like “said” followed by a comma and the quotation, a phrase like “said that” followed by the quotation, or a word like “claim” followed by a colon and the quotation. The most common ways of introducing a quote follow. Attribution for a block quotation should precede the quotation, but attribution for an inline quotation can come before, after, or between parts of the quotation.

Smith said, “as the lungs of the Earth, trees are vitally important.”

“As the lungs of the Earth, trees are vitally important,” Smith said.

“As the lungs of the Earth,” Smith said, “trees are vitally important.”

Smith believes that “as the lungs of the Earth, trees are vitally important.”

Smith made this provocative claim: “As the lungs of the Earth, trees are

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vitality important.”

Block quotations should be used when a quotation in the text is longer than 100 words, or if the quote is composed of two or more paragraphs, or if a poem or excerpt of a poem is to be included. The block quotation should be indented 1/2 inch left and right and justified left and right. The first line of the first paragraph of a block quote should not have the extra indentation normally used in the first line of a paragraph, but if the block quotation is more than one paragraph, the first lines of any additional paragraphs should be indented 1/2 inch.

working with the Native peoples. Notice also how subtly Eliot invoked the European’s dependence on Native peoples by his reference to “Indian trails.”

The continent of N. America was discovered by Cabot’s English expedition in 1497, yet English vessels did not begin to frequent the coast until after the opening of the seventeenth century. The discovery that the new-found land was not Cathay¹ or India, but on the contrary, banned the way thither, had discouraged England’s adventurers.

The only English voyages to “the new-foundland” that we now know of as having been accomplished previous to 1600 are those of John Rut (1527),² Ferdinando in the service of Walsingham (1579),³ John Walker in the service of Sir Humphrey Gilbert (1580),⁴ and Sir Humphrey’s own disastrous undertaking of 1583;⁵ and of these men John Walker alone presumably saw the coasts with which these notes have to deal. He is said to have sailed to the river of Norumbega where he found a country rich in furs and a silver mine to boot

Strange as it may appear, the first Englishman to set foot in this land of Norumbega (afterward Acadie and now Eastern New England Maine) came not by

Ellipses: If in quoting material from another source, part of it is omitted, ellipses (...) are used to indicate where the omitted material was. Do not include spaces between them, but do put a blank space before and after them. Most word processing programs will identify and treat those three dots as a single mark, making it easier to edit around them later.

As a simple example, let’s look at how to punctuate different excerpts from this fictional quotation: “Shelter dogs make great pets. If they are well treated, they will be loyal companions for as long as they live with you. Visit a shelter today.”

“Shelter dogs make great pets. If they are well treated, they will be loyal ... for as long as they live with you.”

“Shelter dogs make great pets. If they are well treated, they will be loyal companions Visit a shelter today.”

“Shelter dogs make great pets. ... Visit a shelter today.”

“Shelter dogs make great pets. ... they will be loyal companions for as long as they live with you. Visit a shelter today.”

Time periods

Use figures for decades (1840s). Abbreviate “circa” to “ca.” Names of well-known periods are capitalized (the Middle Ages, the Roaring Twenties, the Bronze Age). Use words, not figures for centuries. Hyphenation is required in some examples.

the nineteen hundreds the nineteenth century the early nineteenth century
the mid-nineteenth century (“Mid” is not a word, so requires a hyphen here.)
the late nineteenth century early-nineteenth-century artifacts

Visuals (captions, credit, courtesy)

Most of the visuals that appear in *Chebacco* are photographs, maps, illustrations and tables.

Captions are sometimes used below an illustration to explain something in the text of an article, but they also can be used to tell us how an image was created or by whom. Captions are in normal text. The normal rules for use of quotation marks and italics apply. Captions are followed by a period and may have more punctuation.

Credit: Items from private or institutional collections may only require permission and a courtesy note, but items taken out of sources like books and magazines require the inclusion of the same details that would be included in an endnote. This should sit just before the courtesy line.

Courtesy tells us from whom the author obtained the image if he or she didn't create it himself or herself. Courtesy lines should be in italics. Quotation marks can be used as usual, but if a book title, or anything else that would be included in italics in the article text or endnotes, is included in the courtesy line (perhaps because permissions require the courtesy to be written in a specific way), it should be in normal text to distinguish itself from the rest of the courtesy line. Courtesy lines are not followed by a period or other punctuation mark.

In this 1900 post card, Jewish Americans welcome Jews emigrating from Russia. The American eagle and double-headed eagle of imperial Russia fly above. *Courtesy of the Library of Congress*

Labels: Though authors need to label visuals so that the editorial team can indicate to the designer approximately where the visuals should fit in relation to the text of the article, labels (Map 1, Figure 2) are not used in this journal unless they are already part of the table. In some journals, a single page may have several illustrations, making such labels necessary. This is rarely the case in *Chebacco*. If the author needs to refer to an illustration, etc. in text, it is best to do so by indicating the illustration in the text of the article itself in one of the two manners shown below.

The abundance of light houses along the coast of Maine is made clear in the map below.

Dozens of lighthouses dot the coast of Maine (map on facing page).

Description/explanation: This is typically the first part of the caption. Sometimes, there is enough information in a table to make additional explanation unnecessary.

Creator: If known, the name of the person who took the photograph, painted the portrait, drew the map, etc. should be included, perhaps in the description.

This John Singer Sargent painting shows us...

It may also be included as a stand-alone element followed by a period.

By John Singer Sargent.

The medium also can be included in this fashion if not already in the description.

Painting by John Singer Sargent.

If the author of the article is the creator of a visual, that should be included either in the description or as a stand-alone element of the caption.

Chebacco Author Guidelines

Mount Desert Island Historical Society

Photograph by author.

Source: A table created by the author should include the source of the information used to create the table. If there is sufficient explanation in the table or in the article text, then description below the table is unnecessary, as is a courtesy line. Creation by the author is implied.

Source: Federal Census of 1920 via Ancestry.com

If the table itself was taken from ancestry.com, then it would be cited in the courtesy element.

Visuals from other texts: While many visuals come from people or institutions directly, some are taken out of publications. When they are, and that publication (article, book, essay) is not cited elsewhere in the article, the information that would normally be included in an endnote should be included before the courtesy line. If the source is already cited elsewhere, it is sufficient to use the name of the author if only one source by that author will be cited, or the name of the author and an abbreviated title if more than one source by that author will be cited.

Schematic cross-section view of a volcanic magma chamber and collapse caldera at the surface. The land surface during the erosion of the volcanic system is shown by the irregular lines labeled by the name and age of the volcanic caldera. *Modified from J. Wilcock et al., "Calderas Bottom to Top," Eos 91, (January 2010): 1-2*

At a gathering to dedicate a monument to the First Maine Heavy Artillery Regiment near Petersburg, Virginia, in 1894, Horace Shaw, the regimental historian, expressed alarm at the tide of immigrants that seemed "larger than the hordes that overran Europe and overthrew Rome." *Petersburg Index Appeal*, September 15, 1894. *Courtesy of Andrew MacIsaac*

Courtesy: The courtesy element follows the caption and does not end with a period. If an item came from an individual or institution, not the creator, the courtesy should be written as such:

Courtesy of the Library of Congress

Courtesy of Dan MacMillan

If an item comes from an individual who is also the creator, in addition to mentioning who the creator was in the description, include a courtesy line.

Courtesy of Jim Mallard

If an item comes from the collection of the historical society, we do not use the words "Courtesy of" in the courtesy line. We simply write

Mount Desert Island Historical Society

Often, the executive director of the historical society secures permission to use items from their creators or institutional owners. When he does, they often come with specific instructions for how to indicate where the items came from. For example, when items have been obtained from Acadia National Park, the courtesy must read

Courtesy of the National Park Service, Acadia National Park, William Otis

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Mount Desert Island Historical Society

Sawtelle Collection

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